

Tapestry Weavers West

October 2020 Newsletter

Vol. 34, No. 4

From Your Presidents

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Hello TWW!

It was wonderful to see so many familiar faces two weeks ago when we gathered via Zoom to hear Jean Pierre Larochette's presentation and see pictures of so many of his beautiful tapestries. Deborah Corsini gives us a short recap of his talk on page 4 and members can watch the complete meeting by finding the link in the Members Only section of our website. Email Marcia if you need the password to get in.

The new Exhibitions Committee gave us a preview of the theme for our next show, *Shift*, currently planned for 2022. The search for a venue is underway. Any members with suggestions—either local or long distance—should email Laura Kamian McDermott. Read the committee's theme statement on page 6. It is not too early to start planning and designing a piece.

Be sure to read the CNCH Happenings column on page 7 to learn how TWW members have decided to take a leadership role in the CNCH 2022 Conference by working with the Galleries and Exhibits committee to help plan and put on that aspect of the conference. Volunteering before and during the conference is part of our membership commitment to CNCH and TWW members are expected to support that effort.

Other stories to note:

- The *More IMPACT* show has been rescheduled to July 18–August 22, 2021. See Alex Friedman's update on page 6.
- A special lecture for TWW members on the work of Archie Brennan by Dovecot curator Kate Grenyer is scheduled for Saturday, October 10, 2020 via Zoom. See page 8 for details.

- The speaker for our January 16, 2021 TWW meeting will be Michael F. Rohde. See details on page 17.

We look forward to seeing you on our computer screens soon. One of the bright sides of the current situation is having more members from afar at our meetings plus cameo appearances by some adorable little ones. We are so grateful to be part of this supportive and inspiring weaving community.

— Cynthia and Mary

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Minutes of the September 19, 2020 Meeting

Online via Zoom 10 am – 12:40 am PDT

Submitted by Rita Parks

Attendees:

Nicki Bair	Debbie Kogan
Ilana Bar-David	Martha Lightcap
Chelley BonDurant	Cynthia McAfee
Madeline Brane	Emily McAfee (guest)
Maris Cavanagh	Rebecca Mezzoff
Bobbi Chamberlain	Cate Markey
Maggie Clark	Laura Kamian McDermott
Myla Collier	Yonat Michaelov
Kate Colwell	Sonja Miremont
Deborah Corsini	Jan Moore
Molly Elkind	Rita Parks
Marcia Ellis	Ellen Ramsey
Alex Friedman	Michael F. Rohde
Susan Gangsei	Minna Rothman
Wendy Gilmore	Ruth Ellen Saarinen
Tricia Goldberg	Elizabeth Seaton
Janette Gross	Care Standley
Jenni Henderson	Merna Strauch
Stephanie Hoppe	Mary Sylvia
Carollee Howes	Kathe Todd-Hooker
Joyce Hulbert (guest)	Maddie Tsurusaki
Jessie Jayne	Sue Weil
Patricia Jordan	Ama Wertz

Introduction

The meeting began with Cynthia reviewing the agenda which included exhibition and fundraiser announcements, a presentation by Jean Pierre Larochette, and a short business meeting. Our newest members were also introduced to the group. The meeting was recorded on the Zoom platform and a link will be posted to the TWW website Members Only page.

Update on *More IMPACT: Climate Change at SJMQT* - Alex Friedman

The exhibition has been postponed to next summer, 7/18/2021 to 8/22/2021, and remains at our original venue, the San Jose Museum of Quilts & Textiles. We are still waiting to learn the protocols for in-person viewings from the San Jose Museum of Quilts &

Textiles. If coronavirus health and safety restrictions are still in place next summer, we will look into creating a virtual format of the show.

Volunteers will be needed to hang and label the show. In order to be more inclusive, the museum asks that our labels include Spanish and Vietnamese translations which will also need volunteer translator help. Please email Alex Friedman or Deborah Corsini if you would like to volunteer or know of someone who can help in these areas. Please see the full report included in this newsletter.

Shift Exhibition - Laura Kamian McDermott, Care Standley, and Kate Colwell

The exhibition committee shared the theme concept for the forthcoming show “Shift.” Timing for the show is anticipated for 2022 and the committee is open to hearing suggestions on venues from the membership. Please email Care, Kate, and Laura with any input. Also, the committee requests that members check that their personal website links on the TWW website Members Page are up to date and not expired, and send any new photos for the homepage slideshow to Ama via email. Please see the full committee report included in this newsletter.

Dovecot Fundraiser - Mary Sylvia and Marcia Ellis

A lecture by Dovecot curator Kate Grenyer on the work of Archie Brennan is scheduled for Saturday, October 10, 2020. The one-hour lecture with Q and A over Zoom is a fundraising event for the first major exhibition of Archie Brennan planned for March 2021 at Dovecot Studios in Edinburgh, Scotland. This fundraising event is limited to 100 attendees and is only for TWW members and guests. TWW members who would like to invite guests should email Marcia Ellis who will grant access to guests on a first-come, first-served basis. Tickets can be purchased through an Eventbrite page link that will be sent out via email; the ticket price will be around \$20.



