

Tapestry Weavers West

October 2021 Newsletter

Vol. 36, No. 4

From Your Presidents

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Hello TWW members!

It was wonderful to see so many members (45!) at our October 16 meeting. TWW member Ellen Ramsey gave a fabulous presentation, sharing both her own impressive artistic journey and a sample of some very inspiring textile art that she encountered in New York (see page 10). If you missed it, the video is in the Member Resources section of our website. Email Marcia if you need the password to access that section of the site.

Our *More IMPACT: Climate Change* exhibition is on view at SJMQT through January 2, 2022 (see page 7). Many thanks to Deborah Corsini and Alex Friedman who have shepherded this show through almost two years of uncertainty and a constantly changing situation. We hope that many of you will be able to view the gorgeous work in person!

The *Shift* exhibition committee has been contacting potential venues and we hope you're already designing or weaving something for that show (see page 8).

Planning for the CNCH 2022 conference is well underway. We're counting on you to volunteer to help make it a success (see page 20).

The dates and venues for Fiona Hutchison's 2022 workshops have been set and we're looking at various options for her lecture which will be open to all TWW members (see page 9).

On January 15, 2022 (**note new date!**) we'll have a Zoom talk by Elizabeth Buckley during our meeting. At our March 19, 2022 meeting, Deborah Corsini and Janette Gross will give a joint presentation on wedge weave via Zoom. Please see announcements about upcoming meetings on page 21.

TWW is entering a new era. We are now 100 members strong with 45 from outside the Bay Area. As you'll hear from Jenny Heard on page 2, many exciting options for future meetings and activities are being explored.

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President's Message, Continued

The Board has four new members: President Jessie Christensen, Vice Presidents Dance Doyle and Jan Moore, and Newsletter Editor Ellen Ramsey. Ellen has already taken over the reins as Editor (many thanks to Patricia Jordan for so many fantastic newsletters!). The others begin their terms on January 1, joining continuing Board members Rita Parks, Jenny Heard, and Madeline Brane. The two of us will remain on the Board as advisors until the end of 2022 and outgoing VP Martha Lightcap will be a resource for the new VPs. The new Board is more than up to the challenge of leading us forward!

Soon it will be time for the two of us to say good-bye as presidents. It's been an honor and a real pleasure to have worked with you all! We'll be leaving you in very capable hands with an excellent Board of Directors and very dedicated committees and volunteers. We look forward to being members for many years to come!

With much affection and appreciation for you all,

—Cynthia and Mary

Below: *The More Impact: Climate Change* installation team: Deborah Corsini, Martha Lightcap, Kate Colwell, Tricia Goldberg, Sue Weil, Janette Gross, Yonat Michaelov, Chelly BonDurant, Alex Friedman (not pictured: Christine Laffer). For more pictures see p. 7.

Future Meeting Practices and Research

There was an active conversation about our future meetings at the October 16th Zoom meeting. Jenny Heard presented information about running a hybrid meeting in which members and speakers present at a meeting location and those on Zoom could communicate and see and hear each other. Hybrid meetings are being used frequently by small and large groups. Equipment needed includes a microphone and speaker system, a camera, and a screen in addition to laptops and cell phones. The cost will be around \$500 to \$750 for equipment purchases plus \$150 annually for Zoom. A good internet connection at the meeting location and a tech person to run the equipment are crucial.

Members speaking afterwards generally favored some form of a Zoom meeting and talked about its advantages. About 40% or more of our members live outside the Bay Area. Many miss in-person contact but appreciate the elimination of travel, the safety during the pandemic, and the ability to include distance and diverse members and speakers. One disadvantage is that some members may lack the computer skills or good internet access. Zoom training will be provided in the future thanks to Rebecca Mezoff. The hope is that some in-person meetings will take place in the future as we continue to also meet online.



Minutes of the October 16, 2021 Meeting

Online via Zoom 10 am – 12:35 pm PDT

Submitted by Rita Parks

Attendees:

NormaLee Andres	Cynthia McAfee
Ilana Bar-David	Rebecca Mezzoff
Jeanne Bates	Yonat Michaelov
Chelley BonDurant	Sonja Miremont
Madeline Brane	Janet Moore
Bonni Brooks	Rita Parks
Karen Campbell	Pam Patrie
Bobbi Chamberlin	Ellen Ramsey
Jesse Christensen	Michael Rohde
Myla Collier	Minna Rothman
Kate Colwell	Ruth Ellen Saarinen
Deborah Corsini	Elizabeth Seaton
Dance Doyle	Rebecca Smith
Molly Elkind	Care Standley
Marcia Ellis	Vicki Stone
Madelaine Georgette	Merna Strauch
Wendy Gilmore	Katherine Straznickas
Janette Gross	Mary Sylvia
Jenny Heard	Gail Thompson
Barbara Heller	Kathe Todd Hooker
Rebecca Hooper	Sue Weil
Martha Lightcap	Ama Wertz
Cate Markey	

General Announcements

The January TWW member meeting date has been moved up to the 3rd Saturday, January 15th, with a presentation by Elizabeth Buckley via Zoom.

More Impact exhibition installation pictures were shared. Ten volunteers helped with installation of the works and the one piece that was stuck in customs finally did make it into the show. Details on the closing reception are still to come and should be announced around Thanksgiving.

A venue search for the 2022 **Shift** exhibition is still ongoing but the committee is expecting to hear back on options in the next month or two. There is a need for assistance in finding a possible juror. Please connect with Kate Colwell, Laura

Kamian McDermott, or Care Standley with any suggestions for a juror.

