

# Tapestry Weavers West

June 2020 Newsletter

Vol. 34, No. 3

## From Your Presidents

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Hello TWW!

Just as we are about to head off into our usual summer break, we finally had the opportunity to "gather" together for the first time in many months. We had a wonderful time seeing almost 40 members at our June Zoom meeting, many of them from outside the Bay Area. Even though this was TWW's first Zoom experience, for most members it is now business as usual and the event went off with only a few small hitches. Check out Kathe Todd-Hooker's review of the meeting (pg. 6) and our report on Tricia Goldberg's presentation about her current work-in-progress in Live From the Studio (pg. 4).

One added benefit of Zoom meetings is that they can be recorded! So now everyone can watch/rewatch the June 13, 2020 meeting on the TWW website. In the Members Only/Resources tab you'll find both this video and the video from Micala Sidore's presentation in January. This part of the website is password protected so if you've forgotten the password, email Marcia Ellis ([mellis@sonic.net](mailto:mellis@sonic.net)) and she'll send it to you.

Alex Friedman and Deborah Corsini gave us an update on *More IMPACT: Climate Change*, currently planned for the San Jose Museum of Quilts and Textiles, starting in September (pg. 9). There is still time to submit works for consideration for this show, so don't be shy! Also, Laura Kamian McDermott and Kate Cowell announced their preparations to begin planning for a new TWW show for 2022 and are inviting everyone to make suggestions about themes or venues. See details about this on pg. 3.

Our fall meeting, which was originally scheduled for October, have transformed into a Zoom talk with Jean Pierre Larochette about his new book. See Deborah Corsini's announcement on pg. 8. The September date is yet to be confirmed but we will send out an announcement as soon as it is scheduled.

Even as TWW expands into cyberspace, we'll always share the great fortune to stay grounded in the "real world" with hands and eyes on our looms. Our very best to all of you until we meet again!

--- Mary and Cynthia

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# Minutes of the June 13, 2020 Meeting

Online via Zoom 10 am – 11:30 am PDT

## Attendees:

Ilana Bar-David	Laura Kamian McDermott
Madeline Brane	Patti Kirch
Maris Cavanagh	Rebecca Mezooff
Myla Collier	Yonat Michaelov
Kate Colwell	Melissa Monty
Deborah Corsini	Rita Parks
Sharon Crary	Michael Rohde
Marcia Ellis	Ruth Ellen Saarinen
Alex Friedman	Elizabeth Seaton
Madelaine Georgette	Care Standley
Wendy Gilmore	Merna Strauch
Tricia Goldberg	Mary Sylvia
Janette Gross	Kathe Todd-Hooker
Jenny Heard	Sue Weil
Martha Lightcap	Ama Wertz
Summer Larson	Sally Adams (Tricia's guest)
Cate Markey	Shari Katz (Tricia's guest)
Cynthia McAfee	

## Introduction

The meeting began and all attendees gave a check-in on how they are doing. We recorded the meeting on the Zoom platform and will post a link to it on the TWW website.

## Board meeting report by Cynthia McAfee

The TWW Board met two weeks prior to plan our first online TWW member meeting via the Zoom platform. We also introduced and welcomed Madeline Brane as our new addition to the Board as CNCH Liaison.

## CNCH updates by Madeline Brane

The next CNCH conference that TWW will be required to take a large role in producing will likely be held in June 2022. A venue location for the conference is still being determined but the conference committee is looking at Mills College, St. Mary's College, or hotels in the Bay Area as

potential sites. TWW is expected to contribute volunteers to the planning and execution of the 2022 conference.

## Fiona workshop/lecture update by Mary Sylvia

The 2020 workshops have been canceled due to the pandemic. Since Fiona agreed to teach an ATA workshop at Convergence 2022, we asked her to give workshops for TWW in Summer 2022 also and she enthusiastically agreed. If our workshops take place in 2022, priority enrollment will be given to those who were enrolled in the canceled workshops. Also, a new venue will need to be found for the East Bay workshop because Handcraft Studio School has gone out of business.

## More Impact show by Alex Friedman

The *More Impact* show at SMJQT is still scheduled as planned for September. The museum is not open but they are expecting to host our exhibition as they hope to open later this summer. There will be more information as soon as the museum reopens.

The entry submission deadline is coming up on July 12. Please make it clear in your submission if your work is in a series that needs to be shown together. Volunteers will be needed to help hang works for installation.

Unfortunately, an in-person reception will not be scheduled due to safety precautions in light of the pandemic but we may opt to do a reception over Zoom at our next TWW member meeting. There will be no catalog for the exhibition but we will be considering the options of putting the show online or in a Powerpoint to share with members.

## Online studio tour by Tricia Goldberg

Tricia gave a virtual tour of her studio and the work she has in progress on the loom. More detailed images of her work in progress can be seen on her Instagram account: @triciatapestry



**2021/2022 future exhibition by Laura Kamian McDermott**

Laura and Kate Colwell will be leading the exhibition committee for TWW's next exhibition in 2021 or 2022. Laura discussed meeting with Amy Spencer, Exhibitions Director at the Richmond Art Center, and giving her an *Impact* catalog. Amy was open to a TWW exhibition at RAC especially if there is a cohesive theme which will make it easier to sell to the RAC Board, and to audiences as well. RAC recently hired a new Executive Director, José R. Rivera, so programming is currently put on hold and likely to shift. The year 2022 is a more realistic date for a potential TWW exhibition. Laura and Kate will be setting up an online meeting in the near future to discuss possible themes for this show.

**Fall 2020 and future meetings by Cynthia McAfee, Deborah Corsini, and Ama Wertz**

The TWW fall meeting initially was programmed to hear Jean Pierre Larochette as a guest speaker at SMJQT in October. Due to circumstances of the pandemic, the fall meeting will need to be an online meeting over Zoom and we are unsure if Jean Pierre will be able to present virtually. Another idea was to ask Tommye Scanlin to be a virtual guest speaker since she also has a book coming out this year. Please send any ideas for alternative programming to Mary Sylvia, Cynthia McAfee or Martha Lightcap.

**Newsletter by Cynthia McAfee and Mary Sylvia**

The annual Show and Tell activity has been moved from a meeting to a feature of our summer newsletter. Cynthia and Mary invited all members to contribute by the newsletter deadline

**Comments from the Zoom chat**

Several people are interested in a lightfastness presentation by Janette Gross at a future meeting date.

