



# Tapestry Weavers West

June 2018 Newsletter

Vol. 33, No. 3

## From Your Presidents

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Hi TWW,

Our May meeting was a visual feast of images from member Alex Friedman in her talk “Journey Along the Warp,” part of the de Young Museum’s Textile Art Council lecture series. Congratulations to Alex on a truly inspiring presentation and journey to tapestry.

In business news, please see the information on page 16 of this newsletter on voting to join the Conference of Northern California Handweavers (CNCH), our proposal to secure non-profit status. Please also mark your calendars for two fall events: A film screening of “A Weaverly Path: The Tapestry Life of Silvia Heyden” on August 19, 2018 and our next TWW meeting at Windrush Farms on September 15, 2018.

Lastly, we are looking for volunteers for a few officer positions beginning January 2019. After three enjoyable years as co-presidents, we are stepping away to allow others to fill the position. The position of TWW Secretary will also be open. We will take nominations and vote for all open positions at the September meeting. You can find the TWW bylaws in the Members Only section of our website to determine whether or not you would like to be a 2019 TWW officer.

Many wishes to all for a summer filled with time to play, weave, explore, and relax.

— Ama and Elizabeth

Mark your calendars for the film screening of “A Weaverly Path: The Tapestry Life of Silvia Heyden” on Sunday, August 19, 2018. This special event will take place at Alex Friedman’s studio in Sausalito, California. Also, see page 3 of this newsletter for (the reprint of) an article Lyn Hart



wrote for ATA reviewing this documentary. Of course, the information in Lyn’s article is as timely today as it was in 2011.

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## de Young Audience Joins Alex Friedman on a Journey



*Photo by Joanne Chow Winship*

Alex Friedman gave her lecture, “Journey Along the Warp” on May 19 at the de Young Museum as part of the Textile Arts Council monthly lecture series. Her Powerpoint presentation illustrated her tapestries beginning in the 70s to the present. She described her first project weaving tapestries for a fleet of Pan Am jumbo jets. That experience confirmed her love of tapestry and she has been weaving tapestries ever since.

Initially her designs were what she describes as very abstract, exploring color relationships and designs. Her second phase was weaving

very realistic tapestries with architectural themes exploring light and shadow. In her current phase, Alex is exploring three dimensions, slits, and other surface design elements. She is still on her journey and has many more ideas to explore.

Numerous people have asked Alex if she will present her talk again for people who could not attend this event. If she does, it will be held at the Industrial Center Building (ICB) studios in Sausalito, California, possibly this summer. ....►

## Friedman lecture

“I am just amazed at how prolific Alex is. She has created a bounty of stunning work. I was pleased to see so many of her early architectural element pieces as well as her later explorations with eccentric weaving.

She has really developed a unique approach to eccentric weaving. Self taught and well done. It is always fascinating to learn about the paths that we take and to see the woven accomplishments – a beautiful legacy.”

— Deborah Corsini



Photo by Emily Dvorin

“Everyone was excited to congratulate Alex, speak with her, and see the tapestries and yarn samples she brought following her excellent presentation telling her story of forty years of weaving. It was a perfect occasion to share with TWW members before our quarterly meeting!”

— Tricia Goldberg

“I don’t know which I enjoyed more, the wall-sized digital image projections of her work or the generous number of stories and motivations Alex shared.

I believe there are two categories of art viewers, those who want to just see the artwork and make up their own stories about what the work represents, and those who enjoy hearing the circumstances of the artist’s life that result in the creating of the artwork. I love hearing the “story” behind the piece, as described by the artist.

I came away from Alex’s talk feeling satisfied that I may have received just enough stories to last until I am privileged to hear her speak once more in the future.”

— Patricia Jordan



Photo by Joanne Chow Winship

This is one of the dozens of digital images the audience was shown of Alex’s work throughout her career. The one shown here is from 1990.



# Review: *A Weaverly Path*—The Tapestry Life of Silvia Heyden, a film by Kenny Dalsheimer

by Lyn Hart

How does one peer into the mind of an artist, into the deep recesses where creativity and vision abide? What would be visible there? How could it be described and made tangible enough for others to see? The answer is time. Time spent observing what the artist sees, how what she sees affects how she pursues her artistic vision, how the artist lives life day-to-day. Time spent listening to seemingly intangible concepts. Spending enough time that the artist is comfortable working and speaking unselfconsciously while being observed. And then, taking the time to distill all of the observations down to an essence that sheds a sparkling, enticing light on the artistic process; leaving enough unexamined and unspoken so that the wonderful, glorious mystery of the creative process is

## Editor's Note:

This article was originally published in *Tapestry Topics*, A Quarterly Review of Tapestry Art Today by American Tapestry Alliance; Winter 2011, Vol. 37 No. 4.

