

Tapestry Weavers West

June 2019 Newsletter

Vol. 33, No. 3

From Your Co-Presidents

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Hello TWW Members,

We have a jam-packed, stimulating, and, we hope, entertaining newsletter for y'all this month. There is lots of reporting (thanks to Mary Sylvia and Rebecca Anaya) from this month's meeting and our engaging discussion of how we go about finding inspiration for and designing the tapestries we weave. The conversation highlighted both what we have in common in our various practices and at the same time how diverse our imaginations, skills, and artistries are.

If you weren't able to attend this month's meeting but would like to share your own design process in our next newsletter (September), we would love to read your article and see any related pictures you can include. Send your design process ideas over the summer to Patricia at pj@reese-jordan.com.

Our efforts to arrange some workshops for you taught by accomplished Scottish weaver Fiona Hutchison are progressing and in the newsletter you will find a short piece on Fiona and her work, and a more detailed update on what the workshops will cover and some tentative dates for these 2020 events. Also, please be on the lookout in the next week or two for a survey asking about your potential interest in any of these workshops and other related matters. We hope to get feedback from all of you!

We're cheering on those of you who are finishing your pieces for our upcoming joint show with Tapestry Weavers in New England (TWINE), *IMPACT: Climate Change*. Any details you may need



about submissions are in the prospectus beginning on page 17 of this newsletter.

And on a sad note, several members have shared their memories of long-time member Jan Langdon, who passed away in April. Details about a celebration of her life and the opening of a show of Jan's work are in this month's minutes on page 10.

Enjoy your summer and we'll see you in September!

— Mary and Cynthia

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TWW Members Share Design Process at May 18, 2019 Meeting

The May 18, 2019 TWW meeting topic was "Design Inspiration and Process" with a group discussion guided by Deborah Corsini. Eight members each made a 10-minute presentation followed by questions. The presenters were: Kate Colwell, Deborah Corsini, Wendy Gilmore, Tricia Goldberg, Melinda Gould, Janette Gross, Cate Markey, and Maj-Britt Mobrand.

The discussion focused on the following questions:

► What inspires you to weave a tapestry?

Several presenters cited nature and travel as sources of inspiration and use their own photographs and other images to inspire their weaving.

Cate is inspired by architecture and social issues as well as travel.

Jazz inspires Maj-Britt's designs and she listens to jazz while she weaves.

Kate and Wendy both mentioned the work of Silvia Heyden as a source of inspiration and techniques.

Deborah commented that Heyden's book *The Making of Modern Tapestry* is a bible of eccentric weaving and a great inspiration to her and her students.



Kate Colwell

Melinda is inspired by the principles of Nōtan, a Japanese design concept involving the play and placement of light and dark elements, and passed around her reference book, *Notan: The Dark-Light Principle of Design*.

In addition to nature, Deborah is inspired by art, other crafts, and textiles from other cultures. She described her excitement at seeing where the process leads, the endless possibilities of pushing and tweaking the technique, and the variables of color, movement, and arrangement of stripes.

Several people cited their teachers as sources of inspiration, with Rebecca Mezoff's online classes mentioned more than once.

► What is your design process?

For her large oak tree tapestry Tricia Goldberg settled on a black and white photograph she took of an oak tree during the winter. Since she wanted a springtime scene, she added leaves to the tree and poppies to the fields. She did a lot of sketching and fiddling around and made notes about grasses and contrasts of colors.

For possible color combinations for the poppies, she combined individual yarn strands, using the brightest colors she could find since colors do not look as bright once they are woven.

Tricia Goldberg



She showed us her sheet with multiple strands of possible color combinations. She described her struggle with painting/drawing the design. Her tree was so detailed that she had her photograph printed onto a piece of art paper with a good tooth so she could paint with watercolors on the photocopy.



To create the cartoon, she photographed her painting, blew up the photograph on her computer, breaking it into squares for printing on a color photocopier.

After numbering the individual squares, she taped them together to form her cartoon. She displayed her original cartoon, saying that the cartoon is what we work from, but it doesn't need to be beautiful.

The tree had become too dark on the blown-up image, so her artist sister-in-law drew on the cartoon, putting light, medium, and dark colors on the tree trunk to show how light hit it and to help with values.

Melinda Gould worked from the designs in the book *Notan: The Dark-Light Principle of Design* by Dorr Bothwell, a process she found very meditative. She started with black and white pieces of paper that she cut into circles, arranging the circles to evoke flowing water. She started with black on white, taking cut-out pieces and flipping them back to create a sort of reverse mirror image. She said that you don't have to stick with black and white or squares and can use colors or other



Melinda Gould

types of shapes. She noted that although the concept is very simple, it's not easy to do.

Melinda showed us a small tapestry that she wove according to Nōtan principles as well as the design on which the tapestry was based. She picked this design because she wanted to work with curves and thought it would be easy. To produce the design, she copied an image on a grid and blew it up at copy store. Deborah commented that while black and white is more graphic,

Melinda's use of subtle colors is an interesting way to depict the Nōtan in her piece.

One of the coolest things **Cate Markey** learned from her teacher, Louise Martin, was a little trick: after taking photos all over Orkney, she picked a few photos, drew them very simply in two minutes and reassembled the drawings, cutting out shapes and re-assembling those.

Cate often starts with simple line drawings which she cuts into pieces and then reassembles the pieces. She starts with loose shapes. She has experimented with drawing on mylar and on paper, saying that it is easier to move things around on mylar.