— Submitted by Rita Parks

## Exhibition Committee Planning

Tapestry Weavers West intends to exhibit members' work regularly. Deborah Corsini and Alex Friedman have worked tirelessly on our last two exhibits, and this year Kate Colwell, Laura Kamian McDermott, and Care Standley stepped up to form the next Exhibition Committee. Laura spoke with the Richmond Art Center (RAC) in January about a possible show and learned that shows with a theme are much more likely to be accepted than a general group show.

<http://richmondartcenter.org/>

Laura, Care, and Kate will meet to toss around theme ideas to put together an Exhibition Proposal, be it at RAC or elsewhere. This may be as far out as 2022 or 2023. Many of the theme suggestions so far are related to shifts and changes in our current world.

If you have ideas for a general theme, we plan on meeting via Zoom on Wednesday, July 22nd at 9:00 am PDT. If you would like to receive the link to join the Zoom meeting, or cannot attend but would like to present an idea, please send an email to Laura at [laurakamian@gmail.com](mailto:laurakamian@gmail.com). We will present ideas in a future newsletter.



## Live from the Studio

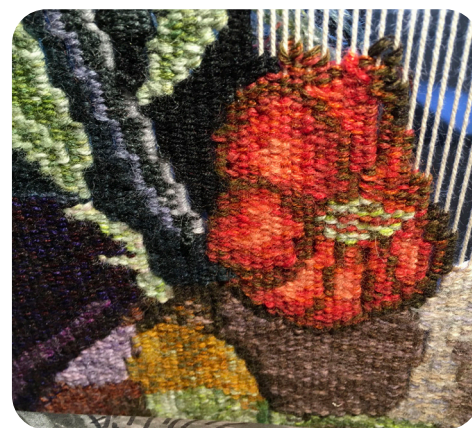
As Tricia Goldberg is one of TWW's founders, it seems only fitting that she serve as our first virtual presenter. She bravely stepped in on short notice and gave us a presentation about her in-progress commission of a large tapestry for the new San Francisco restaurant Palette, a supporter of visual arts.

This amazing piece is her interpretation of the still-life painting *Californian Palate* by artist Velia de Iuliss, which the restaurant has loaned to Tricia while she is weaving. De Iuliss says that her painting "highlights native flora and edible plants of California in a 16th-century Flemish style."

One of the challenges Tricia mentioned was translating from another art form (painting) into the woven art form, something she has had to concentrate on as she works. Tricia described how she selected colors for several specific sections of the tapestry such as a tomato, an artichoke, the background, and showed us several bobbins to demonstrate how she created the color blends for the tomatoes.

In response to a question from Ama, Tricia spent some time telling us about how she is creating the lighting effects on the artichokes by using a combination of outlining the leaves and using slits to show some of the lines.

Tricia gave enthusiastic credit to her assistant, TWW member Lana Nazzaro, who wove with Tricia twice a week before the COVID shutdown. Lana's work focused mostly on the background, and she used hachure and lots of lazy lines to make distinctions within the dark background.



Velia de Iuliss, *Californian Palate*, the painting used as inspiration



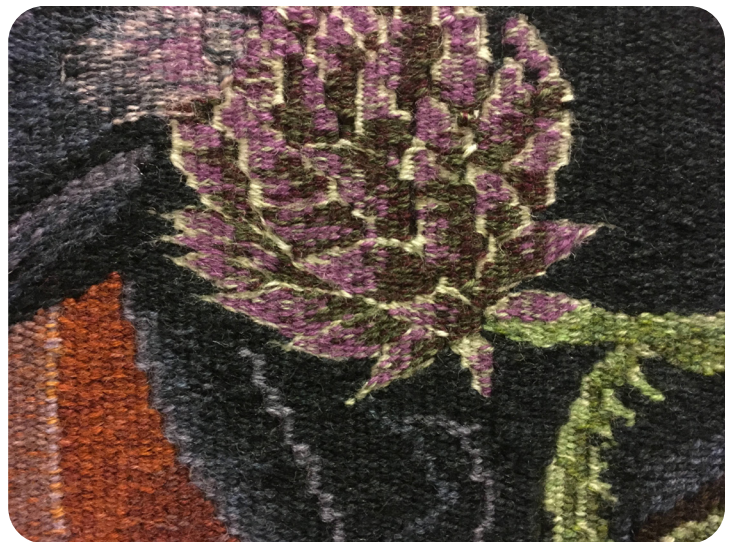
Live from the Studio, Continued

Tricia explained that she took a good amount of time figuring out the background colors, which are a warm combination of black, browns, and greens. She also had to address how to distinguish the dark background of the painting from the slightly less dark tablecloth in cool blues and grays in the foreground.

In her talk, Tricia pointed to details in both the painting and her tapestry, referring people to images on her Instagram page (<https://www.instagram.com/triciatapestry>) for sections currently rolled up on the beam of her loom and out of view.

After the presentation, Tricia answered several questions and received numerous kudos from members who have been following her progress on this large project for months. The final weaving will be 6 feet wide x 4.5 feet high. Tricia hopes that members will eventually be able to join her at the restaurant to celebrate the finished work.

— Submitted by Cynthia McAfee and Mary Sylvia





# Zooming with Tapestry Weavers West

By Kathe Todd-Hooker

I am a long-distance member, living in Albany, Oregon. I joined TWW because I wanted to be in a tapestry group. I love the energy and the creative dynamics that are available in a group AND the things that can be achieved when tapestry members get together and become focused. TWW was my solution and still is. The drive to attend a meeting and visit my family for a day is about 8-10 hours and then the same to drive home. Normally the drive and stay are not a problem. Oh, I do miss my life as it was back then! Just like most of us, I have no idea when I will be able to travel again.

As a long-distance member, my participation and involvement has been a tad bit limited — not by choice but by distance, especially if I wanted to participate in committees or other events, or even to help hang a show. I enjoyed the possibilities that I saw in Alex Friedman's update about what she and Deborah have been planning for the *More IMPACT* show at the San Jose Museum of Quilts & Textiles. Alex also alluded to the possibility of a Zoom exhibit opening, which I find totally intriguing.

Tricia Goldberg's presentation at the quarterly meeting was interesting and thought-provoking. I loved all the individual updates of what people

were doing. But best of all, I think it is a great forum for speakers and programs, which was also discussed. There was a great discussion about the possibility of holding committee and work group meetings on Zoom so there could be open discussions without travel. Something that would allow for me to be more involved.

This is in no way meant as a criticism, but, like me and many of us who are somewhat technically challenged, it would be nice to have some suggested guidelines on how to make the TWW Zoom meetings work better. Such discussions could be about lighting, focusing and movement on-camera, how to avoid blurring, how much time

it takes to focus an image. Just a few guidelines could be very helpful.

