

Tapestry Weavers West

September 2019 Newsletter

Vol. 33, No. 4

From Your Co-Presidents



Dear TWW Members,

This is a very special edition of our newsletter, as it highlights what a vibrant community TWW is and how wide-ranging our members' activities have been of late.

This issue showcases some extensive coverage of the "IMPACT: Climate Change" show opening in Belmont, Massachusetts, some background on how pieces were chosen and special awards given, and lots of pictures from the opening. Thanks to Janette Gross for her first-person account, and everyone who shared their photos. The show has also attracted attention from outside the TWW/TWiNE communities, both for the high quality of the works and the special nature of the show's theme.

And right on the heels of this successful show, the Call for Entry for our "More IMPACT: Climate Change" show coming in September 2020 at the San Jose Museum of Quilts and Textiles has gone out. Alex Friedman gives us a little background about this show. We hope many of you have started designing or working on a piece for "More IMPACT."

This newsletter edition also includes a new section called CNCH Happenings, which will be a regular feature from now on. This first edition is packed with information about the next CNCH conference, CNCH 2020 "Finding the Artist Within," and other CNCH-related events. Rebecca Anaya attended the semi-annual meeting of CNCH Liaisons and reports back on logistics for the April 2020 conference and some of the details about the conference content. Pay special attention to some of the conference registration deadlines highlighted in her report.

An important TWW volunteer opportunity is opening up. Our stalwart Treasurer for the past five years, Laura Kamian McDermott, has informed the Board that she is ready to transition this position to someone new in 2020. We are soliciting names of

possible candidates for this role and the Board is also considering ways to make the Treasurer's work more standardized and automated.

Lastly, thanks to all of you who responded to our recent survey regarding the 2020 workshops with Fiona Hutchison. Mary Sylvia gives us an update on the results of the survey and further planning for those workshops.

Remember - the IMPACT show will be coming to the Mills Building in San Francisco as of December 16, 2019, and the West Coast opening reception of the show will be January 30, 2020. Please make plans to join us from 5:30-7:30 pm that day.

A special thanks to all the volunteers who have been working, mostly behind the scenes, these past few months to bring these many opportunities to TWW members.

Happy weaving!

— Cynthia McAfee and Mary Sylvia

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IMPACT: Climate Change Reception

A collaborative exhibit with TWiNE and TWW

Belmont Gallery of Art
Belmont, Massachusetts

September 15, 2019

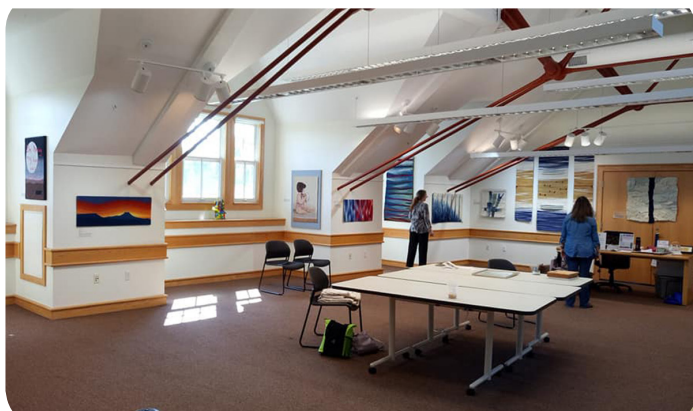


It was a beautiful day in Massachusetts, and the reception was very well attended. The venue worked nicely with lots of natural light from windows and skylights. The hanging and the grouping of work was well done. I was particularly pleased with the grouping in one corner of Deborah Corsini's, mine, Lyn Hart's, and Sue Weil's pieces. Many people commented on how great they looked together.

Following are comments from two friends from college, Yvonne May and Chris Demaree, who came with me and had never seen a tapestry show before. I asked them to give me some thoughts and to mention pieces that stood out to them (other than mine!). I think it provides an interesting insight into the show.

"Bringing together weavers with diverse techniques from different parts of the country to exhibit their personal reflections on climate change through

weaving was a brilliant idea. Each piece was a standout. Grouped together, they spoke volumes." Yvonne May continued, "The most poignant piece for me was *Climate Change in California* by Marcia Ellis. The use of a sparkling thread interspersed with the light of the moon was like the reflective pieces of ash that can shine through the light of a fire. In Barbara Burns' *Evo-stinction* she tracked the evolution of man only to devolve back into dust. This was a prescient reminder of what we may face in such a short time. Kathe Todd-Hooker's use of color, layers of textures and organized chaos found in the different stitches and patterns she used reminds me there is no unified direction yet in approaching the problem with so little time left to make a change. Sonja Miremont's *Fire and Water, Out of Balance* evoked the colors and textures of



The wall mounting process a few days before.