It is reprinted here with permission from American Tapestry Alliance.

This reprint was selected for publication in this issue because TWW has scheduled a viewing of this documentary on Sunday, August 19, 2018 at the Sausalito, California studio of Alex Friedman.

preserved. Kenny Dalsheimer's *A Weaverly Path* captures a privileged and intimate slice of time observing Silvia Heyden, providing an unprecedented opportunity to see and hear what she experiences during a period of deep involvement with her Muse, the Eno River. Heyden's quest is not to weave a representational depiction of the river, but to interpret the river's fluid patterns, shapes, sounds, and ever-changing nature, to represent its movement and flow with the yarns of her tapestries.

Throughout the film, Heyden discusses the challenges and discoveries that mark this journey. The film consists of vignettes carefully woven together, vignettes that

capture moments of time throughout the year Dalsheimer spent working with Heyden. The



*Eno From Above*, Silvia Heyden  
Photo by Lyn Hart



*Eno From Above*, detail  
Photo by Lyn Hart



## Heyden film review

flow of the film mirrors the visual dynamics of a Heyden tapestry ... full of movement and changing colors, never still, changing direction, yet all the while maintaining a unifying undercurrent. The coalescing force both in the film and in Heyden's work is the Eno River. Heyden's visits to the river mark the seasons as she fully experiences it by hiking, sketching, and immersing herself in its refreshing pools. Each activity feeds her understanding of the river's nuances, and each visit finds her as amazed and excited as if it were the first, as she constantly puzzles out what she is endeavoring to capture in her work. The carefully chosen music flows through the cinematography like a constant current, either setting the tone or creating a subtle accompaniment, at times lively, at times contemplative. Heyden's voice provides the narrative.

Brief retrospectives of her childhood, young adulthood, and the beginnings of her career as an artist are included in the film, which will afford viewers who may not have read her 1998 book,



*River Down, Silvia Heyden*  
Photo by Lyn Hart



*Weaverly Current, Silvia Heyden*  
Photo by Kenny Dalsheimer

The Making of Modern Tapestry, insight into the events that have shaped her as an artist. Descriptions of her childhood in Switzerland and young adulthood in Nazi controlled Berlin describe situations and events that many people could not comprehend today. Heyden also recounts her experiences studying under Johannes Itten and Elsi Giauque in the School of Design in Zürich from 1948 to 1953. Johannes Itten, the school's director, required all students to spend their first year taking his courses in Design and Form, following the Bauhaus tradition and providing the underlying structure for the remainder of what they chose to study. She identifies Elsi Giauque, "the lady of textiles", as her "real" teacher during her later studies; it was under Giauque's tutelage that Heyden discovered her desire to become a tapestry weaver. Later, as Heyden married and she and her husband began to raise their family, her weaving became an integral part of their lives together.

Heyden expresses her current philosophy in regard to tapestry weaving as having expanded greatly from what she originally described in her book, stating that she expects it to continue changing as long as she is alive and able to weave. She believes strongly that tapestry exists as its own art form which should not be compared to paintings or created from drawings



## Heyden film review



*Silvia Heyden at her loom  
Photo by Kenny Dalsheimer*

or photographs, but which should instead evolve by looking at the world through “weaver’s eyes”. Tapestry designs should be composed using motifs that communicate movement, unlike other art forms such as painting, and she describes her creative process as a reversal – not weaving as she draws but instead drawing as she weaves, filtering out anything “unweaveable”. The technical realities of weaving are not impediments, but are challenges that stimulate creativity. Heyden exudes enthusiastic excitement as each new tapestry is cut from the loom. That enthusiasm is equally strong when she visits her earlier works in the scene at Wake Forest University’s Scale Art Center. Here she views her massive tapestries *Passacaglia* and *Chaconne*, originally commissioned in 1977 by R.J. Reynolds Industries and later donated to the University. Both works embody the importance music holds in her life,

yet she is adamant that she is not weaving music but is weaving the colors and patterns she sees when she hears music, something made possible because she has synesthesia, a neurologically based condition in which stimulation of one sensory or cognitive pathway leads to automatic, involuntary experiences in a second sensory or cognitive pathway.