One year ago I would have said I was not interested in Zoom meetings, that they were just another bit of technology that I saw no need for and really did not want to be bothered with. But, after being "hunkered down" and quarantined for several months, with workshops canceled, exhibits canceled or rolled over to another time, cabin fever has set in. I now love Zoom! I am teaching on Zoom and enjoying the special visits with tapestry weavers far away. And I am so grateful that I am not going to need to give up one more thing — my TWW meetings.

So... with all that said, TWW came up with the perfect safe and adaptable solution to the new times we are living in. I can hardly wait for the next TWW Zoom meeting! Thank you!

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# Fiona Hutchison Workshop Update

Our workshops and lecture with Fiona Hutchison have been deferred to 2022. Since Fiona will be teaching an ATA workshop at Convergence (Knoxville, Tennessee, July 15-21, 2022), we asked her to teach workshops for us that summer also, since she will already be in the U.S. TWW members who were registered for the 2020 workshops will have priority for enrollment in the 2022 workshops.

We will send out updates as dates and other details are decided upon. Please email Mary Sylvia ([marieauxbois@yahoo.com](mailto:marieauxbois@yahoo.com)) if you have questions.

Fiona is teaching free online tapestry classes through the University of Edinburgh this summer. To check them out, go to: <https://www.ed.ac.uk/studying/short-courses/free-online-summer-short-courses>. Several other free online classes (art, design, photography, music) are offered via this link.

Following is an excerpt from Fiona's June 2020 newsletter:

"With life in lockdown, spring seems to have come and gone. At the end of March all teaching in the studio, at university and in the Dovecot came to an end, and with the government advice that all nonessential workplaces should close, we were all locked out of our studios on March 23, 2020.

With my computer, a small weaving frame and a bag of (blue and white) yarn I retreated to the tiny box room in my flat. Like many faced with the lockdown the first week or two was spent readjusting ... doing a lot of spring cleaning and tidying. When I finally settled to do some work, the real challenge was to work with limited space, materials, and equipment. It was quite liberating and allowed a period of time to just experiment, and I began to build on my woven knot collection. I now have approximately 32 small woven knots (about 12 made in lockdown). I am posting some on my Instagram page with #fionahutchisontapestry as part of the Instagram campaign #artistsupportpledge."



Setting up *Think Plastic*, January 2020



Settling in to the home studio, April 2020

## Request for New Images

We want our TWW website to show what you've been up to this year! One benefit of membership is the option to show images of your work on our website. Please ensure that your work is featured on TWW's homepage at:

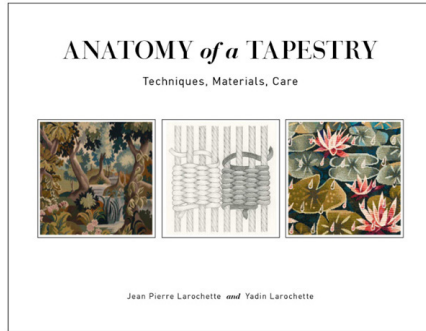
[www.tapestryweaverswest.org](http://www.tapestryweaverswest.org)

Please send good quality images to our webmaster Ama Wertz at [ama.wertz@gmail.com](mailto:ama.wertz@gmail.com).



## Jean Pierre Larochette to Present at TWW Fall Meeting

Jean Pierre Larochette has agreed to give a Zoom presentation to TWW in September. The date and timing will be determined by mid summer. He will speak about his new book, *Anatomy of a Tapestry*, and his weaving and exploring of ideas arising from the book. His presentation is titled "The Portrait of Weave."



Following is a description of the process he experienced when writing the book, in his own words:

"When I started working on the technical diagrams for *Anatomy of a Tapestry*, the first considerations related to medium (ink or graphite?) and scale (what is the minimum number of warps I need for each technique?). Then to my surprise I noticed that my fingers knew more than my mind did; I couldn't carry on by heart. I warped a small loom and diligently drew pass after pass, starting with the simplest techniques. The microcosm of the interaction of just two colors, rarely three, fascinated me. The process acquired unexpected dimensions. It reminded me of a class I took once from a portrait painter. When you are drawing a live subject, he would tell us, likeness is crucial, the right proportions a must. But the expression is what makes the portraits, what that face is telling you is where the story is. For me to explore the story a little farther it had to be woven. In this book are the pieces I would love to share with you. "

The book is available to preorder wherever books are sold: [Schiffer Publishing](#), [IndieBound](#), [Amazon](#)

— Submitted by Deborah Corsini

## The June Zoom TWW meeting is on our website and available for viewing!

Not being able to meet in person is a distinct disappointment, but meeting via Zoom does have some advantages such as the ability to record the meeting and post that recording on the TWW website. If you missed the meeting or want to review some part of it, now you can access the recording by signing in to the Members Only/Resources section of [tapestryweaverswest.org](http://tapestryweaverswest.org). That part of the website requires a password so if you've forgotten the password, email Marcia Ellis ([mellis@sonic.net](mailto:mellis@sonic.net)) and she will send it to you.

- Since we are still learning how to do this, there are some things to note about the recording. It is done from my (Cynthia's) Zoom sign in as the moderator. Hence, whatever I am doing on my computer such as jumping between screens to find the next speaker is what the recording shows. As we all get more skilled at holding and recording these meetings, the quality of the recordings should improve.
- We will also learn (and share) what practices work best for sharing our studios, our weavings, or just giving presentations. These practices would include lighting, close-up views/distance views, moving cameras (phones or computers) around. It would be wonderful if someone would volunteer to work with our Tech Coordinator Rita Parks ([ritaparks@gmail.com](mailto:ritaparks@gmail.com)) to help identify and collect some best practices and publish them to all our members.

In the meantime, please enjoy watching our June meeting and hearing how everyone is doing, seeing Tricia's studio presentation, and catching up with our business activities.

— Submitted by Cynthia McAfee

# Update: *More IMPACT: Climate Change* at the San Jose Museum of Quilts & Textiles

We are going ahead with the entry process for the upcoming show even though SJMQT is not open at this time. I have been in touch with both Director Nancy Bavor and Curator Amy DiPlacido. All expectations are that by September the museum will be open with certain visiting guidelines yet to be announced from Santa Clara County. Our show will exhibit from September 2, 2020 until October 4, 2020.

