

# Tapestry Weavers West

September 2018 Newsletter

Vol. 33, No. 4

## From Your Presidents

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Hi TWW,

We hope everyone had a lovely summer with time to relax, play, and weave.

At our September meeting, TWW members enjoyed learning about wool production and met many of the animals that provide the wool at Windrush Farm in Petaluma, California. Please see the photos on the following page.

Our next meeting will be the annual Show-and-Tell in January. It will be an exciting time to share our work as members have been weaving potential pieces for the upcoming IMPACT: Climate Change show to be held jointly with Tapestry Weavers in New England (TWINE). The deadline for submission is January 21, 2019. See the call to entry on page 15 of this newsletter.

What is also exciting is that TWW will be joining CNCH! Please see the TWW treasurer's reports and meeting minutes in this and past newsletters for the details that led to members voting in favor of joining.

We have updated TWW's by-laws too, and shortly after you receive this newsletter you will receive an email asking you to vote on approving them. Please see the proposed revised by-laws on page 13 of this newsletter.

The three-year journey we have taken as co-presidents is nearing its end. We thank you for being such a wonderful and inspiring group of weavers. We are looking for new officers beginning in January next year, so if you're interested in becoming TWW's next president or secretary in 2019, please let us know. Both positions can be held by a partnership, so you can recruit a member to share either position with you!

Many wishes to all for a fall and winter holiday season filled with peace, connection and weaving. See you in January!

— Ama and Elizabeth

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# September TWW Meeting at Windrush Farm

September 15, 2018

Our September meeting was held at a working farm where members enjoyed learning about wool production and met many of the animals that provide the wool at Windrush Farm in Petaluma, California.

The working sheep farm was founded in 1995 by Mimi Luebbemann. It grew from an intention to live simply, farm fiber, and to function as a quiet space. The farm has evolved into an educational facility teaching and entertaining Bay Area children and adults about farm life, wool, and the real world of animals, grass, and sunshine.



Many thanks to Mimi Luebbemann for hosting our visit.



Mimi Luebbemann (l) describes the elements of a sheep fleece that are used to produce wool at Windrush Farm. Martha Lightcap, Sue Weil, and Laura Kamiam McDermott watch, listen, and ask questions.

Elizabeth Seaton feeds a sheep and cow while the alpaca looks on.

September Meeting, continued



One of the alpacas at Windrush Farm whose wool is used for color and to soften sheep wool, while still creating a strong fiber.

Windrush yarn, 2-ply Corriedale with a touch of alpaca. It feels suitable for tapestry and is for sale on Etsy:

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



TWW's treasurer, Laura Kamian McDermott, enjoyed the potluck members brought for their picnic and business meeting at Windrush Farm.



## TWW Meeting Minutes September 15, 2018

Submitted by Elizabeth Seaton

Attendees: Martha Lightcap  
Laura Kamian McDermott  
Elizabeth Seaton  
Sue Weil

The business meeting took place at Windrush Farm in Petaluma following a wool production discussion and farm tour given by farm owner Mimi Luebbermann. Co-president Elizabeth Seaton led the meeting.

### Treasurer's Report

Laura reported that TWW is ahead this year with a positive balance. TWW's recent expenses are the honorarium for Mimi Luebbermann and the September newsletter. The current balance leaves TWW in a good position to pay the advance for catalogs for the IMPACT: Climate Change



## September Meeting, continued

exhibition and CNCH membership until funds are reimbursed by catalogue sales and 2019 membership dues. As always, feel free to send an email to Laura Kamian McDermott if you have any questions or comments.

### CNCH News

Rebecca, TWW secretary, received and tallied 29 votes in favor of CNCH membership and the consensus by members at our March 2018 meeting was to join, so TWW will join CNCH! Membership dues will be \$35 beginning in January 2019 to cover membership in CNCH. If the increase is a hardship for you, please let Laura know. If you are interested in being TWW's CNCH liaison, email Elizabeth at [eseatonet@gmail.com](mailto:eseatonet@gmail.com)

### 2019 Officers Needed

Along with needing a CNCH liaison, TWW needs a new president (or co-presidents) and a secretary (or co-secretaries) to begin leadership at TWW's January 2019 Show-and-Tell meeting. Both positions can be filled no matter your tapestry weaving experience. Look at the by laws on the TWW website, or the revised ones (to be voted on via email following this newsletter) in this newsletter, for more details about the positions. If you have further questions, feel free to email Elizabeth at [eseatonet@gmail.com](mailto:eseatonet@gmail.com).