TWW members attending the reception are (l to r) Alex Friedman, Sue Weil, Laura Kamain McDermott, and Janette Gross.

Van Gogh's *Starry Night* caught in a tide of rising water."

"The variety of pieces were amazing and I didn't expect that. My preconceived idea was that the pieces would be flat, not so much raised texture which I really liked. I was also surprised to see the pictorial work. Ama Wertz's *La Niña* was a personal favorite. I also discovered how long it takes to plan and execute a piece and was impressed with such determination," said Chris Demaree.

Both of my friends really appreciated walking through the exhibit with me and learning more about the medium. Chris realized that her grandmother had a loom and this show has encouraged her to look for classes near her home in New Jersey.

We all felt that the diversity of images, techniques, theme interpretation variety, and beauty was exciting. Respect for the weavers and acknowledgement of the care and time that went into each piece was evident. There were abstract interpretations as well as pictorial pieces, but they all worked together to advance the theme.

A highlight for TWW members was meeting TWiNE members. The shared sense of community was heartwarming. A special acknowledgment must be given to TWiNE member Minna Rothman who found

Exhibiting artists are: Janet Austin, Nicki Bair, Don Burns, Barbara Burns, Bobbi Chamberlain, Deborah Corsini, Sharon Crary, Marcia Ellis, Alex Friedman, Susan Gangsei, Madelaine Georgette, Tricia Goldberg, Janette Gross, Lyn Hart, Stephanie Hoppe, Barbara Levine, Laura Kamian McDermott, Yonat Michaelov, Beth Minear, Sonja Miremont, Patricia Nelson, Sue Pretty, Minna Rothman, Care Standley, Kathe Todd-Hooker, Sarah Warren, Sue Weil, and Ama Wertz.

the gallery, stored and delivered the tapestries, advised on hanging the more challenging pieces, and who will pack them up and send them on to Deborah for the San Francisco show. Hopefully Minna will attend the reception here so you can all meet her. She is just delightful.

Additionally, the Belmont Gallery of Art (Rebecca Richards and Adine Storer are the co-directors) have done a wonderful job of promoting the show. They have organized two environmental documentary screenings and a climate lecture to supplement the theme of the show. Check out their website for details (<https://www.belmontgallery.org>). As Alex Friedman said, "It moves tapestry from just another ancient medium to giving tapestry a voice to comment on topical affairs!"

Two jurors from ATA, Micala Sidore and Karen Jackson, reviewed the show and chose Barbara Levine's *Heliconius* for the Excellence Award, a well-deserved choice. Alex told me that Micala studied at the

Gobelins Studio and is currently writing a book about tapestry that is in its final production stages. Karen wove tapestries for many years and is very knowledgeable about the medium. She is currently focused on card weaving. It was interesting for us to hear their statement and to learn a little about how they chose the final piece and what they thought of some of the other pieces and of the show overall. Please see their statement following this article.

I was very happy to be able to attend the reception. It is truly an honor to be included in this show with so many amazing weavers. I can't wait to see it again and again in San Francisco so I can really spend more time with each piece.

For TWW members using Facebook, be sure to check out the Tapestry Weavers West and Belmont Gallery Of Art's Facebook pages to see a variety of posts and pictures from the reception, and more!

—Janette Gross



IMPACT: Climate Change

Comments from the Jurors

The level of the work in this exhibit is consistently high; there is not a loser in the bunch. As jurors, charged with assigning the value excellent to a single piece, we needed time to consider each, thinking aloud with each other about what we saw and trying to be clear with one another about what especially pleased us.

We considered the materials, techniques, size (did it support the content?), color choices, and the statement. We wanted the story elements to be well integrated into the whole. We wanted to be struck by the overall vision. After discussing each piece, we read the statements. There was a greater range in the quality of the statements than in the tapestries. Here is some of what we saw. The following tapestries grabbed our attention in particular ways, and we hope that our comments will show what we valued.