The entry deadline is coming up on July 12, 2020. Please see the Call to Entry on page 21 of this newsletter and note your entry is to be emailed to Sue Weil. Please follow the instructions carefully and try not to wait until the last moment!

Please note that every entry needs a valuation for insurance purposes. You can then indicate if you have a sales price (double the insurance price since the museum is asking 50% commission) or you can indicate that it is not for sale (NFS). If you have any concerns or questions please contact either Alex, Deborah, or Sue. We would be happy to help.

We will **NOT** be having an opening reception, but we will try to have a Zoom meetup and you bring the wine and cheese for yourself! More details will follow. We are planning to do a PowerPoint of the show with some artist commentary so you can learn more about each piece presented. As you all know, it is always so much better in person so I would encourage you to visit the exhibit and to support the museum when it opens.

Once we hear from the museum and learn the new procedures we will be asking for a few volunteers to hang the show, probably the first of September. We will need some volunteers in October to deinstall. We will be asking for some help in the latter part of the summer.

There is so much uncertainty inherent in all this planning, but the show will go on, and we encourage you to apply.

— Deborah Corsini and Alex Friedman

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## CNCH Happenings

Watch this column!

There's not a lot happening here yet, but soon there will be all kinds of announcements and requests for volunteers and ideas relating to the CNCH 2022 Conference to be held in the SF/East Bay region. As part of our responsibilities as a CNCH member guild in that region, TWW will be called on to support the planning and execution of the next big CNCH conference (CNCH 2020 in the South Bay

was canceled due to the COVID shutdown).

Madeline Brane, our CNCH Liaison, attended the first CNCH 2022 conference call in June. She reported that the conference will likely be held in June 2022. The search for a venue is underway and the committee is looking at Mills College, St. Mary's College, or hotels in the Bay Area as potential sites. Soon, planning and recruitment for teachers and workshops will begin. A theme for the conference has not yet

been announced although some speculations have begun. If you have ideas about this, now is the time to get involved!

Any TWW members interested in being part of the conference planning in these early stages, particularly involving possible venues and teacher recruitment, should contact Madeline ([mbrane@sbcglobal.net](mailto:mbrane@sbcglobal.net)). Let Madeline know if you'd like to join the next Conference Committee Zoom call and she'll get you the appropriate information.



# Member News

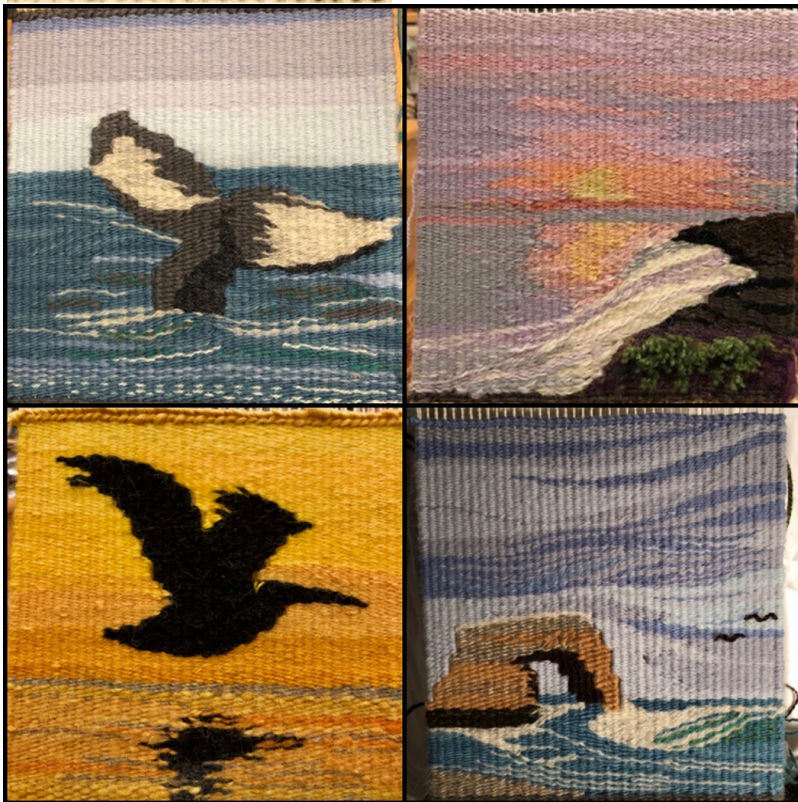
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## From Yonat Michaelov

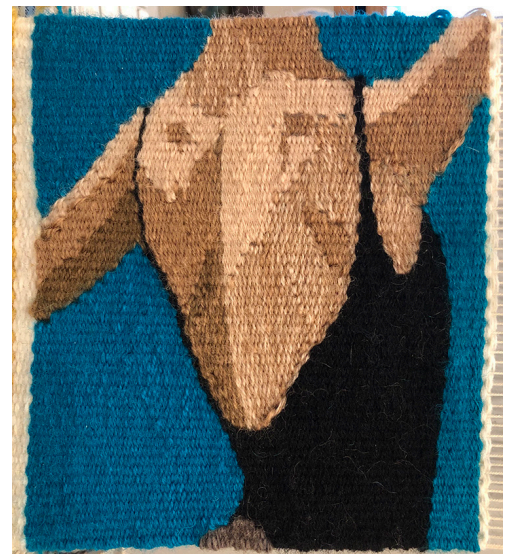
I have been busy weaving, with more in the works, both on my floor and the Mirrix looms.



Weavers, cotton warp, hand-dyed wool, mostly mushroom dyes, 12 x12 inches



Monterey Bay Series, cotton warp, wool weft, 7 x 7 inches each



Small exercise in values, cotton warp, wool weft, 7 x 7 inches





## From Deborah Corsini

During this time of sheltering in place I have been creating a drawing or collage a day in my coronavirus journal. I am now on to a second journal. This is sometimes a great challenge. Every day is a blank page. At the end of the day I write in the statistics of the people around the world, in the US, and in California who have the disease. The numbers are staggering. The process has been spontaneous, fun, and creative and it is keeping me amused and sustained as we continue into our thirteenth week of SIP. Pictured here is a selection of recent journal entries.



5.4.20 – 49 days, collage



5.21.20 – Dancing at the Farmer's Market, collage



Deborah Corsini, *Fire Season*, 2020, wool on cotton warp, 60 x 35 inches

My most recently finished tapestry is *Fire Season*.

It is an abstraction of a burning landscape. Woven in wedge weave and eccentric weaving techniques, it captures the intensity of a landscape transformed by the heat and power of flame.