### By-laws

An email will follow this newsletter with an opportunity for you to vote on the proposed changes to our revised by-laws.

### IMPACT Climate Change Show with TWINE

The deadline for submitting work for the joint IMPACT: Climate Change show with TWINE is January 21, 2019. Please see the prospectus for the show in this newsletter.

Following is information restated from the May minutes for the benefit of new members:

“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.”

### 2019 Meeting Ideas

Please contact Martha at [lightcapm@gmail.com](mailto:lightcapm@gmail.com) if you are interested in hosting our January Show-and-Tell meeting, interested in hosting a 2019 studio meeting (share your work and your tapestry journey), or you have other meeting ideas to add to the list below.

Ideas for possible future meetings:

- Mendocino County Fair weekend (has a fiber focus)
- Richmond Art Center – studio talk with an artist from the center
- Sebastopol Center for the Arts fiber show
- Egyptian tapestries at the Ramses Wissa Wassef Art Center in San Diego

### Discussion and Questions for January 2019 meeting agenda

Members at the September meeting were interested in figuring out ways to communicate or link members to supplies and resources such as wool, classes, borrowing/selling/renting looms, etc.

The question of whether or not TWW could receive discounts from suppliers of wool, looms or other weaving accessories was asked.

And, a member asked whether or not a percentage of sales of tapestries is taken at shows, in particular the upcoming climate change show. ☘

# Review: ATA's Rowen Schussheim-Anderson Workshop at Convergence in Reno, "Off the Grid ... Going Global"

by Patricia Jordan

My first awareness of her work was when I saw the piece "Crimson Prelude" displayed in the gallery at the San José Museum of Quilts and Textiles as part of America Tapestry Biennial 11 2016 (pictured to the right). There were many, many stunning tapestries exhibited at that show, of course. But this piece by Rowen Schussheim-Anderson drew me in and pulled at my attention and I did not want to let it go. I made a note to look up the artist online and become more familiar with her history and her work. Each of her pieces pictured online seemed more distinctive than the last and I learned that she teaches art full time, is chair of the art department at a liberal arts university in the Midwest U.S., as well as keeping a travel schedule and full time weaving practice.

When the name Rowen Schussheim-Anderson came up as one of the two ATA workshop leaders at Convergence in June 2018, I was somewhat familiar with her unique weaving style and trusted that since she teaches art at a university, she would no doubt put together an interesting four-day workshop curriculum.

And, it was most definitely an interesting workshop. It was unlike any other weaving workshop I have experienced—possibly because the instructor was both a practicing artist and a college art professor who actually teaches. Spending four days in her presence reminded me of being a young student taking an art workshop in which the world of art opened up and felt accessible. I believe that only some instructors (and art practitioners) can make a student feel that creativity is limitless. I felt this in her presence.

"Crimson Prelude"  
by Rowen  
Schussheim-  
Anderson,  
2013; 48" x 52";  
linen, cotton, wool,  
rayon, weaving,  
coiling.  
She told us her  
inspiration was  
one butterfly that  
rode with her in  
a bus for several  
hours in the  
rainforest of Peru.



I found her leadership and teaching style to be stimulating, informative, reassuring, supportive, and suggestive that the creative well within each of us was deep and rich (my words not hers).

She warned us that we would not go home with a traditional tapestry sampler from this workshop because the techniques may look very different from any we had tried previously. The topics we covered included, leaving a window in our weaving sampler to accommodate a separate piece to be added later; incorporating techniques such as wrapping, coiling, rya knots, taniko (twining), stitching, and crochet; and weaving with beads, feathers, pipe cleaners, novelty yarns including eyelash yarn, and wire. ....▶

From left: Patricia Jordan, Sue Weil, Bobbi Chamberlain, Rowen Schussheim-Anderson, Sonja Miremont, and Myla Collier.



We were presented some of the basics of design theory and assigned several exercises with which to investigate these design basics. We worked with lines, dots, mazes, and various sizes of viewfinders or frames to identify the most pleasing section of a design. A portion of the workshop dealt with potential design sources such as dynamic forms in nature including aggregates, winding and turning forms, angles, branches, cracks, cloud-like formations, spirals, nets, triangular forms, and animal markings. I will return to these natural formations in my sketches because I found them to be captivating and refreshing.

The most colorful and crazy fun came when our instructor laid out huge tables full of various colors and textures of paper and invited us to add these papers to any we may have brought to the workshop to create original, spontaneous designs in the form of collages. The following day we met in a circle to view and discuss one another's designs. We were invited to develop several collage designs throughout the workshop using materials limited only by our imaginations.