Janette Gross explored wedge weave, but in an unexpected place—the middle. Her diamond shapes echo the edges and her color choices are strong. Madeleine Georgette uses a variety of textures to create mini landscapes; she has used thread and dimensionality to suggest a series of quick sketches. Susan Gangsei's fish create lovely cycles of movement. Laura Kamian McDermott includes a surprising variety of colors in her organic shapes.

Minna Rothman's unexpected horizontal white line in the middle of her tapestry strikingly ties together everything around it. Stephanie Hoppe's piece is wholly satisfying—a good size, a limited palette, complementary colors (blues and mustards), the marvelous patterns of birds migrating. Lyn Hart's evocative bird tails might suggest a downward spiral. Deborah Corsini, whose treatment of wedge weave is masterly, manages to hint at the evolution of our lives and climate, and very wisely includes a bit of plastic throughout. Sonja Miremont

has created a golden calligraphy operating like reflections in the watery blues around them. That water shifts and changes in very subtle ways, avoiding rigid horizontal lines.

Ultimately, we chose Barbara Levine's *Heliconius* as recipient of the EXCELLENCE award. In the Belmont Gallery, this tapestry grabs attention from across the room as the visitor enters—with its brilliant reds and sharply defined shapes. Up close, the varied weave structures fascinate—plain weave, broken twill, what Levine calls Russian weave and picking weave—which seem to have a relationship to sumak. We were pleased as well that the size of the piece did not result from using massive materials—like thick rope. Levine found the right threads for the level of detail and textures she wove. She has also chosen her colors thoughtfully. When, finally, we read her statement, we felt that her discussion of the subject and its relevance to the charge of the exhibition was just right.

We thank the weavers, the organizers, and the jurors/curators. We have only mentioned a few pieces here, but all the work that we have been asked to think about pleased us both enormously.

—Karen Jackson and Micala Sidore



The Belmont Gallery of Art is on the second floor of the Homer Building, which is part of the Belmont Civic Center Complex.



Sonja Miremont, "Fire and Water, Out of Balance"



Deborah Corsini, "Rising"



Laura Kamian McDermott, "Art is Our Life Raft"



Care Standley, "Jaguar"



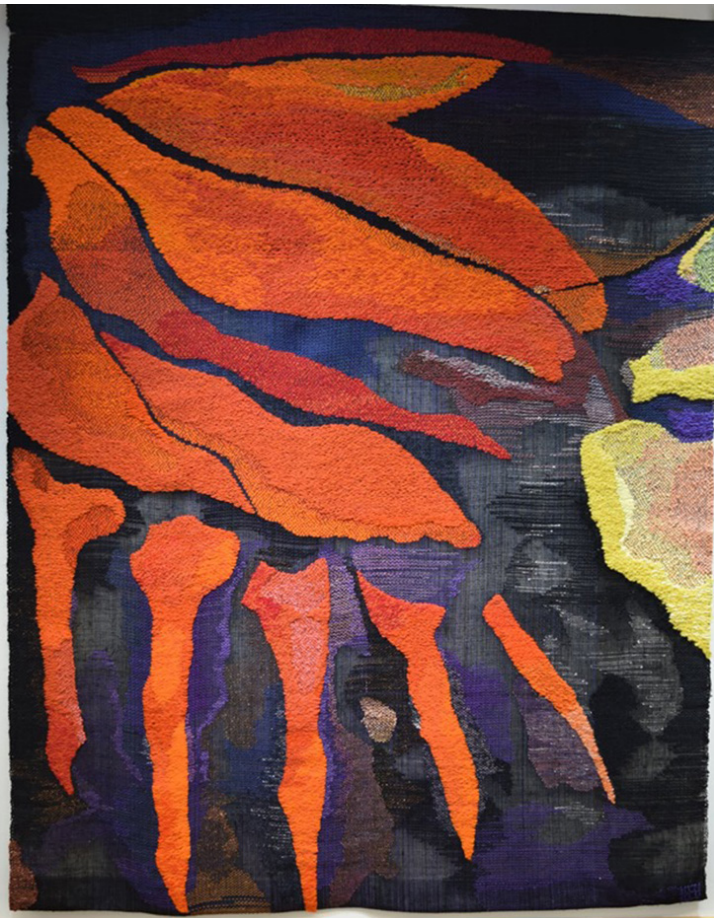
Alex Friedman, "Atmospheric Flow"



Janette Gross, "Ice Break"



"Vanishing" by Janette Gross, "cielo sin alas" by Lyn Hart, "Rising Seas and Wildfires" by Sue Weil



Barbara Levine, "Heliconius," Recipient of the Excellence Award



Yonat Michaelov, "Weeping Glacier"



Madelaine Georgette, "Inundation"



Janet Austin, "Chaos After the Storm"



Kathe Todd-Hooker, "Out of Time Almost AND Then Time Will be No More"

Editor's Note: Photos without credit were submitted by Janette Gross and were also downloaded from various Facebook posts. Thank you to everyone who contributed photos by posting on Facebook.