The image, like the weaving process, rises from a dry earth to a landscape blurred and encompassed with the heat and fusion of flame. The sky above is gray and dark, a grim reminder of the far-reaching effects of these storms.

This is the work that I am planning on submitting to our upcoming exhibition *More IMPACT: Climate Change*.





6.1.20 – Homage to Christo and Jean Claude, collage



6.3.20 – Black Lives Matter, collage  
(from a reclaimed sketchbook drawing)



Wonderland, collage

I have a small collage titled *Wonderland* included in this very interesting digital exhibition.

Pandemic Transformations  
Sebastopol Center for the Arts Digital Exhibitions

<https://sebarts.org/visual-arts/current-exhibitions/>

It will be online through July 1, 2020.  
Check it out if you have a moment.

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Tapestry

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*The Art of Tapestry Weaving*

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REBECCA MEZOFF

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## From Laura Kamian McDermott

*Some weaving, but mostly designing!*

It was so much fun to see so many faces at our Zoom meeting in June! I always find our meetings so energizing, and this one was no exception! So nice to know we can stay in touch in different ways while we get through this quarantine.

My show that was planned with ceramicist Leslie Plato Smith and painter/mixed media artist Steven Morales to be held at the Richmond Art Center is on hold for the time being. In the meantime the curator asked us all to take videos of ourselves working in the studio during quarantine to post on the Richmond Art Center website. You can view them at: <http://richmondartcenter.org/exhibitions/three-artists-in-the-studio/>

I have been doing some weaving on a new piece in my *Jagged Skylines of Car Keys* series (seen in the video). But mostly I have been designing future cartoons. I am grateful to have a regular and enjoyable sketchbook practice during this shelter in place. It is bringing me a sense of comfort and purpose. I love to use Derwent Inktense pencils. They are highly pigmented colored pencils that you can turn into an ink wash with a brush and water.

The first design I developed is a quarantine self-portrait. It is based on an old sketch of myself I

I am grateful to have a regular and enjoyable sketchbook practice during this shelter in place.

It is bringing me a sense of comfort and purpose.



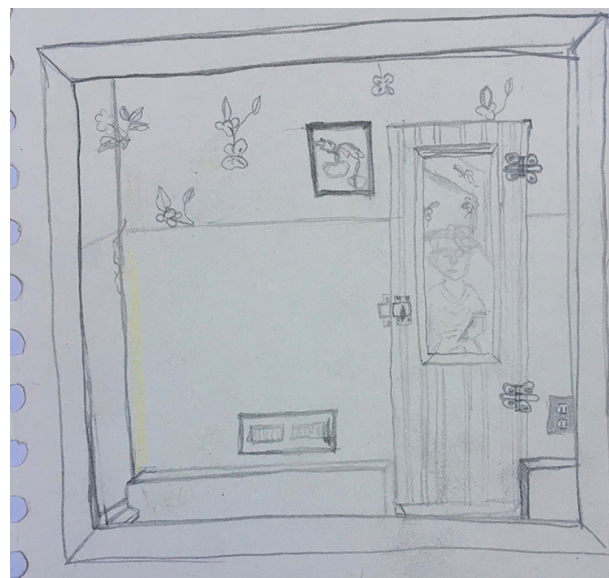
did in my twenties, updated for today. I'm sitting in a room with wild wallpaper sketching myself in a mirror. I think this one is going to take a lot of test weaving to get the colors right, and to try different ways of communicating an image in a mirror.

Another design I'm working on is a companion piece to *Tied-In*, which I had just finished and shared in the last newsletter. The composition is an abstracted interior. I use tracing paper to outline some shapes, then go to town with the Inktense pencils on dozens of different versions, testing out color and shape combos. It's a ton of fun!





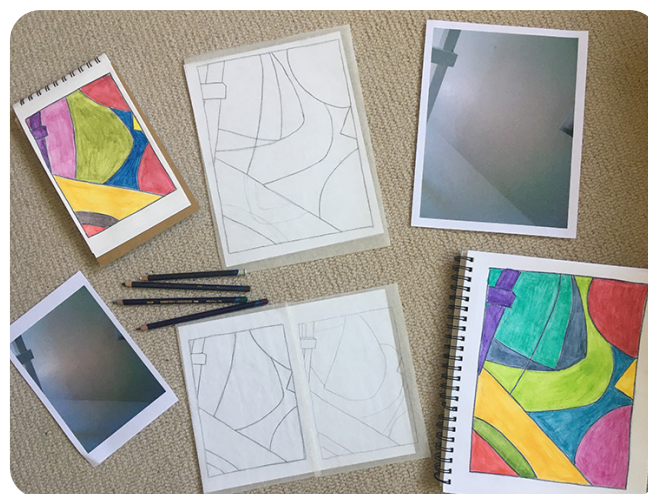
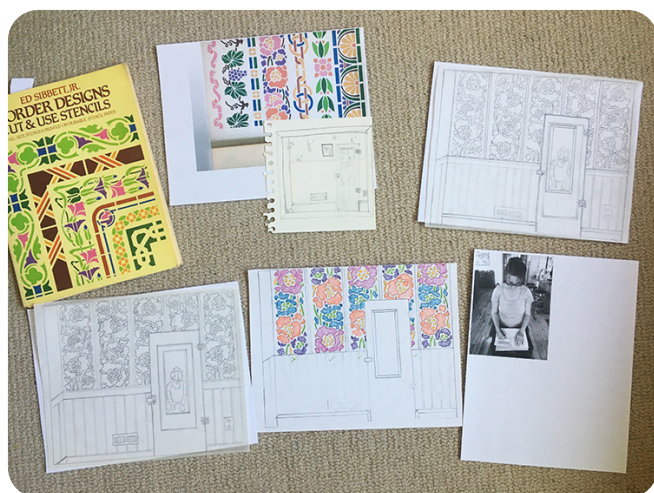
The last thing I want to share is that I am testing out a new cotton for weft. Many of you know I had to stop dyeing my own wool for health reasons, and I just haven't found a wool weft I am happy with yet. So, I'm working with cotton for now. Lone Star Loom Room put Venne Cotton 8/2 Organic on sale a while ago, so I got a couple of colors to try out. I took a picture of it next to Perle Cotton to show the difference in sheen. The organic doesn't have much sheen. It sure would be nice to have an eco-friendly weft source, so I plan on testing out the Organic Venne to see if I can make it work. Keep you posted! And if anyone else has experimented with this yarn for tapestry, let's compare notes!



Self portrait in mirror 20 years ago.



Self portrait in mirror updated for today.