The opening reception of Heyden’s solo exhibit of her *Eno River Tapestries*, held at the Horace Williams House in Chapel Hill, North Carolina, is a visual swirling cacophony. The vibrant tapestries displayed together radiate a dynamic and tangible energy even as one views them on film. Dalsheimer successfully captures the entire impact of the exhibit, from the excitement of the guests and Heyden herself as she discusses her work, to the beauty of the tapestries, seen from both a distance and in close ups that capture the hues, textures, and weave structures. As anyone who has attempted to photograph textiles well knows, this is not an easily accomplished feat.

Within the spare beauty of her home, built specifically to accommodate summer and winter studio areas, Heyden’s large loom is the centerpiece. Her earlier woven and crocheted works and more current tapestries soften the space. Throughout the film, Heyden works in different stages of the weaving process: designing; warping; choosing yarns from her enviably large stash of Swedish linens and wools; weaving; cutting off and contemplating finished tapestries. She also welcomes into her home a small number of weavers from the regional group, Tapestry Weavers South, who listen intently and scribble notes furiously as she discusses her philosophy of tapestry weaving. They eagerly examine several of her recent works, and observe her weaving a current commission.

Dalsheimer’s cinematography is wonderfully vibrant and clear, accurately representing both the sometimes shocking colors of Heyden’s work and the subtle, tranquil, and contemplative colors of the river scenes through each season. The weaving scenes are luscious, so closely filmed that

.....▶

## Heyden film review

one can see the hairs and feel the coarseness of the linen warp, watch the colors vibrate as they are woven in, perceive the faint scrunch of the weft as it passes through the warp, and hear the familiar squeaks and clatter of harnesses moving to and fro. Dalsheimer chose to film a few weaving scenes in black and white, giving the viewer's eye a rest from the vibrancy of the yarns and directing awareness to the dance between warp and weft, focusing attention on the beautiful grace of hands that have made these movements thousands of times over decades of weaving.

The power of observation over time. The time Silvia Heyden takes to observe the Eno, to understand its pulses, rhythms, and nuances leads her to a high point in her pursuit of using forms and motifs to represent fluidity in her weaving. The time Kenny Dalsheimer took to observe Heyden in her element, to understand the medium of tapestry and to not rush in the crafting of this film have resulted in a rendering of the creative process that is inspiring and thought provoking.

As of this writing, *A Weaverly Path* is currently being submitted to US and International film festivals. Plans are underway to sell DVD's and to make the film available in the fall of 2011 for public screenings and community events. Email [info@aweaverlypath.com](mailto:info@aweaverlypath.com) if you wish to be contacted when the film becomes available. View a preview trailer of the film here: <http://aweaverlypath.com/see-the-film/>.



*Editor's Note: The final paragraph—contact information regarding the film—is reprinted here as it was in the original article in 2011. The web address for obtaining the film is still “live”.*

*However, the original article did include Silvia Hayden's home address inviting readers to order *The Making of Modern Tapestry*, which we removed.*

Lyn Hart is a fiber artist based in the Southwest U.S. and a member of Tapestry Weavers West.  
[www.desertsongstudio.com](http://www.desertsongstudio.com)  
<https://www.instagram.com/desertsongstudio/>

## Member News

### From Deborah Corsini

My new tapestry, “Balancing Act”, is included in the show:

Thread Count: New Directions in Fiber Art  
June 2 - July 1, 2018

Arts Benicia  
991 Tyler Street, Suite 114  
Benicia, CA 94510

<https://artsbenicia.org/exhibitions-2/>

The opening reception is June 2, 2018  
from 6 - 8 pm.



*Balancing Act, 2018  
13 x 9.75 in  
Wedge weave tapestry  
Handspun wool and silk*



## Review: Navajo Weaving Class

Taught by Lynda Teller Pete and Barbara Teller Ornelas

March 23-25, 2018

by Laura Kamian McDermott

I attended this class in March along with sister TWW Member Rebecca Anaya. I know that a number of TWW members have taken a class with these teachers or have it on their “to-do” list. I would highly recommend attending a workshop with these teachers, they are very skilled and attentive. It was a delightful experience!



Barbara Teller Ornelas is on far left, TWW Member Rebecca Anaya is second from right, Lynda Teller Pete is on far right.

The workshop was held at SF Fibers, Lou Grantham’s comfortable workshop space on Grand Ave in Oakland. By a stroke of good fortune, Lou recently got some new neighbors who are caterers, and were able to provide us with a gourmet lunch on one of the days at a low price. There is a nice patio area in the back of the workshop to stretch and take a break from the rigorous weaving schedule. A good number of the students were returning students, and

the teachers moved adeptly between instructing the total beginners, and providing intermediate instruction to those who were ready to advance. As a beginner, I found it helpful to be in a class combined with intermediate and advanced students so that I could “see ahead” from the foundation I was learning to imagine future possibilities.