She showed us a tapestry she created from this exercise. She described how she started weaving a piece and then cut it off because she wasn't happy with it, saying she should have done more color sampling. She started over and was still coming up with "ugly stuff after all that work," but each time, she learned something.

She said that this technique doesn't work well for nature images, unless the images are more abstract.

She loves having all these shapes, cutting them out and playing around with them. She wants to create a whole series based on these shapes, aiming for Morandi-esque shapes and simplicity.



Cate Markey



Kate Colwell showed us a photograph that her grandfather took 50 years ago of a dead Monterey cypress.

She traced this photograph (Kate says she can't draw), removed a lot of branches and first tried to plan an abstract piece with pick and pick (alternating lines of color). That didn't flow so she chose to do the piece based on alternating bouts of color as demonstrated in the weaving "Toscana" by Silvia Heyden.



Kate Colwell

She was having trouble with hues and values and during Tricia's presentations she realized how she could create small sections of value contrast. She prefers to work spontaneously, so her cartoon is only a very general outline and the actual colors and spacing are determined as she weaves.

Wendy Gilmore lives at Project Artaud in San Francisco and drew a cartoon from an image that they have used for Open Studios publicity. She showed us the tapestry she wove from this cartoon, saying that, in the weaving process, she worked from color swatches and used the feather weave technique that Silvia Heyden uses to create an interesting effect for sky.

She likes the fact that light shows through the slits in the sky section and is trying to figure out how to mount the piece to take advantage of this. She thought about putting mylar behind the sky, but is afraid that mylar might tarnish the fiber. People suggested hanging it out from the wall with an LED light behind it.



Maj-Britt Moberand

Maj-Britt Moberand makes a plan for her weaving, but doesn't necessarily follow what she plans. She usually has a cartoon. She showed us her "Boogie Woogie Blues" piece. The black and white checkerboard elements were inspired by the fact that boogie woogie is mainly played on a piano which has black and white keys. She wove the black and white checkerboard on the diagonal.



Deborah Corsini often sketches with black markers, pencil, and oil pastels that she smudges to create her drawings. Her sketches are inspiration and provide a rough guide as to where the tapestry is heading. A sketchbook has always been part of her vocabulary, even though she does not believe she has great drawing skills. Over the years she has filled many sketchbooks with doodles and drawings and finds them to be a well of information for future projects.

Nature has always been an inspiration for her. She likes looking at nature and interpreting it as abstraction in wedge



Wendy Gilmore



weave. She collects images of nature for design ideas.

Deborah recommended a technique that she picked up at a TWW workshop with Mary Zicafoose: taking color copies of photographs of your own tapestries, cutting up the copies, and making the pieces into a collage. She created a lot of collages in the workshop using a variety of materials, including newspaper and old sewing patterns. Some were not as successful but the process of quick designing was exciting. Collaging with strips of both color and black and white photographs is appealing to her.

At home, she continued with this project and created a collage that eventually became her “Storm Watch” tapestry. Her collages are not actual cartoons. She doesn’t copy them exactly as she allows the weaving process to dictate some of the direction of the piece and the colors and yarns are different than the collage. Each woven piece is a translation of the collage and stands on its own.

Janette Gross doodles wedge weaves while at lectures or meetings to help her listen. She doesn’t design a piece in great detail ahead of time because she doesn’t use a cartoon and wedge weave is difficult to predict with real accuracy.



Deborah Corsini, Storm Watch. Wedge weave / eccentric weave tapestry, 2015, 59 x 39 in



Part of the fun of wedge weave is seeing where it will take you once you start weaving. She does have a general idea and works out the overall size of a piece and the size of the wedges ahead of time along with the color scheme. Working with rough sketches and colored pencils, she uses the sketch as a starting off point.

Janette takes lots of photographs, especially when she travels. She translated her photographs of green tea plantations in India into a wedge weave. When weaving from photos, she puts them on a bulletin board in front of her for reference. She used such a process for her piece for the *IMPACT: Climate Change* show. She pinned up many photos and paintings of glaciers and icebergs which surrounded her while she wove her piece, “Vanishing Glaciers.”

In an earlier project Janette tried out a new slit technique. It was intended to just be



Janette Gross



a study piece but before she ended it, she unrolled it from the loom to take a good look at it. She realized that it could be more than a study piece if she continued weaving since she had enough warp and yarns to double the size. She photographed it and did some sketches of possible ways to continue. She printed her photo of the first half in a mirror image and taped it to the photo of what she'd already woven. She liked what she saw and finished the piece that way, using the taped photo for reference.

► What tools and materials do you use to aid in your design process?

Both traditional art supplies and technological tools figure heavily in our members' design process, as do a wide range of inspirational and reference materials. Weaving materials themselves can be useful design tools, such as yarn twisted into multiple color combinations or woven into a color sampler.

Despite all of our fancy technology, paper, including tracing paper, is still a favorite design material. To quote Deborah: "Paper is so easy." Photocopiers, computers and software programs, and cameras were cited as invaluable technological aids and are used in many creative ways.

Many people sketch, doodle, draw, or paint on a variety of surfaces, including paper, mylar, sketchbooks, and directly on their cartoons. Pencils, pens, markers, pastels, and paints are some of the mark-making tools of choice. Deborah likes being able to smudge oil pastels. She recommends spending time refining your sketches, saying that Mark Adams recommended creating 100 drawings to help to finalize a design for a cartoon, and that ideas surface in the sketching process.