TWW's newly adopted charitable donation program awards \$200-\$500 every year to an organization determined by the membership group. This year we are donating \$500 to NIAD (Nurturing Independence Through Artistic Development) in Richmond, CA. They have a robust textiles, painting and ceramics program and funding contributes to costs associated with their window displays, purchasing materials, and general program expenses.

Ellen Ramsey Presentation

Martha Lightcap gave a short introduction to Ellen's presentation on her New York inspiration trip and current work. Further details about Ellen's presentation and some photos from her trip are in a related article in this newsletter.

TWW Financials by Jenny Heard

Treasurer Jenny Heard discussed general expenses and revenue and confirmed this year's financials will break even.

Fiona Hutchison 2022 Workshops & Lecture by Mary Sylvia

Details on the 2022 rescheduled workshops and lecture from Fiona Hutchison were shared. Priority for registration will be given to those who signed up for the canceled workshops in 2020. Any spaces left will then be opened to TWW members and, after that, to non-members. The choice of venue and date for Fiona's lecture and the possibility of recording it and/or allowing live participation via Zoom are still being discussed. Workshop COVID protocols are still to be determined. Please see further details in the related article in this newsletter.

CNCH Conference 2022 by Deborah Corsini

Tapestry will have a big presence at the upcoming

CNCH 2022 conference in May. Events to look forward to include a wedge weaving class from Deborah Corsini, a tapestry weaving class by Tricia Goldberg, Ikat weaving from Mary Zicafoose, the "Textile Tableaux," many ongoing demonstrations and a presentation from keynote speaker Mary Zicafoose. There will also be four exhibitions available to enter works to: *Tapestry, 3D and Beyond, Yardage: Fabric by Yarn*, and *Innovation in Tradition*.

As we get closer to the conference, 15-20 volunteers will be needed to assist with gallery labels, administrative tasks, assembling fundraising baskets, gallery installation/de-installation, and many other tasks. Please see the related article in this newsletter for further details on the conference events.

Future Meeting Options by Jenny Heard

TWW's distance membership has grown significantly this year; 45 of our current 100 members are located outside of the Bay Area. There is strong interest from in keeping meetings over Zoom and to also have a support person for anyone that has trouble navigating the Zoom platform. To move forward with hybrid (in-person and Zoom) meetings, the equipment needed would be a microphone, a speaker, an external monitor screen, and other miscellaneous pieces of equipment, with a total expense of around \$500- \$750 and an annual expense of \$150 for Zoom. Also, a volunteer tech person will need to be in place soon in order to get hybrid meetings figured out and to be someone who can help set up hybrid meetings when they are taking place.

New Board Members

New Board members were introduced and voted on with a unanimous yes from the membership group. We welcome Jessie Christensen as President, Dance Doyle and Jan Moore as Co-Vice Presidents and Ellen Ramsey as Newsletter Editor. Continuing board members include Madeline Brane as CNCH Liaison, Jenny Heard as Treasurer, and Rita Parks as Secretary.

Thank you to outgoing Board members Cynthia McAfee, Mary Sylvia, Martha Lightcap, and Patricia Jordan!

Meet Your New Board Members

President: Jessie Christensen



While I am a relatively new member of Tapestry Weavers West, I have been weaving on and off for the past ten years. In college, I created my own course to work through the process of handspinning yarn, dyeing, and weaving a sample piece from what I had made on a 4-harness loom. It was an intense project that led me to learning more about different types of weaving. Eventually I tried my hand at tapestry and found my niche.

Since that time, I have explored other fiber arts such as felting and embroidery, but I always come back to tapestry. Earlier this year I decided to improve my skills by attending classes with Tricia Goldberg. Working from the back was a revelation for me and I've enjoyed playing with this and other tapestry techniques I've learned since.

In the past, I've been a farmhand, cheesemaker, chocolate maker, and owned my own business making grain-free biscotti. These days, most of my time is occupied by my very active four year old, the cooperative school he attends, and weaving. I am excited about the future of TWW and look forward to serving the TWW community in January.

Co-Vice President: Janet Moore



I was born in 1948 in Stillwater, OK.

I began to learn tapestry in 1972, as an apprentice to Joy Rushfelt of Overland Park, Kansas. In that studio, I began to learn about the possibilities of tapestry weaving as an architectural statement, rather than a narrative art work, and it gave me a certain comfort with scale of work. I, however, do like narrative, so many of my tapestries have that quality. Joy encouraged me to go to the Kansas City Art Institute to finish my BFA, which I did in 1979. Later, an MFA from San Francisco State University capped off my formal education. I can say that my educational experiences have included state university, weavers guilds, apprenticeship, and art school, and I understand something about all these worlds and the role they played in my learning to weave.

On a visit to the Bay Area just after graduation from KCAI, I visited the San Francisco Tapestry Workshop and saw much more of the scope and possibility of tapestry weaving. By the time I moved there in 1984, the workshop had closed, but in 1990, I met several of the former members of that studio at Convergence, San Jose State University. There, Deann Rubin invited me to join TWW, then active for about five years. I did, and soon was active in the organization, serving as Vice President, later President, organizing exhibitions and symposiums as part of the group. In addition to Tapestry Weavers West, I was a Master Member of Baulines Craft Guild and from 2005-2011 served as Executive Director of this organization of fine craftspeople, where apprenticeship was important and exhibiting as a group gave us a strong brand in the world of fine craft. In both these groups I found myself showing with very accomplished artists, and I felt honored to be part of the exhibitions.