The structure of the class was three days of weaving to complete a 7.5 x 9” rug. Traditional Navajo looms

and tools built by members of Barbara and Lynda’s family were provided for use, and they were also available for sale. The looms were pre-warped so we could get right to the weaving, and an optional warping class was offered on the Monday following the weekend workshop for those who were interested (Rebecca and I did not attend). The weft used was Lamb’s Pride by Brown Sheep. We



TWW member Laura Kamian McDermott is second from left. Teacher Lynda Teller Pete is third from left, and Barbara Teller Ornelas is on the far right.

.....▶



## Navajo weaving class review



had the opportunity to choose colors and buy smaller skeins in advance from Lou, or bring our own. Lou was also very flexible during the workshop to wind off and sell additional colors to those who wanted to make changes after getting started. Barbara and Lynda provided weaving designs that were recommended for beginners, and we used those as the starting point in individualizing our designs. There were also intermediate/advanced pattern recommendations available for returning students.

The pace of the class was rigorous but do-able! With the four selvedge structure, and perhaps the “fluffiness” of the Brown Sheep weft, it was easy to misjudge and think you were farther ahead than you really were. Then “master beater” Barbara would come along and give your rug a proper beating, and you’d see your four inches turn into two inches! There was a lot of good-natured groaning and joking around, as is usually the case when weavers get together!

This workshop will be held again at SF Fibers in October 2018:

Weaving workshop October 12, 13, 14, 2018

The cost will be \$475 plus materials fee. The optional warping class will be held October 15, 2018 and the fee for it is \$160. For questions and to register or make a deposit, contact Lou Grantham at [info@sffiber.com](mailto:info@sffiber.com).

Barbara and Lynda will also be teaching several other workshops in Canada and the US. Please find their complete workshop schedule at:

<http://navajorugweavers.com/images/Flyers/NavajoWeavingClasses2018.pdf>

A little bit about Barbara Teller Ornelas and Lynda Teller Pete, from the workshop handout:

“Barbara and Lynda are Fifth-Generation Navajo Weavers and have taught Navajo Weaving for over 20 years. While instructing and demonstrating, Barbara and Lynda will share personal stories and experiences, allowing participants the chance to gain fascinating insights into the world of Navajo weaving.”

Their website is: [www.navajorugweavers.com](http://www.navajorugweavers.com). They have a new book coming out in September 2018, called *Spider Woman’s Children: Navajo Weavers Today* with Photography by Joe Coca.



**Workshop host Lou Grantham displays her finished rug. Did her clothing inspire her tapestry colors or did her tapestry inspire her clothing selection?**

# Collage: Inspiration for Tapestry Design

Wall of students' collages in the classroom



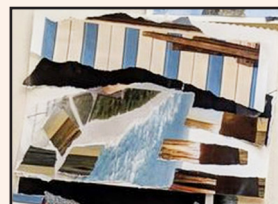
My tapestry weaving class at City College of San Francisco includes a wide range of students. Many of them have been coming to the class for years, while new students join every semester. They have many different backgrounds and experiences. Some have had some art experience as graphic designers, painters, or in other crafts. Others come from fields like nursing, business, or teaching. I focus on the beginning students giving them the fundamentals of the craft. Beginning students work first on a tapestry sampler and then build their skills by designing a second piece.

Sometimes students say that they do not know how to draw. In response to this I have introduced a collage exercise into the curriculum. All the students participate. It is an easy, fast, and fun way to get a design down on paper. We use torn papers from magazines, a glue stick, and a blank page to arrange and paste everything on to. I discourage scissors and cutting out specific objects. The idea is to create a design (or a few) using the basic elements of design—line, shape, space, form, color, value, texture—that might possibly be the inspiration for a tapestry design.

For this project, I have everyone clear their

tables of yarn and looms. For a brief five minutes the class contributes their ideas about the elements of design. These are written on the board for reference. In addition to the above seven basic elements students may suggest concepts like positive/negative, repetition, geometric/organic shapes, direction, balance, contrast, symmetry/asymmetry, harmony, and size. All of these elements of design are the fundamental things we think about as we design our tapestries.

TWW member Katie Alcorn created the two separate collages shown below to the left. I suggested that she put them together as one piece for a more dramatic design. She agreed that the vertical orientation might be the best way to approach weaving this design.