Photographs, both one's own and those of others, are manipulated and used in various ways: editing and resizing them on a computer; printing them with a photocopier in both color and black and white (black and white is especially useful in determining value); cutting prints into pieces that can be manipulated; using prints as cartoons. Cutting up photographs of one's own pieces for use in collaging was recommended.

Janette uses her own photographs to choose colors and a general theme for her pieces. She also photographs her weaving at various points and tapes the photos together to keep track of what she has woven.

Sometimes she will use the photos to make sketches of possible ways to continue. Other times, she will print the photos in black and white to check values or she will cut them into individual strips and place them in different configurations to double-check her design and to look at new possibilities.

Many people collect images for use in designing. Deborah recommends creating a storehouse (notebooks/files) of images for ideas, inspiration, and reference for color palettes.

► What do you do if you're stuck for ideas?

Cutting paper up, whether in the form of blank sheets, printed images, photocopies (both black and white and color), newspaper, old sewing patterns, or one's own drawings, and then manipulating the pieces can yield rich results. Several presenters mentioned using this technique.

Many people create collages. Melinda manipulates cut-up blank pieces of paper following the principles of Nōtan. Cate cuts up her own simple line drawings and rearranges the pieces. Deborah commented that cutting out shapes and playing with them is a great exercise for people stuck for ideas. She added that the beauty of working with paper and collage is that it is so fast, so much fun, even if you don't turn the collages into weavings.

Deborah recommended a fun technique that she learned in workshop with Jim Brown and Hal Painter: taking any object that has a shape that you can manipulate/transform, tracing around it over and over in various positions on a piece of paper. She recommends this exercise using only one object since it's easy to manipulate a single object, transform it, color it in. She showed an example of a piece she had done using a spoon.



Spoon drawing cartoon with finished tapestry (from 1975 workshop with Hal Painter and Jim Brown)

Text by Cynthia McAfee and Mary Sylvia with contributions from presenters.

Photos by Rebecca Anaya and Deborah Corsini.

Profile: Fiona Hutchison



Fiona Hutchison is a well-respected tapestry artist and teacher based in Edinburgh, Scotland.
(<https://www.fionahutchison.co.uk/>)

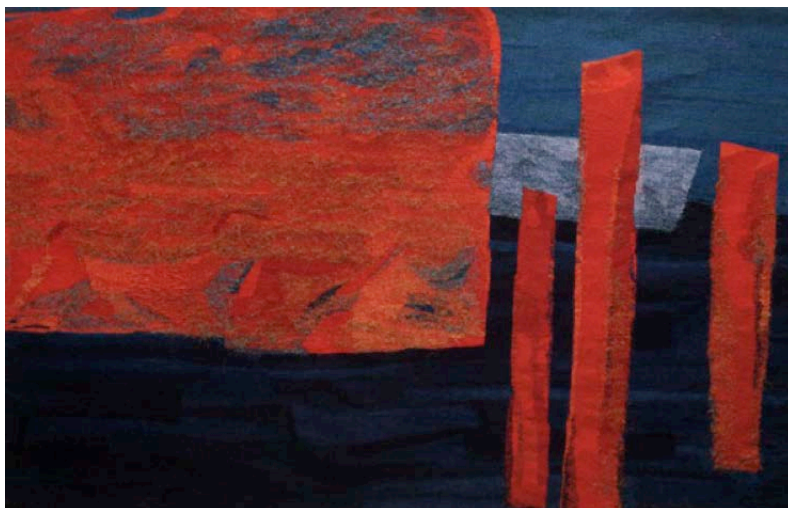
TWW has invited Fiona Hutchison to offer workshops and a lecture in August and/or September 2020 (see “2020 Workshops with Fiona Hutchison” on page 16 of this newsletter for details).

In Fiona’s own words:

“As an artist and teacher working predominantly, but not exclusively, in Gobelins tapestry, content is paramount in the development of my work. I aim to create a dialogue between the subject, the materials and the viewer. While traditional techniques and craftsmanship are important it is the idea, the vision and my hand that defines the work.

Growing up in the city, but by the water’s edge, the sea is enormously important in my life. Over the last 30 years it has provided me with a starting point

for my creative journey, whether from personal experience or research into all things maritime and marine. My aim is not to create a representation of the seas and oceans but something experienced, a deeply felt personal connection. It is as much a self-portrait as it is a reflection on the sea.



*Fiona Hutchison, Harbour Pillars. Woven tapestry, 1999,
210 cm x 120 cm, 1999*



Fiona Hutchison, Who Hath Desired the Sea. Woven tapestry, 2004, 80 cm x 120 cm and 80 cm x 80 cm

The manipulation of the woven tapestry technique increasingly plays an important role in the development of my work. Experimenting with the structure of weave, leaving warp exposed, pulling and pushing warp and weft to manipulate the work, all help to enhance the idea and concept. The hard, dry qualities of linen and paper yarns give form to the structure of the weaving and a subtle dry quality to the surface.”

Fiona Hutchison, Where Two Tides Meet. Woven tapestry, 2005, 113 cm x 120 cm



TWW Meeting Minutes

May 18, 2019

Minutes are submitted by Rebecca Anaya.

Attendees:

Rebecca Anaya	Martha Lightcap
Chelley BonDurant	Cate Markey
Kate Colwell	Cynthia McAfee
Deborah Corsini	Laura Kamian McDermott
Kate Dunham	Maj-Britt Mobrand
Wendy Gilmore	Lana Nazzaro
Tricia Goldberg	Elizabeth Seaton
Melinda Gould	Care Standley
Janette Gross	Mary Sylvia
Josie Levine	

Treasurer's Report

Laura Kamian McDermott reported on our bank balance, and mentioned that funds will be used for the expenses of our upcoming *IMPACT: Climate Change* show. Getting more entries for the show will result in more income for our account.