Most recently, I have moved back to the Southern Plains, and joined the Weavers Guild of St. Louis, the second oldest weavers guild in the country: 100 years active! I am very happy to have more studio time now that I have left the world of employment. Currently, I'm showing work in the Saint Louis area with Webster Arts, Art St. Louis, and with the Weavers Guild. I'm participating in the Waterline Project, an international collaborative group tapestry, learning, weaving, exhibiting project led by Joan Baxter of Scotland. Again, great work by talented weavers. I'm delighted to be included in *More Impact: Climate Change* with TWW members. It's a very strong show with artists I know and care about. I feel very fortunate to have had the constant presence of weaving and weavers/artists in my life. I'm looking forward to serving TWW again as co-VP.

Co-Vice President: Dance Doyle



Dance Doyle is an Oakland-based artist.

She is a member of the American Tapestry Alliance and the Textile Arts Council at the De Young Museum in San Francisco, California. Her work has been shown at the Legion of Honor Museum and the De Young Museum in San Francisco. She's been published in Textile Fibre Forum Magazine, the American Tapestry Alliance's CODA 2020, in Fiber Art Magazine in both the fall and spring issues in 2020, and Untitled Magazine in September 2021.

Currently, Dance is in a two-person show, *Dirty Mirror*, at the Second Street Gallery in Charlottesville, VA until mid-November 2021.

Dance participated in a nine-month Artist in Residence (AIR) program at the Textile Arts Center in Brooklyn, NY, an AIR program at the Museum of Arts and Design in Manhattan for 12 months, and an AIR at the Bemis Center for Contemporary Arts in Fall 2020.

Lastly, Dance is an MFA Candidate at California College of the Arts in San Francisco, Class of 2023.

Newsletter Editor: Ellen Ramsey

As a girl, my mother encouraged me to do all kinds of crafts, but never weaving. I made latch hook rugs while watching Gilligan's Island after school. That, and needlepoint, were my gateway drugs.

I was first introduced to tapestry on a foreign study program I did in 1978 when I was still in high school. The first tapestries I ever laid eyes on were the Raphael Tapestries in the Vatican, and the Lady and the Unicorn Tapestries in Paris. Not a bad introduction! I was totally bowled over and became determined to learn more. However, without the advantage of the internet, I did not find a way to learn tapestry weaving until 1997. That's when I found Mary Lane through my local weaving store in Seattle. I knew it was for me from the very first pass.

I am embarrassed to say that I have never learned multiharness weaving, spinning, or dyeing. Tapestry is all I know and it is more than enough for me. When I am not in my studio you can find me at my other happy place: the tennis court!

In addition to TWW, I am a juried member of Northwest Designer Craftsmen and Tapestry Artists of Puget Sound.



More Impact: Climate Change

San Jose Museum of Quilts and Textiles Through
January 2, 2022

To view the show on YouTube, click [here](#)



Installation in progress. Work by Patti Kirch and Sonja Miremont



Installation view of work by Jennie Lee Hendersen and Michael Rohde



Cheryl BonDurant and Tricia Goldberg admire the gallery installation. Shown is work by Janet Moore, Martha Lightcap, Kathe Todd Hooker, Molly Elkind, Bobbi Chamberlain, and Alex Friedman.

Exhibition Committee Report on *Shift* Exhibit

In the beginning of 2020 our committee chose the title **Shift** for our next exhibit. None of us had any idea how much would shift in the world before we would actually have a show.

Shift: to change position, direction, place or form. To be altered as part of systemic historical change.

In our tumultuous world, the ground seems to be constantly shifting under our feet. How do you shift in response to world events? How do you see the world shifting around you? What has shifted in your life? How do you seek balance?

*Some points of interest from our exhibition committee discussions: migration, pandemic, serious attempts to look at systemic racism, and continuing thoughts on climate change. The theme **Shift** is open to many interpretations, literal, figurative, and abstract.*

For a year and a half the Exhibition Committee (Care Standley, Laura Kamian McDermott and Kate Colwell) have been searching for venues and we have two possibilities for Fall 2022. We will share details of site, timing, and deadlines for submission by e-mail just as soon as we are able to finalize them.

So far we have approached four possible jurors. We greatly appreciate the suggestions that came from the membership after the Oct 16 meeting and will be following up with several more people. Please contact Kate Colwell (kcolwell53@gmail.com) if you have juror suggestions because we can always save the names for future shows.

TWW Charitable Donations Program Giving Tuesday Recipient

We are pleased to announce that TWW Charitable Donations Program recipient for 2021 is NIAD Art Center/Nurturing Independence through Artistic Development.

For those unfamiliar, NIAD Art Center is a non-profit arts organization, based in Richmond, CA that provides studios, supplies, and gallery space to artists with developmental, mental, and physical disabilities. The organization works with 60 artists every week, up to 35 daily. The artists enrolled at NIAD work with teachers, who instruct them in five different mediums: painting, fiber, ceramics, making art from paper, and printmaking. In addition to studio space for artists, NIAD Art Center has an exhibition space where they present programming featuring the artists attending the center.

We are hopeful that NIAD will be able to open up soon and return to having monthly exhibits and events as well as continuing their weekly online shows and sponsoring guest curators for special events. We are thrilled to be able to assist them in buying supplies for classes, staffing needs, and their weekly and monthly exhibits.