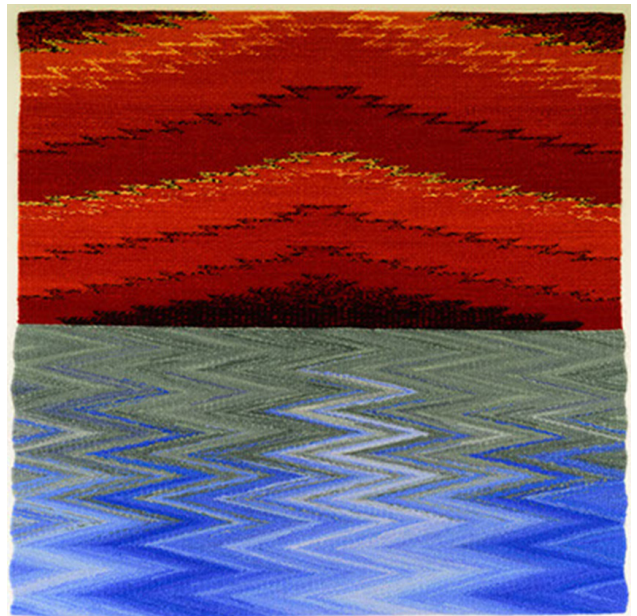
Barbara Burns, "Evo-stinction"



Sue Pretty, "Fragmentation," photo by Jennifer Kamian



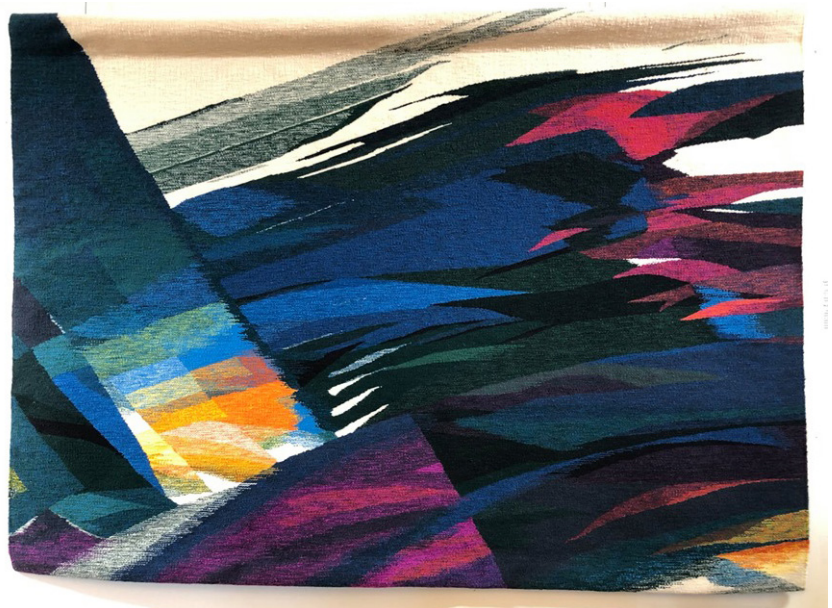
Susan Gangsei, "Hope for Environmental Renewal"