“Portrait of Weave” Presentation - Jean Pierre Larochette

After an introduction from Deborah Corsini, Jean Pierre Larochette discussed recent developments arising from and new work created following the completion of his latest book, *Anatomy of a Tapestry*, followed by a Q and A session. See the accompanying article by Deborah reviewing Jean Pierre’s presentation.

CNCH 2022 Conference - Cynthia McAfee and Madeline Brane

TWW will need to provide some key planning volunteers or offer to plan and implement a key area of the 2022 conference. Key area examples are Galleries/Exhibits, Fashion Show, Registration, Vendor Management, etc. The members present at the meeting agreed the best fit would be for our group to work in conjunction with another group in planning and implementing the Galleries/Exhibits area.

The Board urges all of our members to volunteer for this event. Please email Madeline Brane (mbrane@sbcglobal.net) to sign up as a volunteer. The Board will also reach out to members to facilitate volunteer sign up.

TWW 2021 meetings - Mary Sylvia

The January and March TWW member meetings are planned as follows:

January 16, 2021 – Michael F. Rohde will present his tapestries and his dyeing process inspired by a trip to Oaxaca. The meeting will be held via Zoom.

March 13, 2021 – Mary Zicafoose will give a talk via Zoom. She has a new book out, *Ikat: The Essential Handbook to Weaving Resist-Dyed Cloth*, and can speak about ikat but is open to other topics suggested by us. Alex Friedman will send out Mary’s list of lecture topics in the next couple of weeks.

Programming for the rest of the year is to be determined. We are unsure of future in-person meetings but some Zoom meeting ideas include a Show and Tell PowerPoint presentation, possible reception for the *More IMPACT* show, and a presentation by Dance Doyle on her work during her residencies. If you have other ideas or suggestions, please contact Martha Lightcap (lightcapm@gmail.com).

Treasurer Report - Mary Sylvia for Jenny Heard

All refunds have been issued for the canceled Fiona Hutchison workshops. Fiona gives her thanks for the donations she received. All continuing member dues have been paid along with the addition of four new members.

TWW 2021 Officers - Cynthia McAfee

All current members of the TWW Board are planning to remain their positions for 2021. Members present voted to affirm the current Board as is. In addition, Co-Presidents Mary Sylvia and Cynthia McAfee and Vice President and Programming Chair Martha Lightcap announced their retirement from their positions at the end of 2021. New officers for these roles will be needed starting at the beginning of 2022. Additionally, the Board is looking for a volunteer to assume a Co-Secretary role with Rita Parks starting in 2021. If you are interested in volunteering, please see the separate article on page 12.

Video Recording of the September Meeting

The video recording of this meeting, which includes Jean Pierre's presentation, is now available on the TWW website. To access the video, follow these instructions:

1. From the TWW homepage, 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 "Portrait of Weave" talk by Jean Pierre Larochette.
3. Click on the blue Zoom link on the website, which will take you to a Zoom page. Before being able to watch the video you must enter the Passcode and the blue Zoom link.
4. Enter that Passcode and click Access Recording.

Jean Pierre's presentation begins at about minute 35 into the video and ends shortly before the two-hour mark. TWW announcements and business agenda come before and after his presentation.

A Reflection on "Portrait of Weave"

by Deborah Corsini

On Saturday, September 19, 2020, 49 TWW members gathered via Zoom to hear a fascinating lecture, "Portrait of Weave," by Jean Pierre Larochette. He is a fourth-generation Aubusson tapestry weaver and his name is synonymous with Aubusson-style low-warp weaving. His decades-long collaboration with his wife, the artist and designer Yael Lurie, is unique. They are known for their visually complex tapestries, religious-themed tapestries, and the intricate, patterned layering of image and symbolism in their designs.

Nationally, but especially in the San Francisco Bay Area, he is known as the co-founder and director of the San Francisco Tapestry Workshop. During the workshop's years (1976 – 1984) hundreds of students (including many TWW members) came to San Francisco to learn Aubusson-style tapestry. Many of these students have continued to weave tapestries, teach others, and work in the field. The legacy of this workshop and his teachings is far-reaching.

Jean Pierre and Yael have collaborated on many tapestry commissions for temples and their work is in numerous public and private collections throughout the United States, Mexico, Argentina, and Brazil. They continue to exhibit their work, lecture, and teach in workshops around the world.

Larochette has written three books on various aspects of tapestry, designing, and his and Lurie's fascinating life's journey. The subject of this talk was on his recent collaboration with his daughter, textile conservator Yadin Larochette and the publication of their stunning book *Anatomy of a Tapestry*. This three-year-long project, "a project of older age," is the culmination of years of weaving tapestry, critical thinking, and intuitive understanding of the medium and the process.



Tapestry woven by Jean Pierre Larochette showing the simple elements of two wefts meeting and turning around two adjacent warps. Note the exact weaving of hachure to show the curvature of the yarn.

Larochette's presentation was divided into two parts. Starting with a brief history of his personal tapestry influences, he identified both the warp-faced and symbolic Argentinian traditional textiles, the Arte Textil Mapuche, and the importance of the French Aubusson style of tapestry of his heritage. He reminded us that tapestries have always been considered "objects of prestige."