Check out their website if you want to know more about NIAD. www.niadart.org

2022 Fiona Hutchison Workshops & Lecture



Workshop dates:

- **Marin** (Marin Society of Artists (MSA), San Rafael): **Aug 3 – 7**
- **East Bay** (Richmond Art Center (RAC), Richmond): **Aug 10 - 14**

Workshop registration:

- Priority to 2020 registrants (emails have been sent with details).
- If spaces are left, open first to TWW members & then to non-members (registration process TBD).

Workshop fees: \$100/day

Workshops meet 10am-4pm and have a 2-day “design” component followed by a 3-day “weaving” component. Workshop COVID protocols TBD.



Image above: Fiona Hutchison, *Wall of Water*, 2021, 250cm x 300cm.

Lecture: Fiona will give a lecture open to all TWW members (no fee). Below are some venue & date options we’re considering (more detail in the Oct 16 meeting video on our website). Please let Mary Sylvia know your preferences for date/time/venue and whether you plan to attend the lecture in person. We’re exploring the possibility of allowing virtual participation (via Zoom) and/or recording the lecture. If the dates of the **Shift** exhibition coincide with Fiona’s stay, we’ll try to coordinate the lecture with the show.

Venue options:

- ICB Gallery (Sausalito): no charge; seats 25+
- MSA (Marin workshop space): \$75; seats 50
- RAC (East Bay workshop space): ~\$225; seats 30
- San Jose Museum of Quilts & Textiles (SJMQT): ~\$300-450; seats 48
- Other venues?

Date/time options:

- Sat, August 6 (at MSA or ICB after that day’s workshop)
- Sat, Aug 13 (@ RAC after that day’s workshop)
- Sat, Aug 20, mid-day (@ ICB, SJMQT, or other venue)
- Other date/time options?

As additional details about the workshops and lecture are determined, that information will be sent to members via email and published in future newsletters.

If you have questions, please contact the Workshop Manager, Mary Sylvia (marieauxbois@yahoo.com).

Lessons from New York

By Jenny Heard

Ellen Ramsey, one of our distance members from Seattle, made the October 2021 Zoom meeting come alive. She spoke about her five months living in New York City in 2019-20 and described that time period as one of the resets of her career as an artist. In addition to showing some of her tapestries, she shared photos of art works that inspired her during her sojourn in New York.

When she went to New York, her only expectation was to look, think, and gather inspiration. She saw the trip as motivation and an opportunity at a time when she wanted to change the direction of her work. Ellen commented that the process of change has only begun as she showed photos of textile art that has stayed with her as she moves forward.

Ellen explained that she has purposely pushed the reset button during her career when she has felt a bit lost as an artist. As part of that process, she goes back to her beginning to see what to hold on to from her past work. She showed a photo of her first major piece, *Rift*. It is a touchstone piece for her, and she believes it has the best design and execution of all of her work. It was the beginning of her use of an iterative design process and of repeating stylistic elements. It is abstract, graphic, high-contrast, has a limited palette, and uses the layering of lines, especially diagonals.



Ellen Ramsey, *Rift*, 2004, wool, silk, 36 x 36 inches

Rift serves as a catalyst for Ellen to move forward. She is challenging herself to create an outward focus and to say something about the outer world. Her interest is in creating images about the digital revolution. She prefers abstraction and is not a figurative artist, but at the same time she wants to honor the narrative history of tapestry.

When she arrived in New York, Ellen joined the Textile Study Group of New York and rented a studio at the Textile Art Center in Brooklyn. On



the wall of her studio is *Obi 1*, which uses exposed warp. She is interested in how other artists use warp and saw many examples on her "Inspiration Tour" of museum and gallery shows during her New York stay. She saw artists we might not think of as tapestry artists, Ed Rossbach, Lenore

Hawney, Julia Bland, Sarah Amos, Sarah Zapata, and Diederick Brackens. She also saw artists who focus on textiles and technology, including Victoria Manganiello, Katherine Bennett, and Robin Kang and was inspired by their use of unusual materials, such as plastics and electronics.

Ellen has taken a number of things away from her "Inspiration Tour" of New York. From seeing textile art, she has become more interested in the possibility of warp as a design element. She is inspired to add more line and texture. She is open to the potential of using more mixed media in tapestry. She is inspired to go big and to take up more space on the wall. She wants to render microelectronics as huge and all encompassing and to make her work about technology as a reflection of our world. She wants to be open to working with non-fibrous materials such as e-waste. She hopes to visualize the digital, using color palettes not found in nature.

(continued next page)

Lessons from New York, continued

Applying the lessons learned in New York is more difficult than defining them. Ellen has started small, using colors and shapes that read as digital. *Wired* uses neon embroidery floss, wire, and acrylic paints. *Black Box* uses rayon, chenille, and polyester tape. It is a reminder of the mystery inside the black boxes that are our computers and the trust we put in strangers who are coding our technological world.

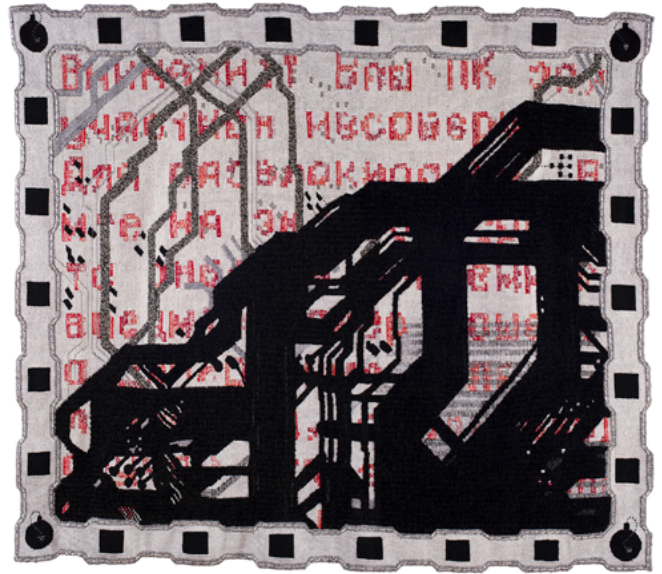


Ellen Ramsey, *Wired*, 2020, cotton, silk, wool, acrylic paint, electrical wire, 12 x 6 inches.