The four days were comprised of several periods of demonstrations, assignments, exercises, circle meetings, gentle critiques, and discussions of one another's work.

Throughout the workshop Rowen presented dozens of digital images of her work and answered our questions about how she got a specific effect, i.e., did she use beads in a specific piece, did she leave a window and add a separate woven piece or was the weaving inherent, did she know what the right half was going to look like when she wove the left half, etc. She continues working on her tapestries after they are cut off by adding elements including beaded fabric, trinkets, found objects from her travel, and

*My workshop sampler. Warp is cotton. Weft is wool, eyelash novelty yarn, pipe cleaner, 8 epi. Techniques include woven crochet, taniko (twining), wrapping, and creating an opening (window) to accommodate separate piece, shown below. Of course, anything could be put into this window and does not need to be a structured piece of weaving as I have done here.*



unusually shaped add-on tapestry pieces.

She was generous with her materials and encouragement and offered numerous tips for how to weave while traveling. She was extremely knowledgeable about the fiber world in general and took as much time as was necessary to fully answer each student's questions. I consider this to be a successful workshop experience and feel grateful to ATA and to Rowen Schussheim-Anderson for the experience.

### *Other members comments on the workshop ...*

**“**Rowen's workshop was excellent. She covered many ways to approach designing which is one of the most difficult areas of tapestry weaving for me. Her suggestions were very helpful. I not only have two or three ideas percolating, but also have some other directions to pursue. Rowen also taught several ways to embellish tapestries, such as stitching, beading and coiling. This is a totally new direction for me and I look forward to trying some of these techniques.”

— Bobbi Chamberlain

## ATA Workshop Review, continued

“July in Reno is something else! I was pleased that ATA invited an artist who used many surface embellishments in her work and during the week showed us a lot of tricks encouraging much experimentation.

Taking into consideration the tone of Professor Włodzimierz Cygan’s essay in the ATA “World Tapestry Now” catalog where he compares his observations from ATB 5 with the current show and sees “some stabilization, if not to say, stagnation - not keeping up with the dynamics of time.” Referring to the successes of early editions of the Lausanne Biennale that resulted from the opposition to the rules set by the organizer, Cygan goes on to “hope to see an evolution involving new materials and methods of their application.” I was heartened that ATA is opening up to some innovative concepts.

I came home greatly inspired and wondering, if I entered the piece I’m working on now that has some structural crocheted elements using novelty acrylic fibers, would it be considered in a “tapestry” show?”

— Myla Collier

“Rowen’s workshop was fabulously inspiring. In a broad sense, she helped to dispel the concept of “rules” in tapestry weaving (and in art, in general). Structurally, weaving has limitations ... which can be the good news as well as bad news. Rowen demonstrated many examples of using tapestry techniques to add texture and depth to work while still on the loom. However, she also encouraged us to continue working on pieces once harvested from the loom to capture the vision we had for a piece which may not have been wholly captured in the original weaving of the piece. These techniques might include adding bead work, or stitching slashes or French knots, or adding wrapped wire or coiled elements or even an entirely separate weaving to the piece.

She encouraged us to think outside the box to bring our concepts to life and not allow any structural limitations of weaving limit our creativity. Our work with Rowen also included introducing pattern, color, and a collage-style sense to our compositions. Sharing and critiquing our assignments with the group helped to illuminate all the different ways we, individually, integrate the same instructions into completely different conceptual works.

What a fabulous week with an inspiring instructor and a wonderful group of artists!”

— Sue Weil

“Rowen’s workshop included an abundance of techniques and approaches to design that add texture to the surface of tapestries. I have been exploring using other types of yarns and weaving techniques to add texture to my tapestries for over a year. The timing of this workshop was perfect for me.

Rowen is an excellent teacher who came with an abundance of information, materials, and supplies to share with our class. Her love and enthusiasm for tapestry and teaching bubbled over daily. She was very thoughtful and considerate to all of us and generous with her time and sharing all the information she brought.

Her approaches to design were excellent and challenging, as we were asked to discover a section

within the nature images provided, to draw that section, sometimes in black and white, other times in color. Working with collage was another approach using wrapping paper, tissue paper, and other types of paper. I think most of us found this rather challenging and out of our comfort zone, as these were different from the ways we usually design. I did come up with a design that will become a tapestry... quite unexpected.