## From Sue Weil

I do hope you're doing well! These recent pieces have all focused on how the coronavirus has affected our lives everywhere. Though the subject matter may seem bleak, hopefully my treatment of the subject will show a degree of hope.

I use the word "dichotomies" to express my overall design format for these pieces.

The idea is to juxtapose two different formats/palettes to show opposing forces, or messages in conflict, or simply the yin / yang ever-present in life.

In *Nature Prevails*, I continued my exploration of how the coronavirus has taken us to our knees. There's a prevailing feeling of devastation and hopelessness. The



Sue Weil, *Nature Prevails*, cotton, 17 x 25 inches framed

juxtaposition of views here displays new growth climbing a darkened landscape even as the view glimpsed beyond the dark panels is rich in color and promise. While we humans may grope for answers and stumble, nature perseveres as best it can. And her beauty can reinvigorate our slumping spirits.

Overwhelmed by the numbers of people dying from this virus and the inability to pay tribute to each of them individually and to learn about their lives, I've struggled to express the beauty of each life lost. *To All the Beautiful Souls Lost* pays homage to the untold numbers of young and old, rich and poor, people of color and white, famous and faceless, many of them dying without their loved ones nearby. This tapestry tries to honor them as individuals who were loved and will be dearly missed.

*Just a Glimmer* was one of the earlier pieces I wove during our shelter-in-place. Feeling dark, I chose a somber palette and built up texture to emphasize the depth of the sadness I felt. Whether pure abstraction or possibly a seascape, there is a brightness or a lightening ascending the tapestry with just a glimmer reflected near the horizon.



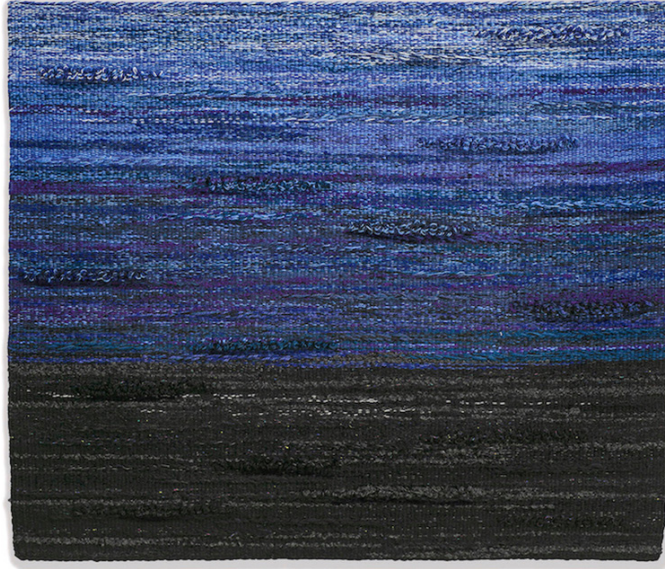
Sue Weil, *To All the Beautiful Souls Lost*, cotton and wool, 38 x 33 inches



Both Alex Friedman and I have pieces in a wonderful fiber show called "Spinning Yarns" at the ACCI Gallery in Berkeley. My piece in this show is *Climate Change in 35mm*.

Arts & Crafts  
Cooperative (ACCI)  
1652 Shattuck Avenue  
Berkeley, California  
94709

The show opened in March for about a week before the shutdown. The Gallery just re-opened on June 19 and this exhibit will close on June 30, 2020. The hours are 11-6 Monday thru Saturday; Sunday noon to 5. I hope you will get a chance to visit! Visit [www.accigallery.com](http://www.accigallery.com) if you need more information.



Sue Weil, *Just a Glimmer*, cotton and wool, 29 x 34 inches



Sue Weil, *Climate Change in 35mm*, cotton, wool, 44 x 15 inches

## From Rebecca Mezoff



Rebecca Mezoff, *Hot Flash*, cotton, wool, silk, 10 x 10 inches

I finished the last edits for my tapestry techniques book *The Art of Tapestry Weaving* this spring, and I'm returning to the dye pots and loom for the summer (along with some Colorado hiking).

I wove this very fun and rather uncharacteristic small piece recently. It is called *Hot Flash* and any woman here of a certain age will understand it. It was so fun to just step away from abstract color blending techniques and weave something cartoonish and funny. It is 10 x 10 inches, cotton, wool, silk. The finishing is not quite done!



## From Tricia Goldberg

My piece titled *Sunflower* is part of an online members' exhibition at the Mendocino Art Center. A total of 67 artists are included. <http://www.mendocinoartcenter.org/together-apart.html>

In addition, I will be showing my tapestry titled *Vernal Falls* in person!

Pence Gallery,  
212 D Street, Davis, CA 95616  
July 10 - August 16, 2020  
Gallery Hours: 11:30 am-5 pm, Tuesday through Sunday, closed Mondays.

I enjoyed sharing my current in-progress tapestry at our recent Zoom meeting. The most recent image below shows the “dip” filled in as of June 17, 2020. Now the piece is truly 9 inches from the top!

[triciagold@sbcglobal.net](mailto:triciagold@sbcglobal.net)  
[www.tgtapestry.com](http://www.tgtapestry.com)  
Instagram: @triciatapestry



Tricia Goldberg, *Sunflower*, wool, silk, cotton, 72 x 72 inches



Detail of progress on the piece discussed on page 4 of this newsletter.



## From Alex Friedman

I hope you all are keeping busy and safe.

Both Sue Weil and I have pieces in a special fiber show called "Spinning Yarns" at the ACCI Gallery in Berkeley. My tapestries are *Shift* and *DisCharge*.

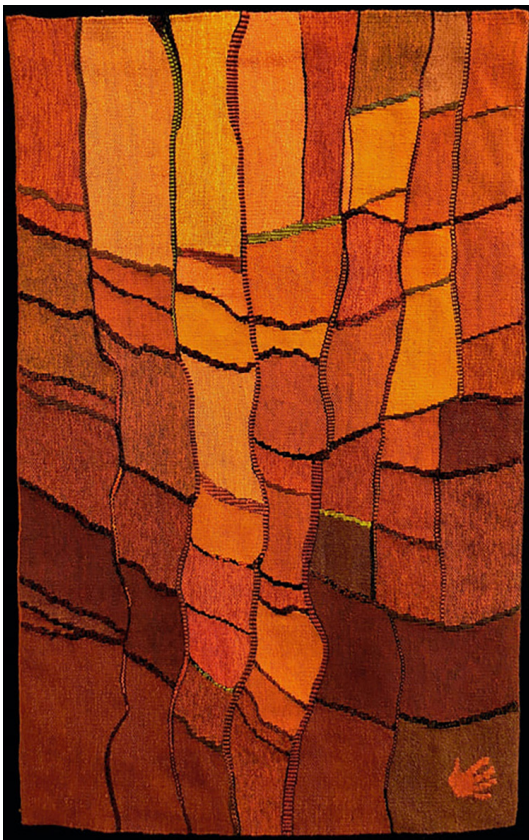
Arts & Crafts Cooperative (ACCI)  
1652 Shattuck Avenue  
Berkeley, California 94709

The show opened in March for about a week before the shutdown. The Gallery just re-opened on June 19 and this exhibit will close on June 30, 2020. The hours are 11-6 Monday through Saturday, Sunday noon to 5 pm.