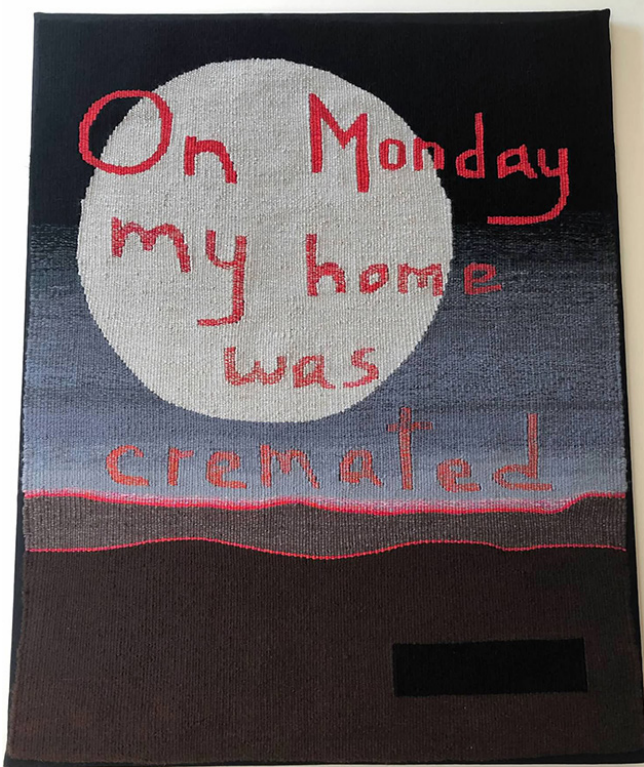
Sarah Warren, "Fire and Flood"

A special
thank you to our
TWW members who
organized the show
with TWINE:

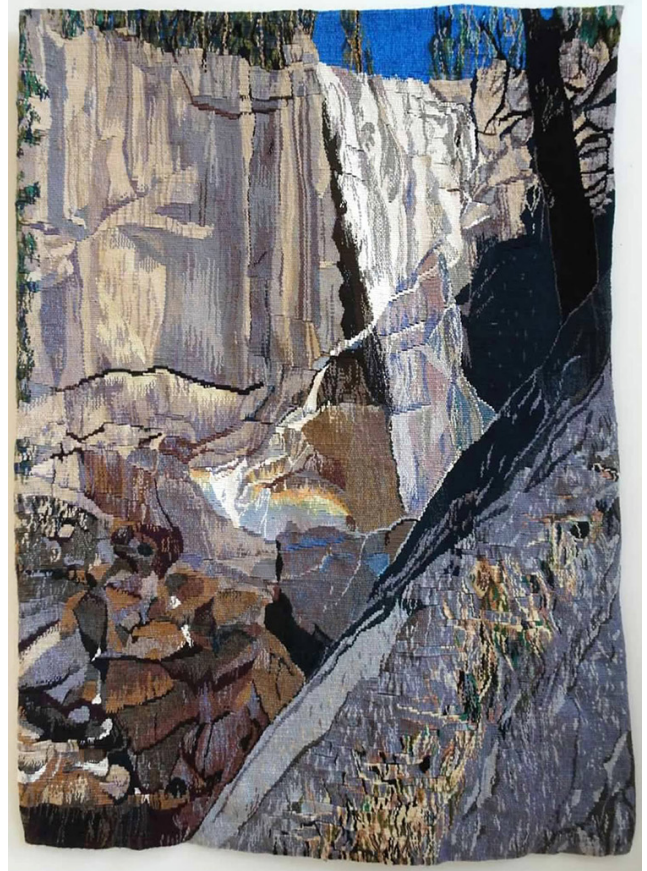
Deborah Corsini,
Sue Weil, Alex
Friedman, and Nicki
Bair. And to Kerri
Hurtado, Artsource
Consulting and
Curator of the Mills
Building



Patricia Nelson, "Colors of the Wind"