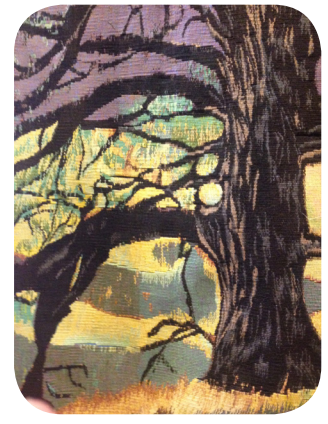
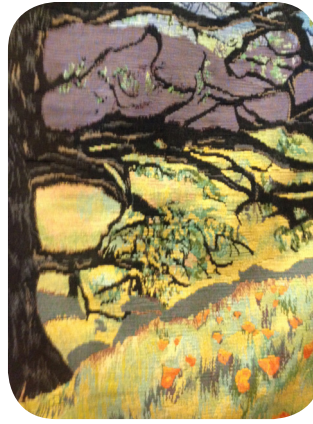
I found this workshop very stimulating, engaging, and very exciting! My mind is filled with many new design ideas and possibilities. Some of the techniques we learned will be incorporated into my current tapestry.”

— Sonja Miremont

# Member News

## From Tricia Goldberg

Friends and family joined Tricia Goldberg on June 3, 2018 at her studio in Berkeley for the cutting off celebration for her Oak Tree tapestry commission. The completion of this large art piece was a joyful accomplishment. The finished piece was 4' x 5'.



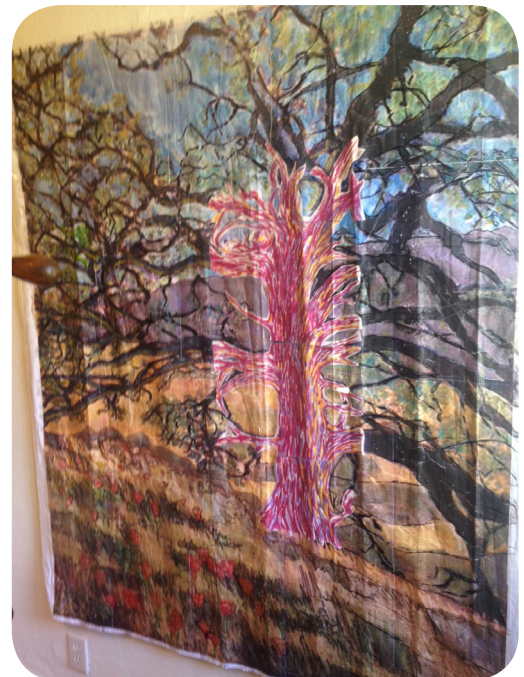
Detail from tree bark and branches.



Elizabeth Seaton and Ama Wertz join Tricia in celebrating.



Is it just me or does Tricia look really happy?



The Oak Tree tapestry cartoon.



## Member News, Continued

### Alex Friedman

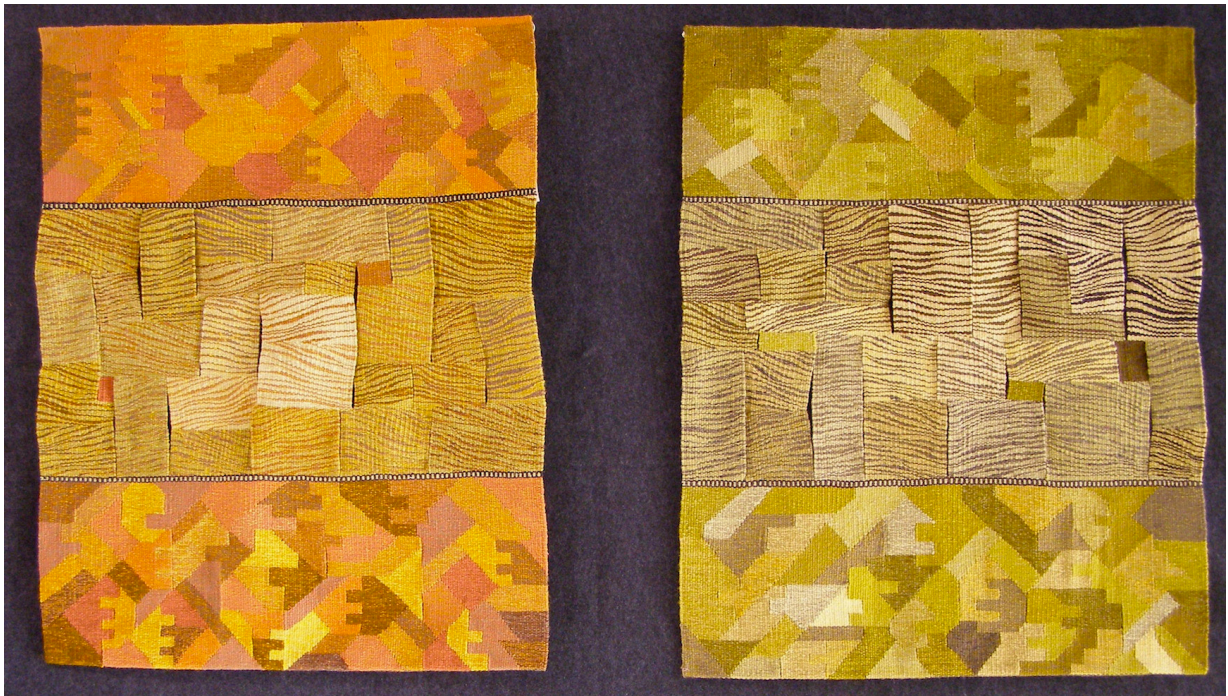
Alex Friedman was honored to have one of her tapestries selected for the prestigious show, "From Lausanne to Beijing, the 10th International Fiber Art Biennial." The show opens October 15 through