This book project began when Larochette made a simple drawn illustration, a close up of a singular technique to visualize the essence of the weave. One beautifully rendered graphite drawing led to another. These images distill the subtle elegance of each technique; he calls them "snapshots of the weft in action." Larochette then wove small samplers of each technique, carefully choosing his materials, cotton weft for a sharper image rather than wool, black and white to create a defined contrast, and exact figuring of what is the minimum

number of warps and wefts that could be drawn and woven to showcase each of the techniques. Hearing him talk about this process and then studying the illustrations has inspired me to create a tapestry sampler of techniques. This book is like a master class in understanding and finessing techniques.

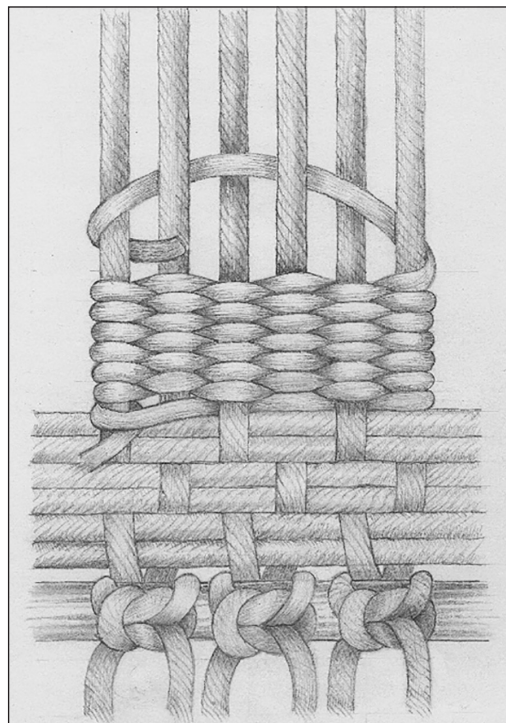
The second part of the talk focused on the work that he had created after the work for the book was finished. These are small (approximately 16 x 16 inches) jewel-like tapestries that dramatically spotlight a singular technique. They complete the cycle of this project that included the graphite drawing, the woven samplers, and application of the weaving techniques. The tapestries (and techniques) he presented included diagonal shapes, weft interlock, double weft interlock, and soumak. At this time there are nine completed tapestries with a few more to come. Each is indeed a "portrait of weave." (I will hope for the day when this collection of weavings and drawings will be exhibited together!)

We are fortunate to have Jean Pierre Larochette in our community and this wonderful new resource added to the canon of tapestry books. We are also fortunate to be able to revisit the Zoom presentation on the TWW website. He concluded with this lovely statement:

“The drawing of images of the weft in action, weaving from a close up of the drawing, that



Historical photo of Aubusson by French photo journalist Robert Doisneau, 1945



Graphite drawing by Jean Pierre Larochette. This was one of the first drawings that he created showing the tie-up and weaving of the heading.

is to say, I was weaving about weaving. In the process, the more I looked into it I experienced a new appreciation of the craft, its beauty and its three dimensional quality. Weaving is forming an object of the structural logic guided by balance and harmony and of its simplicity and low tech appeal, user friendly... and of its magic and metaphors. It all starts with spinning, an archetype of human creativity.”

Other books by Jean Pierre and Yael Lurie include:

The Largest Tapestry of the Americas: Remembering Jacques Larochette
Jean Pierre Larochette, 2006, Genesis Press

Water Songs Tapestries: Notes on Designing, Weaving and Collaborative Work
Jean Pierre Larochette with Yael Lurie
2008, Genesis Press

The Tree of Lives: Adventures Between Warp and Weft
Jean Pierre Larochette with Yael Lurie
2014, Genesis Press



Exhibition Committee Planning Update

TWW Exhibition Committee members Care Standley, Kate Colwell, and Laura Kamian McDermott announced our new theme for an upcoming exhibition through email in August.

We are very excited about it, and here it is again in case you missed it:

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.*

Our hope is that this theme inspires members to keep creating during these extraordinarily difficult times, and to feel connection with each other while working on a common theme.

We have compiled a list of venues, and have begun visiting and/or approaching them. In order for us to be putting our best foot forward, we ask all members to visit the [Members page](#) on our website and make sure your link is going to an appropriate, unexpired page. If you have not yet submitted your link or need to update it, please send your information to our webmaster Ama Wertz at ama.wertz@gmail.com. Ama also welcomes new images for our homepage slideshow.

It is a strange time to be trying to secure a definite timeline for this exhibition, since most places are shut down with a potential backlog of programming. We are operating with the idea that an exhibition probably won't happen until 2022. We would be happy to hear more ideas for venues if you have any so feel free to get in touch with us after the meeting with any leads. We are also open to the idea of this being a traveling show if any members outside the Bay Area want to secure a venue near them and coordinate another leg of the exhibit.

We are very excited about this compelling theme, and hope you are too!