Marcia Ellis, "Climate Change in California,"
photo by Jennifer Kamian



Tricia Goldberg, "Vernal Falls,"
photo by Jennifer Kamian



Ama Wertz, "La Niña,"
photo by Jennifer Kamian



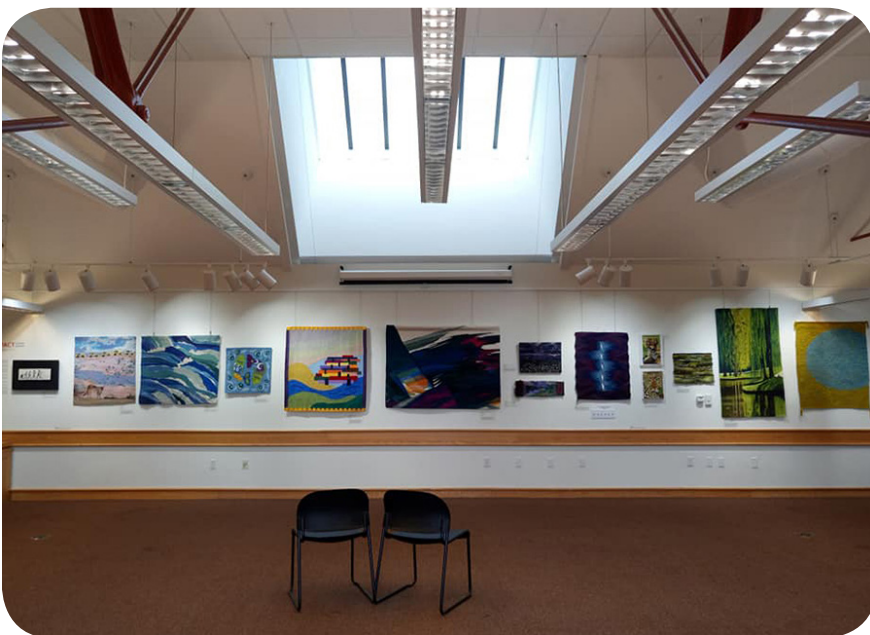
Stephanie Hoppe, "Onset of Winter: Some Birds, No Rain,"
photo by Jennifer Kamian



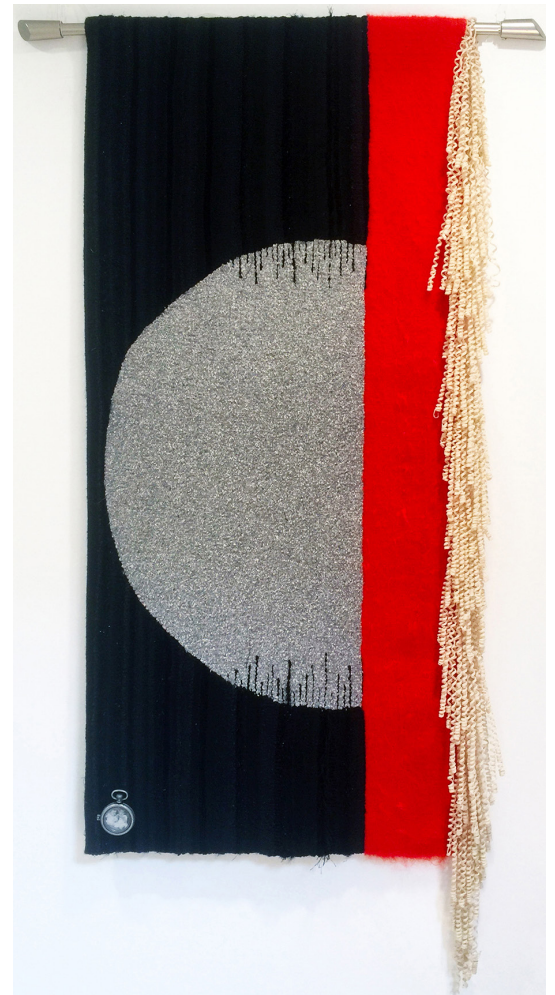
Sue Pretty, "Not a Hoax"



Sharon Crary, "Breaking Apart, Breaking My Heart"



A final look at the venue



Nicki Bair, "Our Legacy"

CNCH Happenings

CNCH Happenings is a new, regular section of the TWW newsletter detailing opportunities within CNCH, CNCH conference and other event information, and events happening at other CNCH member guilds.

This month's section is longer than usual, with reporting by Rebecca Anaya from the semiannual Liaison's Meeting in September.

CNCH Conferences; Past, Present, and Future

- 2019 (small) Conference, Sonoma State University

This conference, the first to be held at a college campus, was deemed quite successful. Pluses included communal dining and the “Walkabout” – touring all the classrooms one evening to see what others were creating. The biggest negative was poor transportation/accessibility for attendees with mobility issues.

- 2021 (small) Conference, CalPoly, San Luis Obispo; July 2021.

Planning is just underway for this conference and the conference committee is looking to build on the college experience of the 2019 conference. All rooms will be singles with 4-5 per suite. There will be the option of purchasing meals separate from lodging so locals can have that option. The university has a swimming pool near the dorms and they grow most of their own food.

- 2022 (big) Conference, location TBD, date TBD

We are mentioning this conference because it is the first one that TWW members will be required

to take an active role in putting on. A committee has not yet been formed, but leadership will be needed soon. Current point person is Nancy Alegria for collecting interests and ideas – email her at cnch2017@gmail.com. First priority is locating a venue because hotels are already booking up.