November 15, 2018 at the Tsinghua University Art Museum in the Academy of Fine Arts in Beijing, China. Of 321 entries only 78 were selected.

The Opening reception will be held at 3:00 pm on October 15, 2018. A catalog will be published in conjunction with the Biennial.

<https://www.chinafiberartforum.com/events>

*Terra: Wheat and Grass, 2013, tapestry diptych, each section is 35" x 27"*



### Elizabeth Seaton

Elizabeth Seaton's wedge weaving from Connie Lippert's June class at Patty's Paradise uses the colors of the layered cliffs, evergreens, and majestic mountains of southwestern Colorado. The dimensions are 10" x 9".



## Member News, Continued

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*Tricia's submission to the exhibition is titled "Blossoms", 4.5" x 8" Wool, silk, cotton*



Convergence, Handweavers Guild of America's biannual conference held in Reno, Nevada, had some wonderful exhibits throughout the Reno area.

Tricia Goldberg and Alex Friedman were at the unjuried show "Biggest Little Tapestries in the World" at the Northwest Reno Public Library.

A total of 232 tapestries were beautifully displayed and we understand the exhibit attracted a large number of visitors. A catalog showing the exhibition in full color can be purchased by ordering online from the American Tapestry Alliance website.



The World of Frida, Bedford Gallery, Walnut Creek, California was held from July 8 through September 16, 2018.

*From left: Elizabeth Seaton, Tricia Goldberg, Care Standley, and Rebecca Anaya, shown with Michael Rohde's tapestry.*

*Michael Rohde's tapestry is titled "Reality", 43.5" x 32.5", wool, alpaca, silk, camel, llama, natural dyes.*



## Member News, Continued

### Patricia Jordan

Patricia enjoyed sharing two of her pulled warp pieces in the show "Warp & Weft", an international exhibition of Rebecca Mezoff's students' work held at Webster Arts Gallery in St. Louis, Missouri from July 16 through August 24, 2018.

A reception and gallery talk took place in mid-August. The exhibit included 62 tapestries from 56 artists from 22 states and 3 countries.



*"Berry Go Round",  
24" x 22.5" (not including frame);  
cotton warp, wool weft, pulled warp  
technique.*

*Wool Dollops, 7" x 10"  
(not including frame); cotton warp, wool  
weft, pulled warp technique.*



*Rebecca Mezoff (l) and Patricia at the  
gallery talk and reception in St. Louis, Missouri  
in August pictured with Rebecca's piece  
"Emergence V: The Center Place",  
45" x 45".*



## From Our Historians

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### *Notes from a Stagiare's Journal "Le Rinceau"*

by Larry Knowles ©1995

*(Originally published in the TWW Newsletter, Vol. 10, No. 4, August 1995)*

The last of the introductory projects is a bit of ornamentation referred to as "le rinceau" (a French term referring to a painted or sculptural ornament in the form of a curving branch). Today I spent a lot of time weaving, un-weaving and re-weaving the first curved line of the design. As with the circle, the first rule is "toujours par l'oeil" - everything by eye. This exercise, with its more irregular and complicated design, highlights the importance of the eye observing well. It is not enough to ask for a visual judgment when you reach a problem. Your eye needs to be seeing and anticipating problems before you get to them.