[alexfriedmantapestry.com](http://alexfriedmantapestry.com)  
IG @ aqsfriedman  
FB Alex Friedman Tapestry



Above is an image of my current work in progress. I am just getting to an interesting part! And I can see that these purples are going to require professional photography when the piece is finished.



Alex Friedman, *Shift*, wool and cotton,  
40 x 25 inches



Alex Friedman, *DisCharge*, wool, cotton,  
plastic cards, 45 x 24 inches



## From Wendy Gilmore

I am inspired by light, form, and color. As a former theatrical lighting designer, I look for the atmosphere created by light.

Ruth Bernhard's photography of the female form employs some of the most evocative lighting. I was captivated by her use of light in "Abstract Torso, 1947." I aimed to capture that feeling and translate it into a tapestry.

Using a monochrome palette of white, black and grays, I sought to reimagine and not imitate her photo. First I photocopied the photo from her book *The Eternal Body: A Collection of Fifty Nudes*. Then I adjusted the contrast on the copy machine until it was very exaggerated. Then using tracing paper I experimented with different treatments of the photo. I tried outlining the light and dark areas, then worked on different shading techniques, trying to imagine hachure and hatching for blending and contours.

Once I had made an overlay that I was happy with I copied that and enlarged it for my cartoon. I weave from the back so I made a mirror image copy of the cartoon and used that at the loom.

My warp sett is 10 epi in 12/9 cotton seine twine from Glimakra on my 16" Mirrix Little Sister loom with Shasta combs and Spenser foot-controlled shedding device. I like the Mirrix line of looms, but their original set up of winding the warp continuously around the loom makes it too difficult to weave from the back because the unused warp hides the public side of the work. However, when Mirrix came out with their Shasta combs I was elated!

The piece measures 12 x 14.25 inches. I decided to evoke the spirit of a photo by using the warp



Wendy W. Gilmore, *My Abstract Torso*, cotton seine Twine 12/9 and 2-ply wool, 12 x 14.25 inches.  
Begun: Jan 4, 2020. Cut off: May 5, 2020

yarn as a frame around the entire image. I initially thought of the contrast between the wool weft for the rest of the piece and the natural cotton color and texture of the warp as the border.

The wool I used was a two-ply Peruvian knitting wool called "Palette" from Knitpics. The colors are Black, Ash, Fog and Cream. It is tightly spun and packed down very well.

I was even more pleased to discover that this border gives the piece a stable structure and causes the textile to hold its curves and puckers within the image. The breasts were particularly surprising; when I took it off the loom they held a wonderfully full convex texture that is not evident



in my photo, which is another reason why seeing tapestry in person is so satisfying and at times surprising.

There were many challenges in making this tapestry. Some were solved by techniques I was familiar with such as the double weft interlock at the vertical edges of the borders. However, some that I thought I knew threw me for a loop.

Weaving a circle is always a tricky business. But weaving breasts really needed to be correct, otherwise they would look like boiled eggs! I was doing this piece mainly so I could experiment with hachure and hatching, as well as light and dark contrasts and imitating pencil sketch marks. I am fairly pleased with the results and learned a great deal. But when it came to the top portion I was really put to the test. I had to keep adding rows vertically and it took several Penelope\* sessions to get it right.

I am glad I persisted and once it was off the loom the added bonus of having those circles pop out of the surface was just perfect!

As for mounting this piece, I feel it can hang as is, rather than sewing it to a canvas on stretcher bars. I haven't even tried to steam it or block it for fear of losing all the wonderful contours. Perhaps just a light touch to the borders to crisp them up a bit. I think a simple rod pocket at the top will be enough.

The current uprising for social justice had not begun when I was weaving this piece. However, as a comment on culture and community I feel the image says more than just the image of a woman's torso. I don't believe this image is objectifying the female; instead it is a celebration. It is the blending of all that is beautiful in the female form and all that is nurturing and strong at the same time. This is how I felt as I was weaving this piece and that

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\*The technical term for unweaving a tapestry – as Penelope had to do while waiting for Ulysses to return.

feeling grew stonger in me as I wove. I hope I was able to bring some of that feeling to this tapestry and to communicate my appreciation for light and form as well.



Swatching for *The Mendenhall Glacier*; it Used to Be Bigger

My wedge weave study above is for the image that will convey my dismay at the shrinking of this glacier that I “adopted” when I first visited it in 1998.

USGS photos of it from 1958 to 2011 show a drastic recession, but notice of the recent acceleration has been taken down from the website. However, even I was shocked on subsequent visits in the past 20 years to see the dramatic difference from climate change recently.

The glacier flows through a valley it created. When viewed from the visitors' center it appears to zigzag into the distance, thus, my choice of wedge weave for this project. Again, I look forward to learning much about this technique from this tapestry. I only regret that I did not start this sooner so that it would be ready for our *More IMPACT* show. Wish me luck!



## Call to Entry

### More IMPACT: Climate Change

An exhibition of Tapestry Weavers West members' work

September 2–October 4, 2020

San Jose Museum of Quilts & Textiles

520 South First Street, San Jose, California

**Eligibility:** Open to all current TWW members who design and weave their own tapestries (defined as handwoven weft-faced cloth, with discontinuous wefts). Entries must be one-of-a-kind tapestries and completed since 2016. 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](mailto:AQSFriedman@gmail.com)

**Curators:** 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, the loss of habitat for many plant and animal species, population relocation, and infrastructure damage is advancing at a faster pace than ever before. Adding to this, the extraordinary expenses of repairs and restoration will shift valuable funds away from vital education and health needs.

The theme is open to interpretation and tapestries may be abstract or representational. We welcome new work but will consider work submitted to the first IMPACT show. Curators will give preference to pieces that address and reflect the theme.