Position Available - CNCHnet Editor

CNCH is looking for someone to work with the CNCH Web Team on CNCH news publications. Some of the skills required include proficiency with MS Word, involvement with the textile arts field, proficiency with website posting (WordPress).

Job responsibilities include posting four newsletter issues annually, preparing files for web posting, attending quarterly CNCH Advisory Council meetings and semiannual Liaison meetings, and developing contacts and reporters within CNCH guilds as well as other textile organizations.

Salary will be \$500 honorarium per issue paid upon publication of each issue. For further details about the position, and to apply, see:

<https://www.cnch.org/cnchnet-editor-position-announcement/>

News and Happenings From Other CNCH Guilds

Loom & Shuttle's October meeting is October 5, 2019 at 10 am and will focus on “What's Happening in the Bay Area” with regard to weaving; Deborah Corsini will be leading the discussion.

Central Coast Weavers has low-cost weaving books for sale. To see a list of their inventory or buy books, contact Kathleen Thorne at barnweaver@yahoo.com.

CNCH 2020 Conference Update

by Rebecca Anaya

I had the opportunity to attend the Conference of Northern California Handweavers (CNCH) Liaison Meeting on September 21, 2019. TWW is the newest guild to join CNCH, which is now 30 guilds strong! The biggest topic on the agenda was the upcoming conference "CNCH 2020 Finding the Artist Within," which will take place on April 3-5, 2020 at the Hyatt Regency San Francisco Airport in Burlingame, California.

Here is the link to the CNCH 2020 conference page:

<https://www.cnch.org/conferences/2020-burlingame/>

Once on this page, scroll down to find another link to a downloadable CNCH 2020 Conference Booklet, which contains everything you need to know about the conference, including schedules, registration, hotel/venue information, detailed class descriptions, and much more.

TWW also received a limited number of the paper version of this conference booklet. We will send out an email to members within the next couple of weeks to provide instructions about requesting a hard copy booklet which we will make available in a couple of spots in the Bay Area for pickup.

Key CNCH 2020 dates – mark your calendars!

- Nov 1, 2019 Conference and Hotel Online Registration Open at 9:00 am
- Jan 15, 2020 Early Bird Registration Ends
- Feb 15, 2020 Last Full Refund Date (less \$50 processing fee)
- Mar 15, 2020 Scholarship Application Deadline
- Mar 20, 2020 Mini-Registration Deadline

The \$390 Early Bird registration fee (\$425 Regular registration fee) gives 15 hours of "a la carte classes." Class selections must be made at time of registration. There is also a \$150 Mini-Registration option, which includes entrance to the Marketplace, Galleries, Banquet, and other conference activities, but no classes. An off-site fee of \$100 will be added to the registration cost for anyone not staying at the hotel. This is because CNCH is penalized if they don't meet a certain threshold for guest rooms/food.



Conference Hotel Information

Hotel room fees vary from \$180 - \$236 per night, depending on the type of occupancy you choose (single/double, triple, or quadruple). Be sure to click on the Hotel Registration link on the CNCH 2020 webpage (using the above link) to receive the discounted hotel rate and for CNCH to get credit for rooms booked. Parking onsite is \$20 per day with in-and-out privileges for guests staying at the hotel, and is \$30 for non-guests. There will also be free hotel shuttles to/from BART and downtown Burlingame.

Conference Activities and Classes

The conference itself will consist of the marketplace (vendors, demonstrations, and hands-on activities) which is open to the public and costs \$10 for a day pass at the door, galleries, and the classes. There will be a banquet and keynote address on Friday, April 3, 2020 at 7 pm in the Poolside Pavilion. The keynote address will be given by Carol James, spranglady.com. The gallery and informal fashion show will be on Saturday, April 4, 2020 from 5 – 7 pm.

Classes on offer at the conference will span a wide range of categories, from braiding/basketry, to creativity and inspiration, dyeing, felting, spinning, and even weaving (of course). Also, our very own Deborah Corsini and Tricia Goldberg will be teaching classes!

Conference Fundraiser and Scholarships

Each year CNCH gives one scholarship to each of its 5 areas. For CNCH 2020, guilds are being asked to donate a basket filled with yarn, project ideas, fiber, and spinning/weaving equipment for a raffle fundraiser

to fund these scholarships. Items in the basket don't need to be new, but should still be in good condition. In order to have a chance to win a basket, attendees must donate \$20 to the fundraiser when they register for the conference. The drawings for each of the 30 baskets will happen at the fashion show on Saturday. Expect to hear more next month about how to donate goods for TWW's basket.