For the first exercises - the simple, straight lines - you determined the number of turns on each full and hollow thread that would give you the desired slope and stuck to it. Even with the circle, the progression was regular and the slope changed in an even, smooth ascent and descent. In this exercise, the lines and curves are not regular. To cope with the irregularity, they've introduced the concept of "augmentation". When a line changes slope or direction more dramatically than in a circle you need to put an

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Note: Per my research the correct spelling of "stagiare" is "stagiaire." It is a French word meaning trainee, apprentice, or intern.

--- Bobbi Chamberlain



extra turn or two on a warp thread beyond what the regular progression of fulls and hollows would require. This may need to be in the build up or it may come as you are filling in, sometimes both. Of course, you can't do it just anywhere.

Jean-Pierre, one of our tutors, talked about some of the differences in approach with an irregular shape. For example, the standard approach would have you add an extra turn on a hollow thread before adding an extra turn on an adjacent full thread (the full thread is already a little bit higher by virtue of being full). Also, you would add only one extra turn at a time in a standard progression. With an irregular line or curve, however, both of those "rules" may need to be violated. It may be necessary to augment a full thread before a

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From Our Historians, Continued

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hollow thread. Or it may be best to add two or three extra turns on one thread. The more the line you are working on tends towards the vertical, the more choices you will have. He emphasized the importance of checking the weaving against the original image, not only the line cartoon or the tracing on the warp threads. The original is the eye's only sure guide. Furthermore, one must always be aware of the entire line or shape, not just the particular area you are weaving at that moment. What matters is the appearance of the entire shape, the entire piece, not the accuracy of each specific section.

My first little difficulty arose with a form that looks like the bottom of a curved ice cream

cone. Despite the fact that it comes to a point it does not work to make a point with one pass on the first warp thread. That one pass visually breaks off from the rest of the form and looks like a little blip off by itself. Instead, you need two or more passes on that point to keep it attached to the rest of the form. I had a similar problem with a section where a steep curve disappears briefly into a vertical line before coming back the other way. I tried to suggest the movement with a couple of passes on a warp thread to the left of the rest of the form. The result was to create what looked like a little brick stuck onto the side of the form. It didn't suggest curvature at all. The better choice was to leave that section vertical and allow the overall movement of the form suggest the curvature. So I took it out and did it over.



*Have you considered  
volunteering this  
coming  
year?*

Tapestry  
Weavers West  
is looking for volunteers for  
the positions of president and  
secretary beginning January 2019.  
Both positions can be held solo or by a  
partnership, so you can recruit a member to share  
either position with you! This is your opportunity to  
contribute to a terrific group and also to ultimately influence  
the direction of the organization.

# Tapestry Weavers West By-Laws

Developed May 2002

Revised February 2018

## Article 1.0 Name and Purpose

- 1.1 The name of the organization is **Tapestry Weavers West** (TWW).
- 1.2 The purpose of the organization is to act as a support, educational and networking group for tapestry artists. In addition it promotes an understanding and appreciation of tapestry by the public.

## Article 2.0 Membership

- 2.1 All regular members pay yearly membership dues and are eligible to vote for the officers of the organization, exhibit with TWW, and participate fully in all activities.
- 2.2 Honorary membership is offered free of charge to the founding members of TWW. It includes access to the TWW newsletter and an invitation to attend all meetings.
- 2.3 Communications membership is offered to individuals or groups who wish to stay abreast of TWW news and happenings. It includes access to the TWW newsletter.

## Article 3.0 Meetings

- 3.1 Meetings are generally held four times a year on the third Saturday of January, March, May, and September.
- 3.2 Business meeting shall be held as necessary, following the regular meeting.

## Article 4.0 Officers and Board of Directors (Board)

- 4.1 The officers of the organization are President, Vice-President, Secretary, and Treasurer. Two people may serve jointly in a position or two positions may be combined. There will be a minimum of three officers.
- 4.2 Officers are elected at the beginning of each calendar year by a majority of members voting. Officers serve for one calendar year, beginning in January.
- 4.3 The Board consists of the officers, the immediate past president, and the newsletter editor.
- 4.4 The Board shall transact the business of the organization. A quorum for the purposes of conducting the business of the organization shall be three Board members.
- 4.5 Duties of Officers and Board Members
  - 4.5.1 The President shall preside at all meetings of the organization, appoint all committee chairs with ratification of the Board, be an ex-officio member of all committees, and shall exercise a general supervision of the affairs of the organization.
  - 4.5.2 The Vice President shall organize four semi-quarterly programs at someone's home, studio, or public place, and coordinate a host/hostess for meetings; in addition, shall consider all-day or weekend "field trips" as appropriate; shall assist the President and act in the absence of the President.