IMPACT: Climate Change Update

Deborah Corsini provided a status update on the show. She reminded us of the June 9th application deadline. She will have Marcia Ellis send a reminder to all members at the end of the month. Entries should be sent to Sue Weil.

Deborah is currently planning a catalog for the show with Nicki Bair. When/If a member's piece is accepted, members will need to supply Sue with more information beyond the original information for entry, which will be needed for the catalog and label.

Alex Friedman, Kerri Hurtado, and Deborah are curating the exhibit for *IMPACT: Climate Change*. We expect there will be space for about 30 pieces in the exhibits. The Belmont Gallery show (MA) opens on September 15 with a reception from 1-3 pm. The Mills Building show will be installed in December 2019 (opens December 16). An opening reception will be planned for January 2020 to avoid conflict with winter holidays.

Deborah will ask Marcia Ellis to send an email to all members requesting recommendations for professional photographers who can take photos of members' submissions for the show. This resource of photographers will be included in the next newsletter.

Fiona Hutchison Visit Update

Mary Sylvia has had further correspondence with Fiona about the content of her proposed workshops, and she proposed a 2-day "Developing Ideas - Finding Your Creative Voice" workshop followed by 3-day "Design to Tapestry - Exploring Techniques" (hands-on) workshop. Details of this proposed format are on page 16 of this newsletter. We discussed the possibility of having Fiona teach more than one set of workshops due to the already large interest in her classes and the size limit of ten attendees per workshop. Mary will continue to explore this possibility with Fiona.

Fiona will be available from early-August to mid-September of 2020 for the workshops and a lecture. She may also be giving a workshop at Convergence, which will take place July 26 – 31, 2020. We discussed the possibility that Fiona's lecture (free, and available to the whole membership and the public) be held at the San Jose Museum of Quilts & Textiles to coincide with TWW's exhibit there. It was suggested that we set up a poll to survey members about workshop dates and content, interest in participating in one or both of the workshops, and any plans members might have to attend Convergence in Tennessee. This will help with our planning of dates for the workshops and lecture. Mary and Cynthia will work with Rita to create this survey.

There was a brief discussion about Fiona's expenses and possible workshop prices. Mary is continuing to work on a budget as the details of these events get more firm. Some estimates of workshop prices will be included in the survey about dates, interest, etc.

CNCH Update

Cynthia McAfee stated that we are still pending membership to CNCH and confirmed that Janette Gross is our first liaison. Cynthia and Mary are planning to attend the liaison meeting and board meeting at the CNCH Conference in Sonoma next month. CNCH will be asking them questions, and will then vote on our

membership. After the meetings in June, Cynthia will update TWW members on our CNCH status, as well as CNCH's expectations of TWW, especially for the 2020 conference in Burlingame.

Deborah reminded us that one of the biggest benefits of CNCH membership is that they will supply insurance for TWW events (such as the Fiona workshops) without TWW having to become a nonprofit and purchase its own insurance.

In 2020, CNCH will be having its larger conference in Burlingame. CNCH planning is already happening for this event. Both Deborah and Tricia Goldberg will be teaching at that conference. As soon as our CNCH membership is verified we will learn about what is required from TWW to support that conference. We will then be able to figure out if we can have a show of TWW members' work or set up a tapestry weaving demonstration or some other introduction of TWW to the larger CNCH membership.

Future Programming

Martha Lightcap went over future programming options. We discussed attending another Textile Arts Council talk at the de Young for our September 2019 meeting and having lunch and the business meeting nearby.

Cynthia offered to host our January 2020 show-and-tell meeting.

Meeting topics for our March and May 2020 meetings were discussed, such as: finishing and mounting, commissions, and hanging a show.

Another topic could be a presentation about Dance Doyle's residency in Brooklyn. Deborah mentioned that Dance currently has two pieces at the Sanchez Art Center. Dance won best in show, which means that next year at this time she will have a two-person show in the other gallery at the Sanchez Art Center, so that might be a good time to have her present to us. They have a space in which we could possibly meet.

Deborah has been in touch with Jean Pierre Larochette, who may be open to hosting a TWW

meeting in September 2020. He's not available sooner because he's currently writing a book. We might want to bump the meeting to October due to Fiona's visit, depending on Jean Pierre's availability.

Jan Langdon Memorial

Jan passed away on April 1, 2019. Cynthia mentioned two upcoming events to honor and celebrate Jan:

- June 14 - Celebration of Life at the Dance Palace in Pt. Reyes Station
- June 15 - Opening reception for a show of Jan's weavings at the Bolinas Museum (which is only open on Fridays and Saturdays)

TWW members who knew Jan were invited to share memories for short pieces in the TWW newsletter.

Announcements

Care Standley has a piece in the Richmond Art Center Members' Show. The opening reception is on June 8, from 5 – 7 pm. Care reported that she has been taking ceramics classes at RAC.

Laura Kamian McDermott reminded us that Marcia Ellis sent out a call for entry for an exhibit in Minnesota of pieces inspired by the Norwegian Baldishol Tapestry (entries accepted until Dec. 2019).

Summer 2019 Book Club

In her tribute article on page 14, Jan Langdon's daughter wrote: "In high school she read George Eliot's novel *Silas Marner*, which led Jan to begin weaving."