## Collage

The students spend some time going through magazines tearing out pages with interesting colors and textures. Then they get down to the business of arranging and playing with the torn papers. The key is to have FUN. This is a fast exercise, an antithesis to slow weaving tapestry. The goal is to create something easily, be spontaneous and not to worry if it is perfect or right. I'm always surprised at how quiet the usually talkative class gets as they work on this project. After about an hour and a half they put their work up on the wall. We have a class discussion about all the collages, sometimes turning it upside down or sideways to see if it might work better as a design or a weaving in one direction or another.

The development of these collages are always exciting and interesting to witness. In this brief time some students create great designs that might develop into interesting tapestries. At the very least they experience how much fun it is to just create a piece of art with torn papers. Even if a tapestry is not the outcome, the adventure of collage may lead them to a new artistic direction. The class meets Friday from 9:30 am – 1:45 pm. Fall semester starts August 24, 2018.

*Collage and woven tapestry by Bianca Crampton, a graphic designer and first semester tapestry student. This woven interpretation of her collage uses naturally dyed yarns of red onion skin, Brazilwood, and madder with grey and white wools.*



*Collage tapestry work in progress by Marc Bolander, one of my students who has been weaving for years. His collage is above the tapestry. Marc is using reverse soumack in the light blue areas to create interesting textures and some fuzzy textured yarns.*



Check out this page for some design graphics and a cool little film:

<http://www.j6design.com.au/6-principles-of-design/>

Also, take a look at this interesting article “Exploring the Cutting-Edge History and Evolution of Collage Art”:

<https://mymodernmet.com/collage-art-collage/>

Deborah Corsini  
Tapestry Weaving Instructor  
City College of San Francisco  
John Adams Campus



*The student collage to the right is a beautiful, spacey design. I apologize, I do not recall the name of the student who created this one.*



# TWW Meeting Minutes, May 19, 2018

Submitted by Rebecca Anaya

## Attendees:

Rebecca Anaya	Marcia Ellis	Patricia Jordan
Bobbi Chamberlain	Alex Friedman	Sonja Miremont
Deborah Corsini	Wendy Gilmore	Elizabeth Seaton
Dance Doyle	Tricia Goldberg	Ama Wertz

The meeting took place at Marnee Thai restaurant in San Francisco following Alex Friedman's tapestry talk: "Journey Along the Warp" at the de Young Museum, which was held as part of the Textile Arts Council Lecture Series. Co-presidents Ama and Elizabeth led the meeting.

## Treasurer's Report

The treasurer's report was summarized by Elizabeth in Laura's absence. Overall the report has not changed since the previous report at the March 2018 meeting. As always, feel free to send an email to Laura Kamian McDermott if you have any questions or comments.

## Nonprofit Status/CNCH Membership

Laura has submitted her research to the board regarding the pros and cons of joining CNCH in order to secure nonprofit status for TWW. Ama and Elizabeth will summarize Laura's findings in the next newsletter and will then call for a membership wide vote via email, to take place over the summer. Emails will be directed to Rebecca for a tally.

## Board Member Status

After three years of service, Elizabeth and Ama will step down as co-presidents at the end of the year. Rebecca will also step down as secretary after three years of service (during which Tricia graciously served as back up secretary when Rebecca was unable to attend meetings). Laura will stay on as treasurer, and we will need to confirm if our co-vice presidents, Dance and Martha, will stay on for another year.

## Bylaws

The plan is to vote on some small, proposed changes to our bylaws in September. The changes will go out in the newsletter following the September meeting and then there will be an opportunity to vote via email.

## Exhibits and Events

The deadline for submitting work for the joint Climate Change Themed show with TWINE is January 20, 2019. There was a question about the theme and whether it could be interpreted as political climate change in addition to environmental – this would be acceptable

although very overt political imagery might not be considered appropriate. The exhibit will be up at the Mills Building from March – June 2019. Pieces will then be sent back to the weavers and later will be sent to the Belmont Gallery in Massachusetts for the East Coast part of the show, which will take place in September 2019. The prospectus for this show should go out in the next newsletter.

We discussed the TWW field trip to Alex's studio building in Sausalito where the Silvia Heyden documentary "A Weavervly Path" will be screened on August 19, 2018. Artists in Alex's studio will also be invited to the screening. Details will be provided as we get closer to the date. To clarify, this is not a general meeting, it is a special gathering we are calling a field trip.

The upcoming September 15, 2018 meeting will be held at Windrush Farm in Petaluma, CA. Dance and/or Martha will need to show up one hour early to help set up for the meeting and potluck lunch. Mimi Luebbermann is our contact. This will give our members an opportunity to check out the farm animals and find out about the local fiber scene. We may need to supply our own eating utensils for the potluck lunch, but such details will be provided via email as they become available.