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- 4.5.3 The Secretary shall keep a written record of meeting attendance, record minutes of meetings, and submit the minutes to the president for review for the upcoming newsletter. The Secretary shall also bring a printed copy of previous meeting minutes to meetings to be used as a reference.
- 4.5.4 The Treasurer shall receive and bank all monies from dues and organizational activities, pay all bills voted and approved by the Board, and make a financial report at each business meeting. The books shall be available at all times for review by the membership.
- 4.5.5 The Past President shall advise of procedures at meetings and provide continuity from the previous year.
- 4.5.6 The Newsletter Editor shall gather information, oversee publication, and distribute the TWW newsletter.

#### **Article 5.0 Volunteer Positions**

- 5.1 Membership and Roster Chair maintains the membership roster and conducts correspondence to all members by email, including meeting and organization announcements. Membership Chair acts as first point of contact for all outside inquiries and new membership requests.
- 5.2 Historian keeps hard copies of the newsletter that are not posted on the website and electronic copies of the newsletter. The historian shall also keep some items related to TWW shows – postcard announcements, publicity, etc.
- 5.3 Website Manager maintains and updates all areas of the organization’s website at [www.tapestryweaverswest.org](http://www.tapestryweaverswest.org). Manager also keeps web hosting and domain up-to-date.

#### **Article 6.0 Newsletter**

- 6.1 The newsletter shall be published online quarterly and distributed to regular, honorary and communications members by email.

#### **Article 7.0 Dues and Fiscal Year**

- 7.1 Annual membership dues are set each year by the Board of Directors and are due January 20. Dues not paid by February 28 are considered delinquent and shall result in the member being dropped from the roster and losing all membership privileges. For members joining July 1 to December 31 dues are prorated to one-half.
- 7.2 The fiscal year is from January 1 to December 31.
- 7.3 TWW funds can be used for such things as guest speakers, workshops, exhibitions, special events, publicity, supplies necessary for running and maintaining the organization, and for other items suggested and approved by the membership or Board.

#### **Article 8.0 Amendments**

- 8.1 An amendment to the By-Laws may be proposed by any member. The proposed amendment will be published in the newsletter and then voted on by the membership. The amendment will be adopted if approved by a majority of the members voting.
- 8.2 The Board has the power to make resolutions to cover any deficiency in these By-laws.



## **IMPACT: CLIMATE CHANGE**

An exhibition of  
Tapestry Weavers West and Tapestry Weavers in New England  
members' work

March 11 to June 7, 2019

Mills Building—220 Montgomery Street—San Francisco, CA 94104

and September 8 to October 13, 2019

Belmont Gallery—Homer Building, 19 Moore Street—Belmont Center, MA

**ELIGIBILITY:** Open to all current TWW and TWINE members who design and weave their own tapestries (defined as hand woven weft-faced cloth, with discontinuous wefts). Entries must be one-of-a-kind tapestries and completed since 2015. If a tapestry is woven earlier but closely adheres to the theme, it will be considered. Submission of images implies those works, if chosen, will be available for the duration of the exhibit, without exception. For more information please contact: Alex Friedman <AQSFriedman@gmail.com>

**CURATORS:** Kerri Hurtado, Artsource Consulting ([www.artsourceinc.com](http://www.artsourceinc.com)) and Curator of the Mills Building exhibitions, Alex Friedman, Exhibit lead and coordinator ([www.alexfriedmantapestry.com](http://www.alexfriedmantapestry.com)) and Deborah Corsini, former Curator, San Jose Museum of Quilts & Textiles and tapestry weaver, ([www.deborahcorsini.com](http://www.deborahcorsini.com)).

**SUBMISSIONS:** This is a themed exhibition on the impact that climate change is having on the world. Climate change is affecting all of us in different ways. Intense and extensive forest fires, rain-laden atmospheric rivers, category five hurricanes, and massive flooding, are a few dramatic examples. The dire consequential effect of these events on air and water quality, on the loss of habitat for many plant and animal species, on population relocation and infrastructure damage, is advancing at a faster pace than ever. Adding to this, the extraordinary expenses of repairs and restoration will shift valuable funds away from education and health needs.

The theme is open to interpretation and tapestries may be abstract or representational.

A catalog is planned to document the exhibition.

**Please do not submit work that has already been exhibited at the Mills Building.**

Artists may submit up to **three** entries. Only completed tapestries will be judged. For each entry, send one digital image of the entire tapestry in JPEG format. Details are optional. Please send images as a JPEG attachment and do not embed images in the email.