Contact us: carestandley@gmail.com, kcolwell53@gmail.com, laurakamian@gmail.com

Update: More IMPACT: Climate Change at SJMQT

The long-delayed exhibit *More IMPACT: Climate Change* is now planned for next summer. It will take place at the San Jose Museum of Quilts & Textiles from July 18 – August 22, 2021. It will be a companion show to the American Tapestry Alliance's biennial show, ATB 13, which will take place July 18 – October 3, 2021. Typically, TWW members curate and install the show and provide the labels and other introductory graphics. This year, in an effort to be more inclusive, the museum is planning to offer the labels in English, Spanish and Vietnamese. Kate Cowell has graciously offered to make the Spanish translations. The museum

is still not open and it is unclear exactly what the coronavirus protocols will be. We may be very limited in volunteers, for example. By Spring 2021 we should have a much clearer idea for the installation and if we can have a reception. At that point, we will ask for volunteers to help however we are required to do it.

For now, we are just pleased to have something to look forward to. If you have any questions, suggestions or concerns, please feel free to contact me or Deborah.

— Alex Friedman

CNCH Happenings

CNCH 2021 Conference

After having to cancel the 2020 conference, which was to be held in Burlingame this past April, CNCH is hoping to be able to hold its 2021 conference, which is tentatively planned for July, 2021 at Cal Poly in San Luis Obispo, California. Details about the conference are not available yet due to delays caused by coronavirus shutdowns earlier this year. TWW's CNCH Liaison Madeline Brane will forward registration instructions and other information as it becomes available.

CNCH 2022 Conference

As a reminder, the TWW/CNCH relationship has the following arrangement:

CNCH provides TWW with valuable legal and financial protections and every five years TWW takes a lead role in the planning and execution of the annual CNCH conference.

CNCH Area 3, SF/East Bay, to which TWW belongs, is responsible for the 2022 Conference. TWW members are expected to take key volunteer planning roles and most members are expected to fill volunteer shifts before and/or during this conference.

Planning for CNCH 2022 has been underway for several months. A venue is expected to be settled on by the end of 2020. At that time the specific conference dates can be set. Key planning roles are being filled, and after some extensive discussion at the September 19th TWW meeting, it was agreed that TWW would take a lead role with the Galleries and

Exhibits Committee, looking to partner with another guild or an experienced Committee Chair to fulfill most of the responsibilities of this committee.

Some of those responsibilities include:

- Deciding on the substance and content of each gallery, which includes developing criteria and process for submissions, judging, displays, and awards
- Tracking entries, entry fees, and deadlines
- Writing promotional materials
- Fulfilling the set-up and take-down of the exhibits, coordinating with the Facilities and Volunteer Committees and any subcontractors
- Staffing the galleries in coordination with the Volunteer Committee
- Proposing to the Planning Committee some demonstration activities and facilitating those that are approved

TWW has many members with exhibition experience and many members who have expressed interest (from our 2019 Volunteer Survey) in working on and learning how exhibitions happen. As you can see from the above list there is plenty of work and many different kinds of skills are needed.

There are roles for all members – new and experienced, young and old, local and distance. Now is the time to grab a job you are interested in before it is gone and you are asked to do something else. Contact Madeline Brane at mbrane@sbcglobal.net.

Upcoming: Exclusive presentation for TWW by Kate Grenyer, exhibitions curator at Dovecot Studios and co-curator of the 2021 Archie Brennan exhibition



As most of you know, Dovecot Studios in Edinburgh are having the first major exhibition of Archie Brennan's work in the spring of 2021. One of the curators, Kate Grenyer, has agreed to talk to TWW about Archie and his work. This is based on a talk that she did last fall at Dovecot. It is a fundraiser for the 2021 exhibition.

The Zoom presentation will take place on Saturday, October 10, 2020 from noon until 1 pm PDT. The number of attendees is limited to 100. Dovecot is selling tickets to the event through Eventbrite. Tickets are only available to TWW members right now. If you would like to invite guests, please email me with a request for the number of guests you want to invite. A few days before the event, I will find out how many tickets are available and let you know if we have room for your guests. I will notify members in the order that I have received their email requests for extra tickets.

I would like to make sure that all interested TWW members get tickets before we start filling guest seats. Therefore, please buy your ticket as soon as you can. At this point, I think we will open ticketing to guests on Monday, October 5, but that may change.

Be sure to buy your ticket as soon as you can using the following link

<https://www.eventbrite.co.uk/e/122675418479/>

Tickets are 15 GBP plus a processing fee which brings the total to 16.76 GBP. That translated to \$22.25 when I tried it on PayPal this morning. Be aware that your credit card may charge a foreign transaction fee which will be added to the exchange rate.

I am thrilled that TWW is able to have this presentation, especially since traveling to the exhibit next year is looking like a long-shot. Members will have an opportunity to ask questions at the end. Almost like being there!

Please let me (Marcia Ellis, mellis@sonic.net) know if you have any questions or if you would like to invite guests.

— Marcia Ellis

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

Please send good quality images to our webmaster Ama Wertz at ama.wertz@gmail.com.

My Affair with Sampling

by Wendy W. Gilmore

Jean Pierre Larochette's new book *Anatomy of a Tapestry* was just released this summer. It was impossible to get a copy from a local brick and mortar bookstore; I called around and they all said the publisher was back ordered. Darn it.