Artists may submit up to **three** entries. Due to limited space only one work per selected artist will be included. 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. Please do not submit work that has already been exhibited at the San Jose Museum of Quilts & Textiles (SJMQT).**

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 "TWW More IMPACT Tapestry Entry – Your last name" in the email subject line.

Submit your JPEG images 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 please CC: yourself so you will have a copy for your records.**

- **Title** (please be sure the title on the JPEG, if abbreviated, will be obvious to the jurors)
- **Size (H x W)**
- **Materials**
- **Year completed**
- **Insurance value/sales price/NFS**

**Your submitted entry will indicate that you have read the Call to Entry and accept the conditions.**

**Submission Deadline is July 12, 2020.**

**Entry Fee:** There is no entry fee for this exhibit. If your piece is selected a \$25 exhibition fee is required to participate in this show. This fee will help to cover the exhibit space fee, signage, and other miscellaneous expenses.

If your work is accepted, please send a \$25 check made out to Tapestry Weavers West to the Treasurer or pay on the website through the PayPal button that will be set up for this purpose.

**Sales:** SMJQT takes a 50 percent commission. The museum will handle all sales, collect sales tax, and pay you at the end of the exhibit. Work need not be for sale and can be marked NFS.

**Acceptance:** Artists whose work is selected will be notified by email. Shipping or hand delivery instructions will be included. We will need a few volunteers to help install the show on August 31 and September 1, 2020 and then to help with the deinstall on October 5, 2020. Further details on this will follow when we find out more from the museum.

**Schedule:**

July 12, 2020	Entries due
August 2, 2020	Notification—by email with shipping and delivery instructions
August 31, 2020	Deadline for delivery of work to SMJQT
August 31 – September 1, 2020	Installation
September 2 – October 4, 2020	Exhibition dates at SMJQT
October 5, 2020	Deinstallation





# Tapestry Weavers West

## By-Laws

Revised April 2020

### 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 and to members aged 80 and over. 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 our 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, Treasurer, and CNCH Liaison. 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.
  - 4.5.3 The Secretary shall keep a written record of meeting attendance, record minutes of meetings, and submit the minutes to the president(s) 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 CNCH Liaison shall serve as TWW's representative to CNCH and coordinate the fulfillment of TWW's responsibilities to CNCH.
- 4.5.6 The Past President shall advise of procedures at meetings and provide continuity from the previous year.
- 4.5.7 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 and honorary 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.



# *Between & Etc.*

*Publishing books as Fine Fiber Press  
Online & brick and mortar. Retail by appointment.*

*Between & Etc. - Sales of tapestry bobbins (9 variations), bones, beaters  
a newly designed M.E. style metal tapestry beater, grattoirs, warp,  
specially designed tapestry tools, produced locally and Alv Norwegian Tapestry  
yarns. A market place for used tapestry equipment and books, as acquired  
or placed on consignment.*

*And of course - Books written by Kathe Todd- Hooker and Pat Spark:  
Tapestry 101, Line in Tapestry, Shaped Tapestry, So Warped (with Pat Spark)  
And some books by others (Linda Rees, Nezhnie - Weaver & Innovative Artist)*

*Watch for - Tapestry and Friends will be available in June.*

*We offer all levels of instruction: design and making it happen!  
Or by private instruction, where you create your own agenda of learning.  
Instruction can be one on one, group or workshop. I also offer private critiques  
and consulting, and am available as an itinerant tapestry instructor,  
traveling around giving workshops and private instruction.*

*And, yes, gr! It is both small format and large format.*

## *Between & Etc.*

*604 1st Avenue East  
Albany, Oregon 97321, USA  
541-917-3251*

*[www.betweenandetc.com](http://www.betweenandetc.com)  
[kathetodhooker@comcast.net](mailto:kathetodhooker@comcast.net)*

"Creativity is intelligence  
having fun."

— Albert Einstein

*Devised his theory of relativity,  
which revolutionized our  
understanding of space, time,  
gravity, and the universe.*

## 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

## Special Request from Your Editor

I appreciate very much the volume and quality of articles that are being submitted to our newsletter. I enjoy working with you all as your newsletter editor and feel privileged to manage the content you submit. However, as the editor, I am spending increasing amounts of time researching details for the articles and photos submitted.

As a reminder, please include the dimensions of your artwork and make every effort to submit higher resolution photos. More and more are coming to me at 72 dpi, which can show up very fuzzy in the newsletter. I can work with each image in Photoshop to make it brighter or give it more contrast, but Photoshop cannot add pixels.

The images should be: 300 dpi, 1800 pixels on the longest side, uncompressed, saved with maximum image quality, in JPEG format. I want images of each of our pieces to show up as clear and detailed as possible. Also, please take the time to submit details of exhibitions including address, proper name, full name of the show, and dates.

Some of this fact checking and copyediting just "comes with the territory" but it seems an unnecessarily increasing amount of research is being called for.

— Patricia

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 2020 Board Members Elected Positions

— Presidents —

Cynthia McAfee  
[cajmcafee@gmail.com](mailto:cajmcafee@gmail.com)

Mary Sylvia  
[marieauxbois@yahoo.com](mailto:marieauxbois@yahoo.com)

— Vice President and Programming Chair —

Martha Lightcap  
[lightcapm@gmail.com](mailto:lightcapm@gmail.com)

— Treasurer —

Jenny Heard  
[jennyheard@yahoo.com](mailto:jennyheard@yahoo.com)

— Secretary —

Rita Parks  
[ritaparks@gmail.com](mailto:ritaparks@gmail.com)

— CNCH Liaison —

Madeline Brane  
[Mbrane@sbcglobal.net](mailto:Mbrane@sbcglobal.net)

## Volunteer Positions

— Membership and Roster Chair —

Marcia Ellis  
[mellis@sonic.net](mailto:mellis@sonic.net)

— Newsletter Editor —

Patricia Jordan  
[pj@reese-jordan.com](mailto:pj@reese-jordan.com)

— Historians —

Bobbi Chamberlain  
[webob@vbbn.com](mailto:webob@vbbn.com)

Sonja Miremont  
[sonjabm1@comcast.net](mailto:sonjabm1@comcast.net)

— Exhibition Mailing List —

Jan Moore  
[apricotjan2009@att.net](mailto:apricotjan2009@att.net)

— Webmaster —

Ama Wertz  
[ama.wertz@gmail.com](mailto: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](mailto: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](mailto:mellis@sonic.net)  
707-478-7514

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

— Patricia Jordan