## Announcements

Dance provided additional details about her Residency Program at The Textile Art Center in Brooklyn, NY. Marcia has recently sent emails to the TWW roster with more details about this exciting opportunity as well as a link to Dance's GoFundMe page, with which she's trying to raise funds for tuition and modest living expenses during the nine-month residency.

Ama had an exciting announcement to share as well. She's expecting a baby in September, and moving to San Diego in June. She will stay on as co-president of TWW with Elizabeth through the end of the year, and will continue to maintain TWW's website. Ama will also look into what's needed for remote attendance at future TWW meetings for herself and other members.

Deborah has a show opening at the Benicia Arts Center on June 2, 2018; the reception is from 6 – 8 pm. It will be up until July 1, 2018.

ATA's Convergence is coming up in July.

The show "The World of Frida" is coming up from July 8 – September 16, 2018 at the Bedford Gallery in Walnut Creek, CA. Our very own Michael Rohde has a piece in it.

The Library Art Gallery in Walnut Creek also has an upcoming deadline for submissions for a show. Contact Ama with questions.



# Member News

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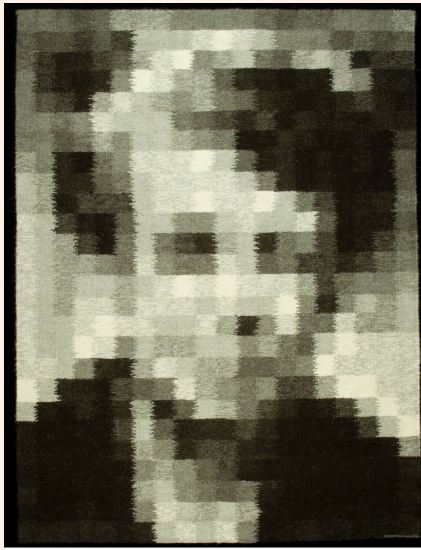
## From Michael F. Rohde

Michael F. Rohde has work in a few current and upcoming exhibits:

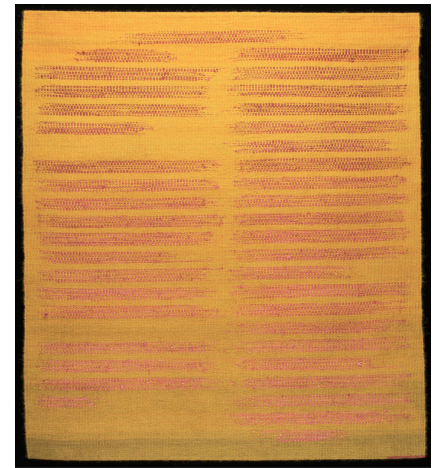
“Ahimsa” and “Grace” are part of Fantastic Fiber at the Yeiser Art Center in Paducah, KY April 14 to June 9, 2018.



*Ahimsa* - 2016 tapestry: undyed alpaca 43" x 32" Michael F. Rohde



*Grace* - 2016 tapestry: undyed alpaca 42" x 32" Michael F. Rohde



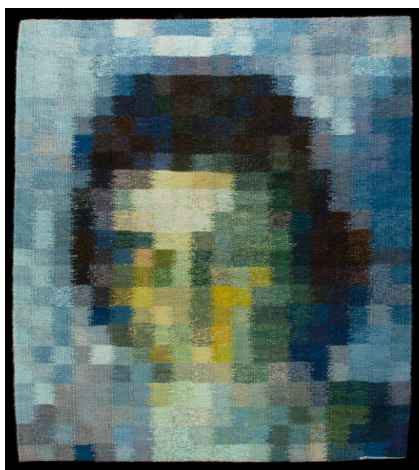
*Heart* - 2016 tapestry: wool, silk, natural dyes 36" x 32" Michael F. Rohde

“Segment” is part of the 2018 Korean Bojagi exhibit in Seoul, Korea, May and June 2018



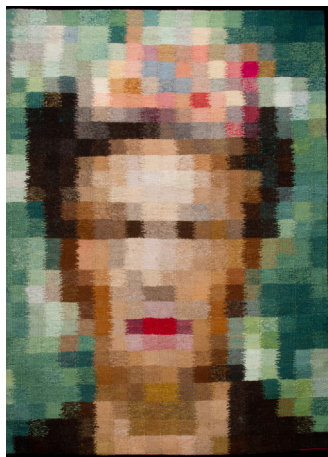
*Segment* handwoven tapestry: wool, vegetal dyes 20" x 24" Michael F. Rohde