In the spirit of sharing inspiration and honoring Jan's incredible weaving journey, I invite you to join me in reading *Silas Marner* this summer. I'll host a digital book club of sorts and gather your comments for the September newsletter. More details to follow by email.

—Ama Wertz

Seeking Nine-Spotted Ladybugs in North Carolina

by Nicki Bair

I am participating in the tapestry postcard exchange called Here and (T)here, that the American Tapestry Alliance announced earlier this year. My partner, the one with whom I will be exchanging tapestry postcards, lives in North Carolina. We chatted back and forth

Every idea has its time and sure enough I found the idea for my postcard tapestry in ...

brainstorming about design ideas but nothing was lighting my creative juices. I always have tons of ideas for new pieces but for me tapestries have become tedious to weave so I must be really excited about a concept and that excitement must be strong enough to last from start to finish.

After giving up on brainstorming new ideas, I went back

and looked at old ideas—ideas I was excited about in the past and did not weave. Every idea has its time and sure enough I found the idea for my postcard tapestry in my old journals – the [Lost Lady Bug Project](#).

The Lost Lady Bug Project asks ‘citizen scientists’ to search here and (t)here for the rare nine-spotted ladybug and collect photos and data for the Cornell entomologists to study. It’s a

fabulous program to engage kids in science and help develop future generations of adults who can talk, think, and appreciate science.

Looking through the location data on their website, I noticed no nine-spotted lady bugs have been found in North Carolina. I have confidence one will appear in the near future woven in silk.



Loom and warp are ready for my 5 x 7 in. tapestry postcard. Yes, I dyed the warp pink. It makes me smile.

Jan Langdon: A Weaver's Weaver

by Deborah Corsini

I cannot remember when I first met Jan but our paths crossed and our friendship grew over the years. She and I taught at City College of San Francisco in the late 1980s and early 1990s. I taught beginning floor loom weaving and she was the intermediate weaving instructor so many of my beginning students moved on to her classes. When commuting to San Francisco seemed too far, she continued her teaching career at the Richmond Art Center for 16 years.



Jan playfully posing as a stair wall climber, Peru 2001.

Photo submitted by Deborah Corsini.

She was a highly regarded and well-loved teacher, evident by the high quality work that her students produced and the friendships she maintained. Her desire was for her students to really understand the craft and techniques of weaving. Jan expected her students to make samples before beginning a project. Her own work which ran the

gamut from rya rugs, to overshot, to tapestry was beautifully executed, well designed, and accomplished. Jan was a weaver's weaver.

Although Jan lived in Pt. Reyes Station, I would often see her at the Textile Arts Council lectures at the de Young. As an active board member of TAC she would be at the front desk checking people into the lectures, always with a warm and friendly welcome to all attendees.

In 2001 the Textile Arts Council offered a tour to Peru and Bolivia. It was led by Lynn Meisch, an anthropologist and textile scholar. My friend Claire and I immediately signed up and Jan was also one of the fourteen people in our group. It was a dream for all of us to go to Peru and visit Lima, Cusco, Machu Picchu, Chinchero, Lake Titicaca, the Sacred Valley, and La Paz and see textiles, weaving sites, and other historic landmarks. It was a truly fantastic experience and Jan, Claire, and I would hang out and explore together. Jan was so knowledgeable



Nancy, Claire, and Jan in the main square of Cusco, Peru, 2001.

Photo submitted by Deborah Corsini.



about the various techniques and cultures. And she was easy and fun to travel with. She was tireless when climbing the myriad of steps at countless sites and endlessly fascinated while looking at piles of old mantas in the dim shops of Cusco.



Jan Langdon, Four Horses, 1995.
Wedge weave and tapestry. Wool,
cotton, 10.5 x 16 in.

Photo submitted by Deborah Corsini.

I always looked forward to running into Jan at our favorite event—the San Francisco Tribal Arts Fair—held every February at Ft. Mason. It was interesting and informative to walk around with her, looking at the textiles, examining how they were created, and exclaiming about the subtle beauty and intricacies of a technique. It was fascinating to see which textiles stood out, which caught her eye and mine. We bonded at this show through our mutual appreciation of tribal textiles. Her curiosity and understanding of techniques was extensive. What she didn't know she researched. I remember staying at her house in Pt. Reyes and recalling the stacks of textile books that she was reading and researching about a topic. I know that she also brought this curiosity and love of the history and textile techniques into her classes. I have missed seeing her these last few years and sharing the Tribal experience with her.

Jan was a good friend, a soft spoken presence, warm and kind. Her talent and the legacy of her teachings will live on through her many students. I am fortunate that she was a part of my weaving friends, forged by our love of ethnic textiles and the making of well-woven cloth.



A friend treated me to a one-day class in weaving at the Taos Wool Festival in New Mexico during Fall 2002. I was bitten by the bug and told my friend Marcia Ellis that I wanted to learn how to weave. She told me about the Richmond Art Center where Jan Langdon was teaching. I lived in Oakland at the time and joined Jan's class in 2003. It was a mix of new weavers like myself and more experienced weavers as well. I think it was fun for Jan to have the experienced weavers there and sometimes frustrating to answer the new weavers questions over and over again. But she did it with grace. I continued with the class well into 2003 until I moved to Santa Cruz.

Initially we thought Jan was stern and a bit impatient (statements to students like “read

the handout before asking”) but as we got to know her better she was neither stern nor impatient. We asked her to teach us about color interactions and weave structures. She came up with some fun and instructional ways for us to learn that were enjoyed by the experienced weavers as well.