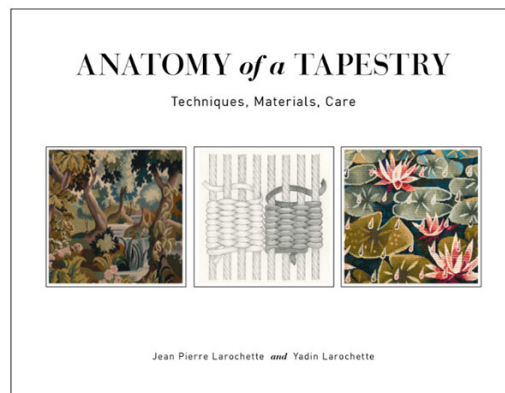
I caved in and bought it online even though I hated doing that! I told all the bookstores that I called that they should definitely have this book on their shelves because he is a local weaver and visionary who had almost single handedly started the tapestry weaving community in the Bay Area.

When it arrived I was enthralled. It has such a beautiful layout and graphics. The writing was so inspiring and familiar to me since I have read his other books!

As a student of Tricia Goldberg, who studied with Larochette in the '70s, I weave from the back on a high warp loom. I am the type of person who prefers to jump in with all four feet so I resisted weaving samplers almost from the start. She did gently insist that I weave the beginning sampler that she uses for her new students. But of course instead of 8 epi, I wanted to use 10 epi. She probably thought I was going to be a lot of trouble, but she graciously consented.

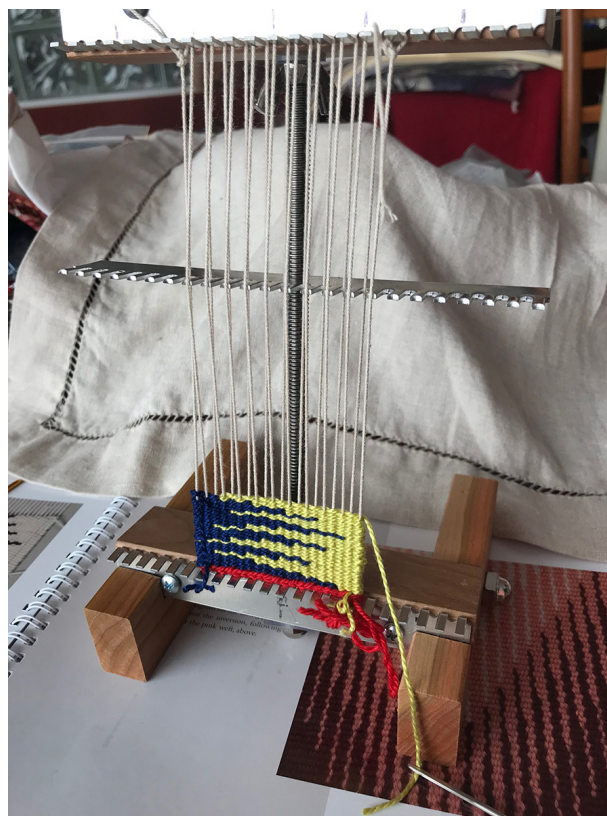
I have gone on to be enchanted with the technique and the process since then.

Since March of this year, with all the disasters in the country (2020 will be the year nobody wants to have any hindsight of!), I have been stifled in my creativity. I had started a piece on the melting Mendenhall Glacier in Alaska, but rejected it about 4 inches in. Started over, and after 2 inches, stalled again. My heart was just not in it. It seemed like more than the climate was in jeopardy at that point.



Jean Pierre's book came along just in time. I decided to go back to basics and completely distract myself with it, following his techniques one by one as close to the diagrams as possible.

I had also just purchased the Saffron Loom from Mirrix. It is a clever little 6-inch wide, 8 epi lap loom with tensioning, a little stand and a shedding device; perfect for sampling.



Saffron Loom with stand from Mirrix, 6 inches wide, 8 epi

I used wool at first, but then my eye was caught by a small bag of Anchor 3 embroidery floss that I had picked up at The Legacy in Sebastopol a while ago. The mercerized shine of the thread is lovely and the colors are fun to use.

Jean Pierre's directions are very succinct and minimal, and the diagrams are very precise. I found a new appreciation for the craft, and ways to fine-tune the techniques I was familiar with. I also discovered some that I had not known how to do but had seen in other tapestries. I have a new awe and appreciation for his work and the work of other weavers.

I'm not out of my creative funk yet. I spend time looking at lovely photos of other people's work. I'm not the kind of artist that is driven by angst and I need to create beauty and celebrate it.

Jean Pierre Larochette's book is a celebration of beauty and an introduction to the means of creating it. I am grateful to have



3-color half pass hatching

finally seen him "in person" during the TWW Zoom meeting on Sept 19, 2020. He is as gracious and thoughtful as I had imagined from his writing.

I am going back to the book to complete the rest of the samples, and perhaps I will start over at the beginning again if I am not out of this funk by then.

Weave on all you lovely weavers. I will catch up eventually!