The images should be: 300 dpi, 1800 pixels on the longest side, uncompressed, saved with maximum image quality, in JPEG format. Label your image files with your last name, the letter of the entry (A, B, C,) and the title of the piece, e.g. Smith.A.Drought.

Please put "IMPACT Tapestry Entry - SMITH" in the email subject line.

Submit your JPEG image attachments by email to Sue Weil <[sweil21@comcast.net](mailto:sweil21@comcast.net)>



In the body of the same email please list each entry as follows and repeat format for each entry:

- Title (please be sure the title of the JPEG, if abbreviated, will be obvious to the juror)
- Size (H x W x D)
- Materials
- Year Completed
- Insurance value /sales price/NFS

**Submission Deadline is Jan 21, 2019.**

**ENTRY FEE:** A \$30 non-refundable entry fee for three entries. Checks should be made payable to 'Tapestry Weavers West' with 'IMPACT exhibit' in the memo line.

Please send check and the completed and signed entry form to: **Laura Kamian McDermott, 1516 Scenic Ave., Richmond, CA 94805**

**SALES:** Inquires will be directed to Artsource Consulting who will then connect directly with you. Work need not be for sale and can be marked NFS. ARTSOURCE does not take a commission. The Belmont Gallery takes a 25% commission.

**INSURANCE:** Artsource Consulting and the Mills Building provide insurance for the artwork. However this is a lobby of a large office building and not a gallery. The space is monitored but it is a public area and walkway. Daily, hundreds of visitors walk through the halls.

**ACCEPTANCE:** Artists whose work is selected will be notified by email. Shipping or hand delivery instructions will be included. Work must be available for both shows.

**RECEPTION DATE:** Mills Building, San Francisco; March 14, 5:30 – 7:30. TWW members will supply light refreshments and help with set up and clean up. The Belmont Gallery reception date will be decided.

**SCHEDULE:**

21 January 2019	Entries due
15 February 2019	Notification—by email with shipping and delivery instructions
4 March 2019	Deadline for delivery of work to Artsource Consulting
11 March to 7 June 2019	Exhibition Dates at the Mills
14 March, 5:30-7:30 pm	Opening Reception
8 Sept. to 13 October 2019	Exhibition dates at the Belmont Gallery

Tapestries will be returned at the end of the Mills Show. Details on shipping to the Belmont will be provided.

**CHECK LIST:**

- Up to three JPEG entries – Email to Sue Weil <sweil21@comcast.net> "IMPACT Tapestry Entry – SMITH" in the email subject line.
- \$30 check made out to Tapestry Weavers West – send to Laura Kamian McDermott.
- Completed and signed Entry Form – send to Laura Kamian McDermott.
- Retain a copy for your records.

**IMPACT: CLIMATE CHANGE**

**ENTRY FORM**

**TAPESTRY WEAVERS WEST / TAPESTRY WEAVERS IN NEW ENGLAND**

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Telephone \_\_\_\_\_

Email \_\_\_\_\_

I have read the Call to Entry and agree to the conditions within.

Signed \_\_\_\_\_ Date \_\_\_\_\_

Please return this entry form with a \$30 check made out to TWW to:  
Laura Kamian McDermott, 1516 Scenic Ave., Richmond, CA 94805

**A** Title \_\_\_\_\_

Size (H x W x D) \_\_\_\_\_

Materials \_\_\_\_\_

Date \_\_\_\_\_ Insurance Value \$ \_\_\_\_\_ Price \$ \_\_\_\_\_

**B** Title \_\_\_\_\_

Size (H x W x D) \_\_\_\_\_

Materials \_\_\_\_\_

Date \_\_\_\_\_ Insurance Value \$ \_\_\_\_\_ Price \$ \_\_\_\_\_

**C** Title \_\_\_\_\_

Size (H x W x D) \_\_\_\_\_

Materials \_\_\_\_\_

Date \_\_\_\_\_ Insurance Value \$ \_\_\_\_\_ Price \$ \_\_\_\_\_

## News Submissions

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

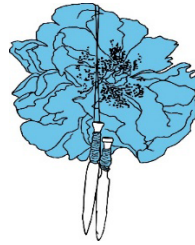
Members are encouraged to write about their tapestries and tapestry-related events and exhibitions, book reviews, and announcements. Members are also welcome to advertise their textile-related businesses, classes and workshops, supplies, and services. This free service is available to TWW members.

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 Presidents 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