When she took a vacation trip to Ireland, we had a potluck lunch for her return, complete with Irish soda bread and Guinness, which she loved.

The best part for me was running into her later, after I was not such a novice and knew a heddle from a treadle. She was always warm and encouraging and hopefully proud of her student. I will miss those chance meetings.

— Janette Gross



Jan Langdon: Textile Artist, Volunteer, Weaving Teacher, Environmentalist

by Margaret Langdon Schrock, Daughter

Janice “Jan” Langdon passed away in Petaluma surrounded by her family on April 1, 2019. An active member of West Marin for over 40 years, Jan served her community through her volunteer work, textile artistry, and love of teaching.

Born in Troy New York on December 6, 1934 to Clifford and Gertrude Bornt, Jan was a creative and independent child. In high school she read George Eliot’s novel *Silas Marner*, which led Jan to begin weaving. Primarily self-taught, she quickly became passionate about textile arts. She was accepted to Cranbrook Academy of Art directly out of high school, and after two years there she spent a summer studying at Haystack Mountain School with Anni Albers, Jack Lenor Larsen, and Lili Blumeneau.

In the 1950s Jan moved to Boston where she opened her first weaving shop and began selling her own pieces. In 1960 Jan moved to Berkeley, California where she and a friend opened their shop *The Weavers*, and she also began teaching. It was in Berkeley where Jan met Jonathan Langdon, who she later married and had two children with, Joel and Margaret. In 1974 the family moved to Inverness, first renting a house on Tomales Bay, and later purchasing the home on the levee road in Pt. Reyes Station where Jan would live for another 40 years.

After divorcing, Jan really embraced teaching textile design. First seeing students in her home studio, she then went on to have a distinguished career as a weaving instructor, working at the de Young Museum Art School, Rudolph Shaeffer School of Design, San

Francisco City College, and finally, the Richmond Arts Center, where she would teach for 16 years.

Jan was loved by her students, who she kept in touch with after her retirement in 2017. In addition to her years spent teaching, Jan also worked at Bellwether in Inverness for many years, was an active volunteer with Senior Peer Counseling in West Marin and was a true supporter of the environment, human and animal rights, and the arts.


Jan’s influences for her creations were her older sister Bernice, contemporary fiber artists, Tribal Art, North American Indian textiles, and Ed Rossbach. During her long career, Jan exhibited at the Oakland Art Museum, Detroit Institute of Arts, the 1954 Worlds’ Fair, The Museum of Contemporary Crafts, Scripps College, and various sites in California. Jan’s works are part of many private collections.

Jan was part of a textile art community that spanned from West Marin to beyond the San Francisco Bay Area. Jan’s love of teaching was clear to her students, many of whom were passionate followers of her. Jan was truly happiest weaving and sharing her knowledge with others.

Jan also worked at Bellwether in Inverness for many years, was an active volunteer with Senior Peer Counseling in West Marin, and was a true supporter of the environment, human and animal rights, and the arts.

Survived by sister Bernice Bornt Ledeboer, Troy New York; son Joel Langdon, Inverness; Daughter, Margaret Langdon Schrock (Andy Schrock), Petaluma; Grandchildren Audrey Land, and Parker Schrock.

Friends, neighbors, colleagues, and students are invited to a Celebration of Life for Jan, Friday, June 14 at 3 pm at the Dance Palace in Point Reyes Station. In lieu of flowers, the family asks for donations to be made to Hospice of Petaluma, or the charity of your choice.

A selection of Jan’s tapestries will be on exhibit at the Bolinas Museum, June 15 – August 11, 2019. 

Jan Langdon was a wonderful friend I got to know through the many Tapestry Weavers West meetings. Often we would meet at the Bevmo parking lot in Corte Madera and carpool to the meetings when they were in the East Bay or further afield. Carpooling presented me with a great opportunity to get to know her gentle wit and sense of humor. She was always so modest about her achievements but accomplished a great deal in her early career. I remember being a little shocked when I found out her age. She was so youthful in her demeanor and her outlook on life. I think it was all those years of teaching in Richmond that kept her young! I will miss her friendship.

— Alex Friedman

The week before Jan's death she and I finished the work for the upcoming show at the Bolinas Museum. She worked on the bio, wall titles, etc. Even though she knew she wouldn't be there, she wanted it to be the way she wanted it to be.

The show opens June 15, 2019 at the Bolinas Museum. That is a Saturday afternoon. I will give a brief talk about Jan some time between 4– 5:00 pm. The opening lasts until 7 pm, with music.

—Jennifer Thompson, co-organizer of Jan's show at the Bolinas Museum

TWW Online: Just for Members!