Sample following instruction on pages 52-58



Samples from pages 36-70

How to Weave a Navajo Rug and Other Lessons from Spider Woman

by Lynda Teller Pete and Barbara Teller Ornelas

In this time when we are polarized as a society and then asked to socially distance more, one thing we can do to make a better world is to learn to listen to those whose beliefs, perspectives, or lives may not align with our own. As weavers we are used to appreciating textiles of other cultures and yet how often do we really understand the life views of those weavers?

As a tapestry weaver from California I have long admired the textiles, ceramics and other arts of the US Southwest. I was excited to read an early copy of the newest book published by Thrums Books, *How to Weave a Navajo Rug and Other Lessons from Spider Woman*.

This is the first book on how to weave Navajo style entirely written by Navajo (Diné) weavers. The authors Lynda Teller Pete and Barbara Teller Ornelas are sisters. Their earlier book, *Spider Woman's Children*, was an introduction to their long lineage of weavers. This new book includes the instructions and philosophy these experienced teachers and weavers share when they teach students to weave in the Navajo way. Like all Thrums' books, it is filled with gorgeous photos of people, landscapes, looms, and textiles.

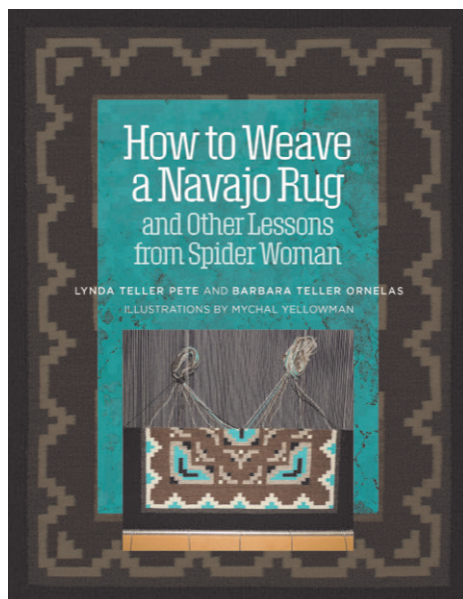
Initially I approached this as a how-to book on Navajo weaving and it is that. Navajo weaving is technically quite different than my own tapestry weaving, but this book breaks it down

into understandable steps. The Diné tradition requires care in all the steps, from choosing the wood for the loom through warping and weaving. So, while there is enough information that someone with basic woodworking tools

and skills could make their own loom, they include a rich eight-page list of resources for genuine Diné supplies and tools as well as Navajo weavings. The troubleshooting section demonstrates their experience as teachers who understand where problems lie for students. Their voices are reassuring, suggestions practical, and they write with a sense of humor.

I really appreciate their pragmatism. While teaching a tradition-based craft, the authors also suggest that if something is not working you can try something different. If a tool chips, there are instructions to fix it. There is a checklist to assemble everything you need for warping and a table to guide the reader in choosing the right amount of yarn depending on the size of the project. The glossary is useful because different weaving traditions may use the same word in different ways.

I have followed the directions for warping, designing and starting to weave. Navajo-style weaving, like most crafts, is best taught by a teacher who can hold your hand and I greatly appreciated the many



I recommend this beautiful book as another step we can take on the path to a more just, interconnected, and cooperative society.



photographs that illustrate and amplify the written instructions. That said, the instructions would best support an experienced weaver, particularly someone who had studied Navajo weaving and wanted to learn more and have the information on hand as they weave.

The longer I read, the more I understood that this book is also something much deeper. Just as the history we learned as children about the Civil War or slavery or treatment of immigrants in the US is very different from the realities experienced by those groups, the books about Navajo weaving so far have been primarily written by outsiders who have a very different understanding of history and world view than Diné who live their own ancient Navajo culture. This is primarily a book about a sacred tradition situated in that culture.

Lynda and Barbara make clear that their lives and weavings are steeped in their spirituality. There is also a section on cultural appropriation and appropriate use of Navajo-style patterns.

“Navajo weaving is a complex art form, and to Diné weavers, it is a living art form that dwells in our families through songs, prayers, and traditions. Every step in the weaving process is a lesson.”

“Weaving instills in us a quest for beauty, a balance of energy, harmony, and acceptance of our current state from birth to old age—the beauty of the circle of life.”

They offer the book to Navajo and non-Navajo, to weavers and non-weavers:

“We hope you use this book in whatever way best suits your needs and interests: to create your own Navajo-style weaving, to appreciate its heritage and future, and to find commonalities between cultures. Hózhó.”

I recommend this beautiful book as another step we can take on the path to a more just, interconnected, and cooperative society.

Books will be available in October through the usual sellers.



Looking for a TWW Co-Secretary!

We are looking for a volunteer to share the TWW Secretary role with our current Secretary, Rita Parks.

Rita has expanded the position beyond taking minutes at TWW member meetings to include: creating and administering a TWW Google Drive account, uploading speaker presentation videos for the TWW website, taking TWW Board meeting minutes, setting up online voting and surveys, and doing tech support.

The Co-Secretary would be a member of the TWW Board and would take part in the fun Board meetings on Zoom a couple of weeks before each TWW member meeting.