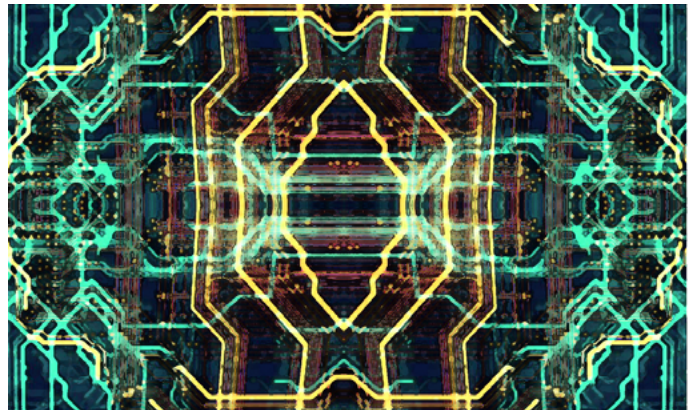


Ellen Ramsey, *Black Box*, 2020, rayon, polyester, 12 x 12 inches.

New tapestries since coming home include *Hacked*, and *Metaverse* (on the loom). Both are based on layered and manipulated vector diagrams, and the altered circuits look like repeating textile designs. *Hacked* includes a ransomware warning in Russian. *Metaverse* uses cyan, magenta, yellow, and black, the colors developed for digital printing. It is six feet high so that the viewer can inhabit it. Ellen describes it as a prayer rug for the digital age.



Ellen Ramsey, *Hacked*, 2020, wool, silk, rayon, retro reflective fiber, and metallic viscose, 48 x 54 inches.



Ellen Ramsey, cartoon for *Metaverse* (detail), digital image

Questions and comments following Ellen's talk focused on her intellectual exploration and experimentation in tapestry.

For more about her Inspiration Tour check out her website and blog www.ellenramseytapestry.art. Also, a recording of her talk is on the TWW website. and is well worth watching again.

Member News

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--- Deborah Corsini ---

This tapestry is an abstracted expression of my unease as witness to all the political, environmental, and social changes going on around the world. It is a metaphor of the duality of good and evil. The "Golden Boy" is our beautiful planet, its sustaining life force, and natural symbioses. The "Black Widow" is all that is wrong in the world – pandemic, war, pestilence, climate change, famine, atrocity, inequality, loss of democracy – that is eating away at the stability and security of all life inhabitants of this planet. A delicate veil of thin spider like threads laces through and over the central spine of glowing color. From both sides red talons (like fingernails) squeeze this golden force. Ubiquitous, worn cotton bandanas are woven throughout symbolizing the common everyman.

Will mankind prevail to live responsibly, with human kindness and respect for the planet and each other?



Deborah Corsini, *Golden Boy / Black Widow*, 2021, wool, cotton bandana, lurex, and rayon, 54 x 33 inches. Wedge weave / eccentric weave tapestry.

--- Molly Elkind ---

I've completed a large piece entitled *SkyGrass* which seems to be spinning off new pieces. The original piece, 26" x 45", is short-listed for the New Mexico State 1% for Art purchase initiative, making it eligible for purchase for a public building in the state for the next two years. Fingers crossed! It uses a linen warp, exposed in places, and mostly wool wefts.

The smaller piece, *SkyGrass Textures*, is based on a collage, and is itself a collage of two separately woven panels. It is 10" x 5", wool and metallic wefts on cotton warp, and will be included in the upcoming Tapestry Touring International online exhibit organized in the UK by Lindsey Marshall and Jane Freear-Wyld.



Molly Elkind, *SkyGrass Textures*, 2021, wool, cotton, and metallic fiber, 10 x 5 inches.



Molly Elkind, *SkyGrass*, 2021, wool and linen, 26 x 45 inches.

--- Marcia Ellis ---



Marcia Ellis, *Bootleg Fire 2021*, 2021, wool weft and cotton warp, 8 x 11 in. (9 x 12 in. mounted).

We were inundated by fire news again this summer. I was struck by the horrific beauty of some of the news photographs. One from the Bootleg fire in Oregon caught my eye and inspired this little tapestry.

--- Laura Kamian McDermot ---

Opossum Magic: Laura Kamian McDermott, Steven Morales, Leslie Plato Smith

Pragmatic beginnings and unexpected moments in the work of three Bay Area artists