Did you know TWW's website has a secret section only for members? Here you can:

- Read current newsletters
- Pay membership dues
- Learn about volunteer and workshop opportunities
- Download the entry form for our upcoming IMPACT: Climate Change exhibition

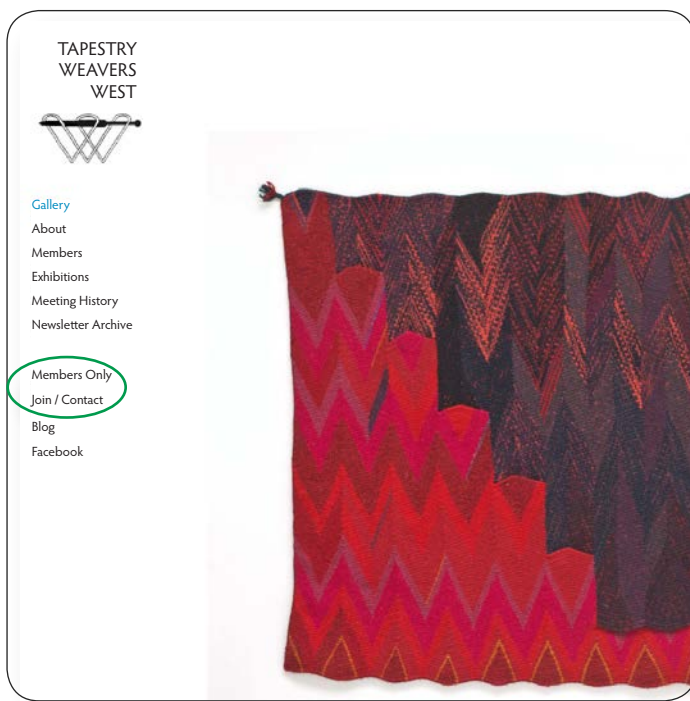
To access, head over to tapestryweaverswest.org and click "Members Only" in the menu. Enter the password when prompted. (Please email Marcia Ellis at mellis@sonic.net if you've forgotten the password)

Resources Needed

We're compiling a list of helpful resources for members. Do you have recommendations for warp/weft suppliers, other weaving/loom materials, photographers, or framers? We'll include them in the "Members Only" section under "Resources." Please send all suggestions to Ama Wertz at ama.wertz@gmail.com.

Call for Images

Let us feature your work on TWW's homepage. Our website is a great public space to showcase the talented and diverse work of our members. To be featured, please send images of your latest tapestries, along with full artwork info, to Ama.



2020 Workshops with Fiona Hutchison

TWW has invited Scottish tapestry weaver Fiona Hutchison to offer our members some workshops in August and/or September 2020. The article on page 7 of this publication highlights some of Fiona's work and her design philosophies.

Based on guidance solicited from members at our last meeting, Fiona submitted proposals for two different but related workshops, detailed below. In the near future, you will receive a survey regarding your interest in participating in one or both of these workshops. This survey will include workshop fee estimates and approximate dates. Your responses to this survey will help us finalize the planning for these events, so we urge everyone to please take five minutes to answer the few questions when the survey arrives in your email inbox!

Also, we are considering different options for workshop venues and would love any ideas that our members have. Please email suggestions to Mary Sylvia at marieauxbois@yahoo.com.

Creative Journeys, From Design to Woven Tapestry

This five-day study program is comprised of two workshops, designed to look at the creative process from design to weave. Each workshop is an independent study unit and students have the option of studying for the full five days or for just one workshop.

Workshop 1: "Developing Ideas - Finding Your Creative Voice", two days

Through a series of discussions and practical exercises, we will explore a range of strategies to help you develop a personal visual language to inspire your weaving. We anticipate workshop participants will research inspirational source materials and experiment with a range of creative processes to help develop design ideas. Using drawing, mark-making, photography, and collage, you will learn how to be experimental and play with materials and ideas, exploring how to use a sketchbook to help develop and record your creative journey.

We will discuss:

- Where to start – looking for your inspiration
- Four strategies for developing ideas
- The bigger picture – exploring where your creative practice lies within the contemporary art world
- Developing a very personal approach – telling your story through design and composition
- Then, we will go on to develop our ideas, learning to play and experiment through:
 - ◆ Drawing and mark-making
 - ◆ Playing with images and collage
 - ◆ Exploiting the happy accident

Workshop 2: "Design to Tapestry – Exploring Techniques", three days

In this workshop, we will explore the process of translating a design into tapestry, bringing together your knowledge and understanding of materials, techniques, and the weaving process.

The first question we need to address: why should we weave our design and what will make a good tapestry? Whether your design is a drawing, painting, collage, or photograph, creating a successful tapestry is more than just making a faithful woven image. It is about translation from one medium to another.

The second question is how we should weave the design. As we are playful with our approach to designing, we should also be playful with our approach to weaving, experimenting, exploiting, and manipulating the traditional techniques to meet our design requirements. In responding to your design ideas, we must bend the rules and explore how to push the boundaries of woven tapestry.

We will work on:

- Playing with traditional techniques - size and scale
- Exploring experimental and less traditional materials
- Manipulating warp and weft
- Exploiting traditional techniques



Call to Entry (Updated March 2019)

IMPACT: CLIMATE CHANGE

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

September 8 to October 13, 2019

Belmont Gallery—Homer Building, 19 Moore Street—Belmont Center, MA 02478

December 16, 2019 to March 13, 2020

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

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

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

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

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

A catalog is planned to document the exhibition.

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

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

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

Please put "TWW IMPACT Tapestry Entry - YOUR LAST NAME" in the email subject line.

Submit your JPEG images by email to **Sue Weil** <sweil21@comcast.net>

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In the body of the same email please list each entry as follows:

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

Repeat format for each entry.

Submission Deadline is June 9, 2019.

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

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

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

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

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

RECEPTION DATE: Mills Building, SF - January 30, 2020, 5:30 – 7:30 pm.

TWW members will supply light refreshments and help with set up and clean up.