Rita has been doing a wonderful job but the newer Secretary tasks require more time to manage than normal in this role and she also works full-time. She is flexible on what tasks the Co-Secretary decides to take on. Any amount of help would be very much appreciated!

Please contact Rita at ritaparks@gmail.com if you have questions or would like to volunteer.

Thank you!

— Mary Sylvia and Cynthia McAfee
TWW Co-Presidents

Member News

.....

From Stephanie T. Hoppe

Last January I began a tapestry project titled "Consciousness Only," after a 7th century text written in Chinese by a Chinese Buddhist monk, based on a 3rd century work in Sanskrit by an Indian Buddhist monk. I have been studying this subject for the past year in an extension course at the Buddhist University here in Mendocino County. Just the name, plus all the historical and linguistic complexities, inspired me to sign up for what is continuing to be a fascinating journey, as the class continues now online.

I planned the tapestry as three panels, each about 1 yard square. The first one, "Insight," shown here, is off the loom though not yet really finished. I hesitated to present it, but I have so much enjoyed reading about other members' work in the past few newsletters, that I wanted to participate. I wove it on my Navajo-style loom, with a continuous worsted wool warp at 6 epi and wool and silk weft, some in natural sheep colors, some that I dyed. I am using a variety of techniques, much influenced by my studies with Silvia Heyden. The piece includes a lot of symbolism that is meaningful to me, which I won't go into here, as I think the piece must stand on its own as a design and a weaving.



Insight, 2020, wool and silk, 36 x 36 inches

It was a great blessing that I had this very large project underway when the pandemic arrived, so I had momentum to keep working despite all the craziness. The second panel is about three-fourths woven, and I have actually picked up speed owing to the recent smoky air, which has meant a whole new level of sheltering in place, as I am sure many of you have also experienced.

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www.stephaniehoppe.com



From Alex Friedman



I have been working pretty steadily since May. Before that I was trying to understand the pandemic and get my bearings. What a year it has been so far!

A snapshot of a work in progress is shown here to the left. It is meant to show all the soumak lines I am using.

A more detailed snapshot is pictured below.

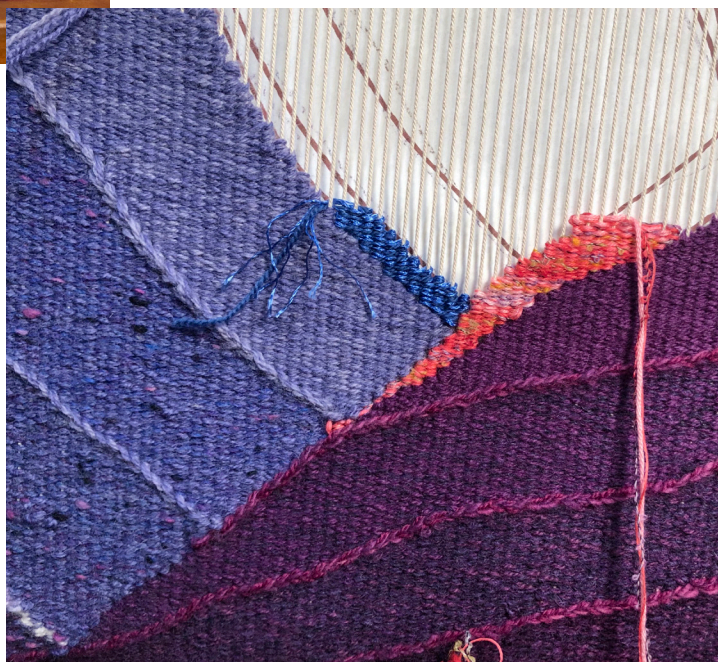
I am calling it *Dichotomy* for the moment, but my ideas are still evolving. Part of it is about the troubling current events that eat at my sense of what is right and another part is about how to come to terms with these events.

It is about 40 inches wide and I am about two-thirds into it.

alexfriedmantapestry.com

IG @ aqsfriedman

FB Alex Friedman Tapestry



From Tricia Goldberg

Since July 18, 2020 I have been teaching two or three students in the interior courtyard of my home. We have all given up things during this pandemic and teaching was one of the hardest for me. I am happy to be back sharing what I love and being with my weaving community. Flexibility is called for; we've missed classes because of heat and bad air quality. In anticipation of cooler weather I'm shopping for an outdoor heater.

In addition to teaching I have almost completed the finishing work on my tapestry for the San Francisco restaurant *Palette*. They hope to open in 2021, and they have commissioned me to weave a second tapestry to accompany the first so I have plenty to keep me busy.

Students pictured include Sandy Kupper, Marilyn Pomeroy, Kayla Stoler, and Haley Kotnik. All photographs are by Tricia Goldberg, unless otherwise noted.



Sandy Kupper takes a look at her weaving in progress. See detail in photo directly below.