Richmond Art Center

September 9th- November 20th, 2021

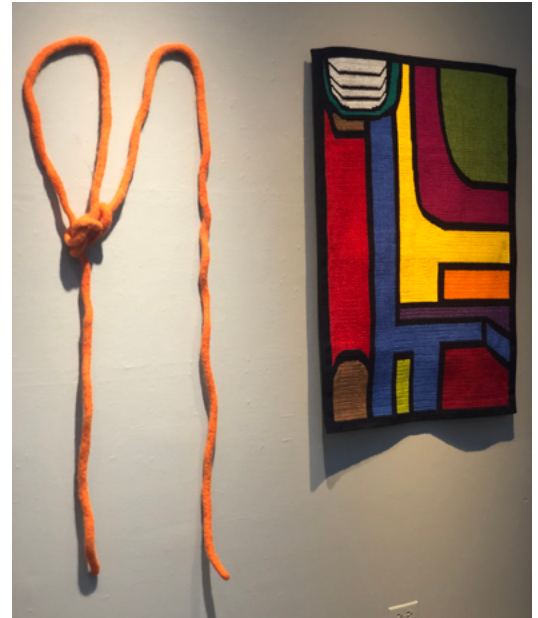
Gallery Hours Thursdays and Saturdays 10am – 2pm,
Fridays by appointment

More info about the show:

<https://richmondartcenter.org/exhibitions/opossum-magic/>

Directions, hours, and Covid19 safety updates:

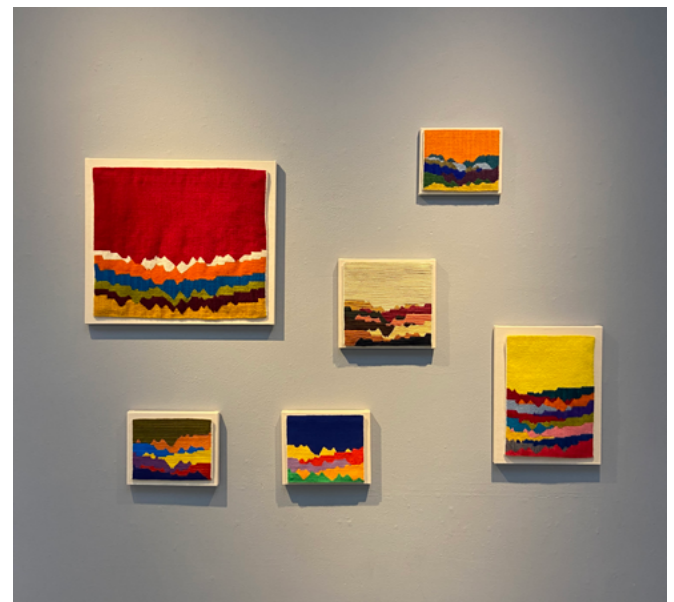
<https://richmondartcenter.org/about/contact-and-visit/>



Left: *Orange I-Cord Gesture*, 2006, 42 x 18 inches.
Right: *Tied-In*, 2020, 44 x 32 inches.



Left: *I Have Questions*, 2021, 24 x 48 inches. Middle: *Breath "shunch"*, 2021, 24 x 5 inches. Right: *Art is Our Life Raft*, 2019, 41 x 42 inches.



A selection from my *Jagged Skylines of Car Keys* series, 2013-2121, sizes ranging from 8 x 10 inches to 19 x 21 inches.

--- Laura Kamian McDermott, continued

In Summer of 2019 I dropped off my *Studio Ceiling*, *Giant Trade Center* tapestry at the Richmond Art Center for their annual Members Exhibition. I was elated to hear from the curator on the eve of the opening that this tapestry had earned me a three person exhibition to be held in the summer of 2020! The other artists chosen were Steven Morales, a Richmond-based mixed-media artist who is influenced by materials and themes in his architecture practice, and Oakland-based ceramicist and painter Leslie Plato Smith, whose work focuses on climate issues.

Leslie, Steven and I started having rotating pot-luck dinners at each other's houses to get to know each other better and talk art. In January 2020 Amy Spencer, the RAC Exhibitions Director, came to our studios to choose work for the summer show. Then came March 2020.

Throughout the shutdown, all four of us kept in touch, checking in on each other, our families, our art practices, and how we were all coping. It was comforting to have these brand-new connections in my life. It gave me a sense of hope and that my circle of support was widening at a time when we were all feeling increased isolation. Big thanks to Amy, Leslie, and Steven for staying in touch!

Fast forward to Fall 2021... We are cautiously entering better times! The galleries at the Richmond Art Center are now open and they are offering some in-person classes in addition to the online classes they hosted throughout the pandemic. Our show, now titled *Opossum Magic*, based on an opossum trapped in Leslie's studio, is one of 4 shows on display during this tender moment of reopening.

The theme of our show centers on our shared use of materials and inspirations from our everyday life in our creative work. My *Jagged Skyline of Car Keys* series, based on keys from my junk drawer, is on display as well as several other tapestries. Also included is a large-scale felted I-Cord (knitted tube),

hung in the abstract gesture and knotted shape that the felting process helped set it into. I also updated my Armenian Alphabet series, spelling out some new words related to our shared pandemic experience and re-opening: *Breath*, "shunch", *Community*, "hamaynk", and *Connection*, "kap." My work is interspersed with Leslie and Steven's throughout the gallery. All our works are full of rich textures and vivid colors, a great celebration for the RAC's re-opening! We were able to hold a COVID--friendly reception on October 16, making use of the outdoor courtyard. It very nearly felt like a normal reception and was so good for the soul. Thank you Care Standley and Dance Doyle for coming out! Throughout the show I've been meeting friends and family, some of whom I haven't seen in over two years, at the gallery for intimate small group visits. It has been a sweet and hopeful way to re-gather. As of this writing, two of the Key Skyline pieces have sold from the RAC show, and I've also sold a few pieces off of my website and Instagram earlier in the year. Priorities shifted during the past couple of years, and I'm glad to see personal art purchases bringing joy and comfort into people's homes.