The Belmont Gallery reception date is September 15, 2019, 1-3:00 pm

SCHEDULE:

9 JUNE 2019	Entries due
25 JUNE 2019	Notification—by email with shipping & delivery instructions
23 AUG 2019	Deadline for delivery of work to Belmont Gallery
8 SEPT to 13 OCT 2019	Exhibition dates at Belmont Gallery
15 SEPT, 1 - 3:00 pm	Reception at Belmont Gallery
16 DEC 2019 to 13 MARCH 2020	Exhibition Dates at the Mills
30 JAN 2020 - 5:30 -7:30 pm	Reception at the Mills Building, SF

Tapestries will be shipped from Belmont directly to Art Source Consulting. They will be returned at the end of the Mills Building show. Details on shipping to the Belmont will be provided.

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CHECK LIST:

- Up to three JPEG entries– EMAIL to Sue Weil <sweil21@comcast.net>
- “IMPACT Tapestry Entry - YOUR LAST NAME” in the email subject line.
- \$30 check made out to Tapestry Weavers West - send to Laura Kamian McDermott.
- Completed and signed Entry Form - send to Laura Kamian McDermott.
- Please make a copy for your records.

ENTRY FORM

TAPESTRY WEAVERS WEST / TAPESTRY WEAVERS IN NEW ENGLAND

IMPACT: Climate Change

Name _____

Address _____

City, State, Zip _____

Telephone _____

Email _____

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

Signed _____ Date _____

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

A Title _____

Size (H x W x D) _____

Materials _____

Date _____ Insurance Value \$ _____ Price \$ _____

B Title _____

Size (H x W x D) _____

Materials _____

Date _____ Insurance Value \$ _____ Price \$ _____

C Title _____

Size (H x W x D) _____

Materials _____

Date _____ Insurance Value \$ _____ Price \$ _____

News Submissions

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

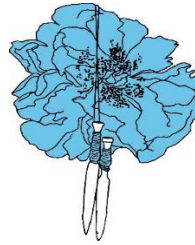
Members are encouraged to write about their tapestries and tapestry-related events and exhibitions, book reviews, and announcements. Members are also welcome to advertise their textile-related businesses, classes and workshops, supplies, and services. This free service is available to TWW members.

All submissions are welcome. We request that you please provide the following, when possible:

- Exhibition titles
- Name of gallery or venue
- Address
- Dates of exhibition
- Submit text as an email attachment within a separate text program such as MS Word

Please label images with title and size of the work and names of people pictured, if appropriate. Images will not be reproduced without captions. Please include these identifiers to each photo. If submitting for more than one show, please indicate which photos apply to which exhibits.

Thank you,
Your Newsletter Editor



Between & Etc.

Between & Etc. - Sales of tapestry bobbins (9 variations), bones, and beaters.

A newly redesigned M.E. style metal tapestry beater, grattoirs, warp and specially designed tapestry tools produced locally and Alv Tapestry Yarns.

We sell small quantities of warp and weft and are a market place for used tapestry equipment and books, as acquired or placed on consignment.

Our books are published by Fine Fiber Press.

We sell both online and brick and mortar; retail sales are by appointment.

And, of Course - Books written by

Kathe Todd-Hooker and Pat Spark: *Tapestry 101, Line in Tapestry, Shaped Tapestry, So Warped* (with Pat Spark)

We offer all levels of instruction: design, technique, and how to make it happen, create your own agenda of learning. Instruction can be one on one, groups or workshops. I, also, offer private critiques and consulting, and am available as an itinerant instructor.

And, yes gr! It's both small and large format.

Between & Etc.

604 1st Avenue East

Albany, Oregon 97321, USA

541-917-3251

www.Betweenandetc.com

kathetodhooker@comcast.net

Tapestry Weavers West

is an organization with a goal to act as a supporting educational and networking group for tapestry artists. For membership information contact our membership and roster chair.

www.tapestryweaverswest.org



Editorial Note

I wish to extend a special thank you to Ama Wertz and Tricia Goldberg for volunteering their time and expertise to, once again, proofread our newsletter.

— Patricia Jordan

Concerning Membership Rosters



All TWW members will receive an emailed Membership Roster after it is finalized on March 1 of each year. An updated roster will be emailed when there are changes.

Please destroy or delete old rosters. Please notify me of corrections or missing information.

Thank you.

Marcia Ellis
TWW Membership and Roster Chair
mellis@sonic.net
707-478-7514

From Your TWW Treasurer

Treasurer's reports are given at our quarterly meetings. An annual report is also emailed to all renewing members in January of each year. Reports are not published in the newsletter, but are available to any member at any time by emailing the current Treasurer and requesting one.

Laura Kamian McDermott
TWW Treasurer
laurakamian@gmail.com

Your 2019 Board Members

Elected Positions

— Presidents —

Cynthia McAfee
cajmcafee@gmail.com

Mary Sylvia
marieauxbois@yahoo.com

— Vice Presidents and Programming Chairs —

Dance Doyle
dance.doyle@yahoo.com

Martha Lightcap
lightcapm@gmail.com

— Treasurer —

Laura Kamian McDermott
laurakamian@gmail.com

— Secretary —

Rita Parks
ritaparks@gmail.com

Volunteer Positions

— Membership and Roster Chair —

Marcia Ellis
mellis@sonic.net

— Newsletter Editor —

Patricia Jordan
pj@reese-jordan.com

— Historians —

Bobbi Chamberlain
webob@vbbn.com

Sonja Miremont
sonjabm1@comcast.net

— Exhibition Mailing List —

Jan Moore
apricotjan2009@att.net

— Webmaster —

Ama Wertz
ama.wertz@gmail.com