Tricia's interior courtyard, aka her outdoor classroom

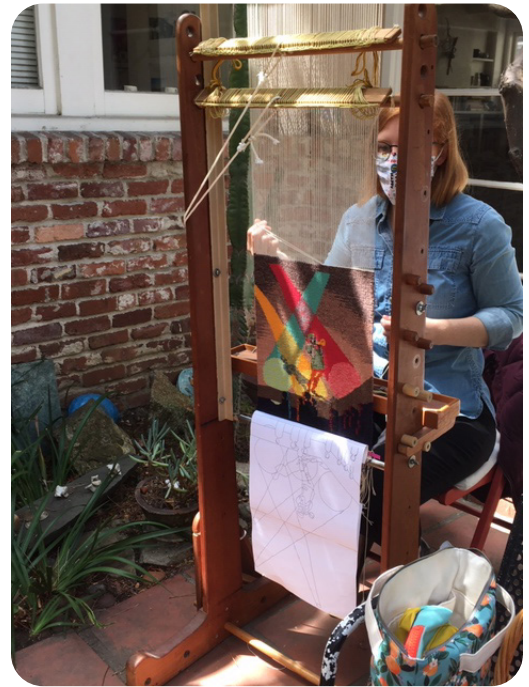




Kayla Stoler seems to be concentrating on her weaving.



Marilyn Pomeroy and Kayla Stoler are busy at work.



Haley Kotnik's piece is very close to completion. See detail in photo directly below.



Tricia is blocking her commission piece for the restaurant *Palette*. Photo by Dan Dosick.

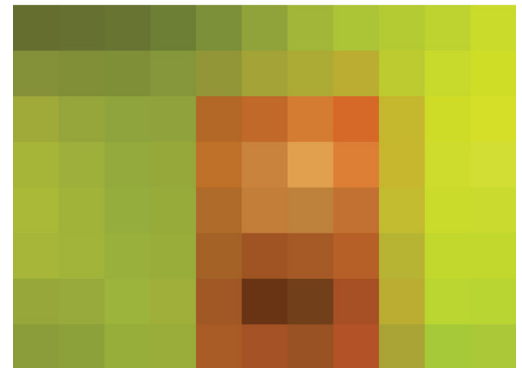


January 2021 TWW Meeting

Mark your calendars! Our January meeting will be held via Zoom on January 16, 2021, starting at 10 am PST. Our invited speaker will be Michael F. Rohde. In his talk, “What I Did When the Pandemic Started,” Michael will tell us about a set of tapestries related to a trip to Oaxaca in November 2019. He did extensive dyeing for this project and documented his process. We look forward to hearing about his travels and his artistic and weaving processes, and to seeing some of the wonderful color.



Inspiration photo, cartoon, and weaving-in-progress photos submitted by Michael F. Rohde.



TWW has a Google Drive Account!

We have a brand new Google Drive account for storage and archive of important TWW documents (other than those on the TWW website). The TWW Secretary (currently Rita Parks) is the account administrator.



Who will this help?

- Organizers of exhibits, workshops, conferences: tips from past organizers, share working docs with committee members, store important records
- TWW Board members: minutes from quarterly Board meetings and other working documents
- CNCH Liaison: documents related to managing the CNCH relationship and events
- Official volunteer position holders (membership chair, historian, website manager): documents about procedures, records
- Members at large: access to information

We will need your assistance in submitting documents to this drive. These include any documents that are important to retain such as records or committee procedures. We want to collect both current and some earlier documents. Scanned copies of printed materials can be stored in cases where documents are not in digital form.

If you have documents or spreadsheets that you think would be a valuable resource for TWW members to be able to access, please email them to Rita Parks (ritaparks@gmail.com). Even if you think we may already have copies of the documents, please feel free to send one again. We are still working out procedures for collecting, organizing, and making materials in this Google Drive account available to TWW members. Expect to hear more about this topic in 2021. If you have questions or suggestions now, please email Cynthia McAfee (cajmcafee@gmail.com).



Tapestry Weavers West 2021 Calendar

January

- 16 Member meeting via Zoom. Michael F. Rohde will speak.
- 24 Submission deadline for newsletter
- 30 Newsletter email distribution
- 31 Membership renewals due

March

- 13 Member meeting via Zoom. Mary Zicafoose will speak.
- 21 Submission deadline for newsletter
- 27 Newsletter email distribution

May

- 15 Member meeting. Date is tentative.

July

- ?-? CNCH 2021 conference dates, to be determined.
- 18 – August 22
More IMPACT: Climate Change exhibition at San Jose Museum of Quilts & Textiles

September

- 18 September member meeting. Date is tentative.

"Color is my day-long
obsession, joy, and
torment."

— Claude Monet

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specially designed tapestry tools, produced locally and Ab 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.

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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

“For of all sad words
of tongue or pen, the saddest are
these: ‘It might have been.’”

— John Greenleaf Whittier
1807 – 1892
American Quaker poet

“Creativity takes courage.”

— Henri Matisse

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 2020 Board Members Elected 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

— CNCH Liaison —

Madeline Brane
Mbrane@sbcglobal.net

Volunteer Positions

— Membership and Roster Chair —

Marcia Ellis
mellis@sonic.net

— Newsletter Editor —

Patricia Jordan
pj@reese-jordan.com

— Historians —

Bobbi Chamberlain
webob@vbbn.com

Sonja Miremont
sonjabm1@comcast.net

— Exhibition Mailing List —

Jan Moore
apricotjan2009@att.net

— 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.

— Patricia Jordan