Opossum Magic is on display through November 20. I hope those of you who are nearby get a chance to see it in person! Let me know if you are planning a visit. I'm 10 minutes away and may be able to meet you. And check out the three other exhibits while you are there:

Time and Again, Rigo 23's large scale sculptural tribute to Leonard Peltier: <https://richmondartcenter.org/exhibitions/time-and-again/>

Summer Rites, Richmond youth photographers: <https://richmondartcenter.org/exhibitions/summer-rites/>

Works From Home, Richmond Art Center Student Showcase: <https://richmondartcenter.org/exhibitions/student-showcase/>

Member News, continued

--- Yonat Michaelov ---

As I was finishing my California Naturalist Program at UCSC, it became clear to me that I would like to do something with dyes.

Since we are low on water this year, and carbon footprint is a thing, I felt climate change needed to be part of the equation. I decided that my materials would be ONLY locally sourced. I contacted a local farmer that raises Churro sheep, and started to collect dye materials. I used two local mushrooms, horse hair fern, eucalyptus, marigold, and a friend gave me some locally grown weld. I also used nettle, blackberry leaves, walnut, and usnea - anything that was local.

Then came the decision to not use alum, which is a must for most natural dyes to work (except for a few dyes it is kind of crucial). My next best thing was to use ocean water and ramalina (the lichen that hangs from the trees) as both of these proved earlier to have some sort of mordanting effect. So I went down and lugged some heavy five gallon buckets of ocean water and mordanted my wool. (Churro is not the best yarn for natural dyes.) For my California Naturalist capstone I showed everyone the yarn I dyed.

Now the best part was choosing local central coast scenes to weave with those local colors and local yarn. I used Churro plied yarn for a warp, and my set was 6epi. I wove *Redwoods*, then I wove *Rolling Yellow Hills*, and *Carmelo Rock Formation* off Point Lobos. I am not done, but I am taking a break.

I did weave, in the little space I had left on the warp, a political statement that was brewing in me while I was busy with the landscapes. It is a religious icon for today's religion: oppress the women and exploit the earth. It was inspired by the Afghanistan withdrawal images and the new rules in Texas. It is an image of a woman covered up to deny her basic human rights, with an oil spill underneath her. If you are wondering, the black came late from a local farmer that has a really jet black sheep, which I cleaned and spun.



Members News, continued

--- Yonat Michaelov, continued ---



Yonat Michaelov, *Carmelo Rock Formation*, 2021, 11 x 12 inches.



Yonat Michaelov, *Protest Piece*, 2021, 21 x 6.5 inches.



Yonat Michaelov, *Redwoods*, 2021, 24 x 21 inches.



Yonat Michaelov, *Golden Hills*, 2021, 14 x 21 inches.

The Local Cloth series was woven July-October 2021.

--- Vicki Stone ---

Hi. Here is my latest weaving. I may or may not put an ornate hanging device on it, but the weaving is done.

Space Ship Dress Tapestry

2021

Wool, acrylic, rhinestones, and Christmas ornament snow flakes

48 x 24 inches



CNCH Happenings

Reminder: the CNCH 2022 Conference will be held May 19-22, 2022, at the San Mateo Marriott. The conference theme will be "Spring: Creative Resilience." Registration opens at 9am November 1, 2021. The classes fill quickly, so please mark this time on your calendar. You can go to <http://www.cnch2022.com> to preview the classes that will be part of the conference. Sixteen different teachers will be offering classes at the conference. This includes two TWW members, Deborah Corsini and Tricia Goldberg!

TWW continues leading the work on the CNCH Galleries and Demonstrations.

- **Galleries:** Description of the proposed galleries has been finalized for the CNCH Registration Booklet. For the first time, tapestries will be featured in one of the galleries.
- **Demonstrations:** This team will be resuming meetings in January. We will be finalizing demonstrations that will be part of CNCH.

Starting in January, we will be looking for additional volunteers to help with activities leading up to the May 2022 conference. Be on the lookout for requests for assistance. It's a good way to make contacts with other guilds and explore other types of weaving.

Reminder: you can make your hotel reservations right away. If there's any chance you will attend the conference, we recommend you reserve a room now to get the reduced rate. Here are the details:

- San Mateo Marriott (at 92 & 101 intersection)
- Hotel special nightly rate: \$149 (one king bed), \$169 (two queen beds)

Use the link below to make your reservation AT THE REDUCED RATES (no payment required, cancel up to 48 hours before conference start)

[Book your group rate for Northern California Conference of Handweavers](#)

CNCH 2022 Conference Information

Key Dates

CNCH 2022 registration opens	November 1, 2021
Last day to book hotel at the reduced rate	April 21, 2022
Last day to cancel conference attendance - minus \$50 fee	April 15, 2022
Last day to register for conference	May 1, 2022
CNCH 2022	May 19-22, 2022

Hotel registration link: [Book your group rate for Northern California Conference of Handweavers](#)

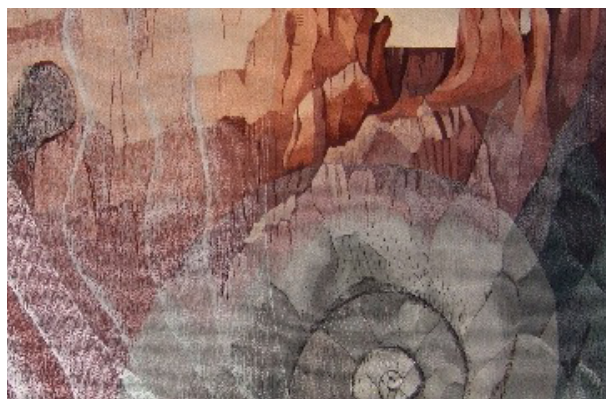
Upcoming Speakers: Mark Your Calendars!