“Blue” will be in Lorton, VA for the Workhouse 2018 National Fiber exhibit, June 1 to July 29, 2019



*Blue* - 2016 tapestry: wool alpaca silk natural dyes 32" x 33"

“Reality” will be part of The World of Frida at the Bedford Gallery in Walnut Creek, CA July 8 to Sept 16, 2018



*Reality* - 2016 tapestry: wool, alpaca, silk, camel, llama, natural dyes 43 1/2" x 32 1/2" Michael F. Rohde

“Royalty” was selected for Art Benicia’s Thread Count exhibit in Benicia, CA June 2 - July 1, 2018



*Royalty* - 2012 64" x 31 1/2" tapestry: wool, natural dyes Michael F. Rohde

“2017.06” handwoven tapestry: silk, natural dyes; four selvedge weave, 6 x 8 in (framed) has been selected for HGA’s Small Expressions at the Wilbur D. May Museum in Reno, NV July 1-15, 2018



# Member News

## From Ama Wertz

My recent show was titled [Self Seed], and it was held at Ogaard in Oakland from April 28 - May 20, 2018. My four large floral tapestries were woven in colors to reflect the (sometimes barely) changing Bay Area seasons, using locally sourced fiber. The colors are all from natural dyes as well, as my work focuses on local elements in both material and design. The show also featured porcelain vessels by Bay Area multimedia artist Dana Harel.



Winter, Orchid, 2017-2018  
55 x 39 inches  
wool and cotton on canvas



Spring, Lily, 2017  
31 x 43 inches  
wool and cotton on canvas



Autumn, Rose, 2017  
27 x 39 inches  
wool and cotton on canvas



Summer, Magnolia, 2017  
31 x 42 inches  
wool, cotton, and silk on canvas



Rebecca Anaya and Carmyn Priewe enjoy the show at the Ogaard.



TWW members Wendy Gilmore, Mary Silva, Tricia Goldberg contemplate weaving techniques



# Member News

## From Tricia Goldberg

I am continuing my Berkeley studio classes Wednesdays and Saturdays with wonderful students!

Also, please join me for my next three-day workshop in Mendocino, September 28, 29, and 30, 2018. The class is titled The Art of Tapestry Weaving and will be held at the Mendocino Art Center.

*Tricia joins her student Madeline Brane as she cuts off and proudly displays her tapestry.*



*Tricia's student Brenda Jin looks happy with her beginning project.*



## From Toni Seymour

TWW member Toni Seymour will be exhibiting at the American Craft Council show at the Fort Mason Center for Arts and Culture August, 3-5, 2018.

The show will be held at:

Festival Pavilion  
2 Marina Blvd, San Francisco, CA 94123

Toni reports she had a great turnout for her exhibit at the ACC show in St. Paul, MN this past April.

In the photo to the right, a St. Paul American Craft Council show participant tried wedge weaving for the first time and seemed to have loved it. A future weaver?

<https://www.etsy.com/shop/ToniSeymourHandwoven>

<https://www.amazon.com/handmade/Toni-Seymour-Handwoven>



## From Wendy Gilmore

These swatches were done in service to my next piece and are inspired by the work of Deborah Corsini and Silvia Heyden. I have woven them at 10 epi with various millspun yarns.



# Fiber Fiction Closing Reception and Artists' Talk

## Featuring Dance Doyle and Andrea Garcia Vasquez

The Compound Gallery, Oakland, Ca, May 6, 2018

by Rebecca Anaya

Fellow TWW Member Elizabeth Seaton and I attended the closing reception of Dance Doyle's two-person show, Fiber Fiction, at The Compound Gallery. The gallery is a welcoming, bright space located in the Golden Gate district of North Oakland. The closing reception was well attended.

The show could almost have been a retrospective of Dance's work because so many of her weavings were featured. I enjoyed observing how Dance's weaving has unfolded over time, as well as the continuity of materials, colors, and imagery from her earliest to her most recent pieces.

*Dance is pictured at the closing reception with Ebbflow (l) and Martyr from the Lower Bottoms (r).*



During the reception, Dance and the other artist in the show, Andrea Garcia Vasquez, provided an engaging artists' talk. They spoke on topics such as how they got started working with fiber, themes in their work, preferred materials, and even some technical aspects of weaving! Besides sharing the medium of fiber, Dance and Andrea revealed other similarities in their art, such as their throw-out-the-rules approach to their process and how traumatic events have influenced their work.

For those of you who missed the show, I recommend checking out this recording of the artists' talk from a Live Stream posted on YouTube by The Compound Gallery: [https://www.youtube.com/watch?v=w\\_hN8REoWxw](https://www.youtube.com/watch?v=w_hN8REoWxw).



**Editor's Note:** We are thrilled to learn that Dance Doyle, a.k.a. Frances Doyle Miller, was recently accepted into the Cycle 10 Artist In Residency Program at The Textile Art Center in Brooklyn N.Y. See the center's website for more information: <http://textileartscenter.com/index.php?route=common/home>

The center describes its program as follows:

*Textile Arts Center's Artist in Residence (TAC AIR) program equips emerging artists and designers with resources and skills to better articulate their practices and contribute to their communities. Situated at the intersection of a studio residency and an academic program, TAC AIR combines studio access with a rigorous interdisciplinary curriculum, regular critical dialogue and mentorship.*

It is no secret that the economic life of an artist is challenging at best. And Dance is facing a move to the East Coast and instant self sufficiency while studying in a full time art program.

A GoFundMe page has been developed to assist her in moving to New York and for modest initial living expenses. Visit her GoFundMe page and, if possible, consider contributing to this exciting experience for Dance.

<https://www.gofundme.com/dance039s-artist-in-residency-fund>



# Special Message from Our Co-Presidents

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Dear TWW Members,

Over the last year, we've held discussions at several meetings on the topic of transitioning to non-profit status. Current banking rules make this transition a necessity, so volunteer board members are protected from any personal liability. Treasurer Laura Kamian McDermott researched several options, and joining CNCH is the one chosen by the Board and nearly unanimously by members who attended the discussion meetings. Please see TWW benefits and responsibilities outlined below.

If you have additional questions, please email Laura at [laurakamian@gmail.com](mailto:laurakamian@gmail.com).

As a current TWW member, your Yes or No vote is requested to proceed. Please send your vote by email to Secretary Rebecca Anaya at [goshzilla@gmail.com](mailto:goshzilla@gmail.com) by June 30, 2018.

Many thanks for your participation in this important development for our organization.

Best,

Ama and Elizabeth, Co-presidents



Benefits of TWW joining the Conference of Northern California Handweavers (CNCH):

- 501(c) 3 Status under the umbrella of CNCH. This would simplify our ability to keep a bank account under current banking rules, which has been a problem in recent years. Our Volunteer Board Members would also be protected from any personal liability regarding the organization's functioning.
- \$1,000,000 Liability Insurance coverage for our meetings and any workshops taught by members that are sponsored by TWW.
- Increased sense of community, networking and friendship with other guilds that

could lead to new opportunities as far as materials, tools, exhibitions, etc.

- Participation and input in Annual CNCH Conferences. TWW would have input into what classes could be offered, and we could use the opportunity to invite a tapestry weaver to teach a workshop that would be out of our budget, but that CNCH could afford.
- CNCH Members get discounts on annual conferences.

Responsibilities of CNCH Membership (full description and CNCH By-Laws available upon request):

- \$5 per TWW Member per year. Current Membership is 60, so \$300 per year. We likely have enough reserve funds to cover the first year, but may need to discuss raising dues at some point.
- A TWW member needs to act as a Liaison to CNCH, and attend 2 meetings per year, one in the Fall, and one at the annual Spring Conference. TWW will need to discuss how to best fill this commitment. The Liaison (usually an Officer) can designate an alternate if they cannot attend. Any of our members who are members of other guilds could attend and represent both guilds. In the event that a group liaison is absent for 3 meetings in a row, group membership can be terminated. The liaison lunch is \$35.
- Guild Participation: The CNCH Annual Conference Committee asks guilds to participate in one or more of the following activities at the Annual Conference: Exhibit of work by guild members, sponsorship of a conference event or exhibit, or provision of volunteer labor for designated conference jobs.



## News Submissions

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

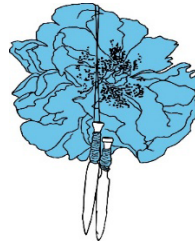
Members are encouraged to write about their tapestries and tapestry-related events and exhibitions, book reviews, and announcements. Members are also welcome to advertise their textile-related businesses, classes and workshops, supplies, and services. This free service is available to TWW members.

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 1<sup>st</sup> Avenue East

Albany, Oregon 97321, USA

541-917-3251

[www.Betweenandetc.com](http://www.Betweenandetc.com)

[kathetodhooker@comcast.net](mailto: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](http://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

Have you considered volunteering this coming year? Tapestry Weavers West is looking for volunteers for a few officer positions beginning January 2019. This is your chance to contribute to a terrific group and also to ultimately influence the direction of the organization.