Elizabeth Buckley

Saturday, January 15, 2022
10am PST, via Zoom

Transparency and Layers in Tapestry

Please mark your 2022 calendar for our first meeting and presentation of the new year with accomplished tapestry weaver and teacher Elizabeth Buckley.



Elizabeth Buckley, *Veils of Time* (detail), 2017, wool, cotton, silk, 50 x 60 inches.

Elizabeth is a second generation tapestry artist living in New Mexico. Her mother introduced her to weaving at a young age and Elizabeth has been weaving ever since. Elizabeth first wove tapestry based on the Mexican and Rio Grande techniques and then expanded into those of Peter Collingwood's rug weaving.

Elizabeth wove from the gut, without pre-planning until her designs grew too complex to create what she envisioned. Her quest for more led to French tapestry via workshops in the US taught by Jean Pierre Larochette and Yael Lurie. Yearning for still more, she studied in Aubusson, France with Giesle and Henri Brivet, refined her understanding of Aubusson tapestry and found her true weaving voice.

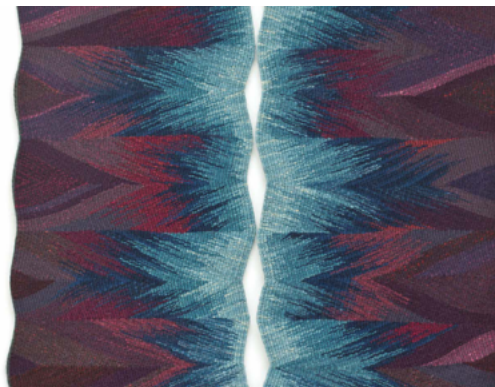
Join us as Elizabeth shares her weaving expertise with us on how to achieve different effects in weaving such as transparency and layers. She will show examples of her work that utilize these techniques.

Deborah Corsini & Janette Gross

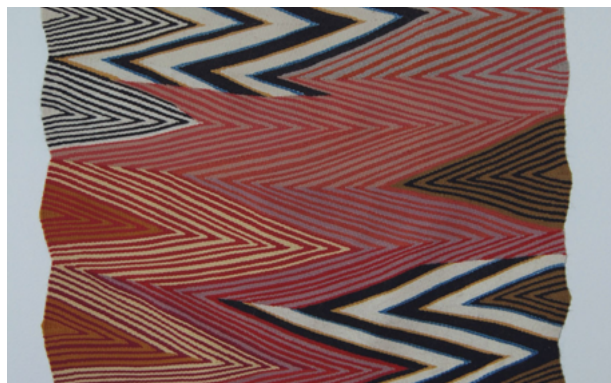
Saturday, March 19, 2022
10 am PST, via Zoom

Wedge Weave: Two Perspectives

TWW artists Deborah Corsini and Janette Gross share their approaches to designing and exploring the fascinating technique of wedge weave. We will look at the history of Navajo wedge weave and the technique's continued evolution among contemporary weavers. Their PowerPoint presentation will be followed by a brief conversation between Deborah and Janette and audience questions.



Jeannette Gross, *Ice Break* (detail), 2018, wool warp and weft dyed and overlaid with indigo, 34 x 27 inches. Wedge weave with slits, card woven edge. Photo: R.R. Jones



Right: Deborah Corsini, *Disconnect* (detail), 2013, wool and silk on cotton warp, natural dyes, 45 x 38 inches. Wedge weave. Photo: Bruno Corsini

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:

- High resolution photos;
- 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 or use Google Docs to transfer text files

Please label images with **title, year, materials, size, date the work was woven, size and names of people pictured**, if appropriate. Images may 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

Video Recordings of Previous Meetings

Video recordings of previous meetings are available on the TWW website. To access them, follow these instructions:

1. From the TWW homepage in your web browser, click on Members Only, then Resources (email Marcia Ellis at mellis@sonic.net if you need the password for the website).
2. At the end of the list of Resources is a listing of all recorded meetings.
3. Click on the YouTube link, which will take you to the video recording of the entire

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 2021 Leadership

Board Positions

— Presidents —

Cynthia McAfee

cajmcafee@gmail.com

Mary Sylvia

marieauxbois@yahoo.com

— Vice President and Programming Chair —

Martha Lightcap

lightcapm@gmail.com

— Treasurer —

Jenny Heard

jennyheard@yahoo.com

— Secretary —

Rita Parks

ritaparks@gmail.com

— Newsletter Editor —

Patricia Jordan

pj@reese-jordan.com

— CNCH Liaison —

Madeline Brane

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Volunteer Positions

— Membership and Roster Chair —

Marcia Ellis

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— Historians —

Bobbi Chamberlain

webob@vbbn.com

Sonja Miremont

sonjabm1@comcast.net

— Exhibition Mailing List —

Jan Moore

apricotjan2009@att.net

— Webmaster —

Ama Wertz

ama.wertz@gmail.com

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.

Jenny Heard, TWW Treasurer

jennyheard@yahoo.com

Membership Rosters



All TWW members will receive an emailed Membership Roster after it is finalized on March 1 of each year. When there are changes during the year, the roster will be updated in the members section of our website. Please email me if you need the password or want to change your information.

Thank you.

Marcia Ellis

TWW Membership and Roster Chair

mellis@sonic.net

Editorial Note: Thank you Ama Wertz for, once again, proofreading our newsletter.