Additionally, a bonus scholarship to cover registration fees for the CNCH 2021 conference in San Luis Obispo will be offered. All CNCH guild members who register for the 2020 conference by January 15, 2020 (Early Bird registration deadline) will be eligible to win. The winner will be notified at the banquet dinner on Friday, April 3, 2020.

Conference Volunteers

All those interested in volunteering at CNCH 2020 can sign up on the Volunteer Sign Up page on the CNCH website or email Gudrun Polak at cnch2020volunteers@gmail.com. This is a commitment of 3 hours to help an instructor or assist at the registration desk, marketplace, galleries, fashion show, etc.

Conference Questions?

If you have questions about CNCH 2020 not answered on the conference website you can email either TWW's CNCH Liaison, Janette Gross, at janettemgross104@gmail.com or the CNCH 2020 Conference Committee contact at cnch2020.chair@cnch.org.

Update on the 2020 Workshops with Fiona Hutchison

The recent survey showed strong interest in Fiona's workshops. We've heard from 36 members so far. If you haven't already responded, please complete the survey! The following link will take you there. It takes about 5 minutes to complete.

<https://www.surveymonkey.com/r/FSTGP2P>

For Workshop #1 (creative/design) 20 people responded "I'll be there" or "Very Likely," with another 7 saying "Maybe." For Workshop #2 (hands-on) 20 people also responded "I'll be there" or "Very Likely," with another 12 saying "Maybe." Of all those expressing some level of interest in attending, the numbers were fairly evenly split between the August and September dates.

Given this level of interest, we will likely be holding two sets of workshops (a set consisting of a creative workshop followed by a hands-on workshop); one on September 5-9, 2020, and the other during five consecutive days in the August 20-30, 2020 window. Assuming we hold two sets of workshops we'll hold one in the East Bay and the other in either San Rafael

or Pacifica. We anticipate a workshop fee of \$100/day which will cover instruction (and if there are leftover funds, refreshments will be included). Each participant will be responsible for providing their own materials and lunch. Each workshop will be limited to 10 participants. We will devise a system to allow first-come, first-served registration and a wait list.

In response to some of the questions and comments on the survey: (1) we will do our best to choose venues accessible by public transit; (2) we will provide a list of possible accommodation options (hotels, AirBnBs, etc.); (3) while tapestry weaving experience is a workshop prerequisite, skill in other art forms (such as drawing) is not.

Within the next few months, an email will be sent out to all members with further details. Fiona is very excited about offering these workshops for us!

If you have any questions, please email Mary Sylvia at marieauxbois@yahoo.com.

— Mary Sylvia

Theater, Women's History and Birds to Tapestry: An Interview with Wendy Gilmore

An unlikely mix of life experiences lead to a passion for fiber art

by Rita Parks

Tell us about your background and how you came to weave tapestry.

My artistic background is actually rooted in theater. I worked as a lighting designer and as a production manager for live theater, dance and music performances. This was how I made a living for 30 years but I have always had an art practice in fiber art and music. I have been a spinner for many years and have been a member of the Spindles and Flyers spinning guild for twenty years. I also play the guitar and the shakuhachi, a Japanese bamboo flute.

The most influential force in my art was my mother. She taught me how to tat and knit when I was about 8 years old; I still have some of those things I made back then. She had been a fine artist and a graphic artist so my sister and I always had art supplies at our disposal around the house.

When it came time to decide on college, I opted not to go to an art school and decided to get a more "serious" career. I had watched my mother constantly work to make ends meet after she got divorced. Seeing her go through that freaked me out as a kid and I decided not to be an artist. So I went to UC Berkeley as a women's history major, originally thinking I'd eventually attend law school. Quickly, I realized that wasn't for me either. While at Cal, I met a fun person in the theater department who introduced me to the world of being a theater technician and lighting designer. In my final year of college I was much more interested in being a part of the arts and that launched me into a career in performing arts.

Though I did take one semester of theater lighting design at Laney College, I mostly bootstrapped my way through the theater world with no formal training. Back in the '80s it was possible to volunteer at community theaters and learn your way as you go. I eventually made my way into lighting design and had opportunities to tour with dance companies in the US and in Eastern Europe. I also moved into production manager roles at various types of theater companies such as Yerba Buena Center for the Arts, A.C.T., and the Cowell Theater at Fort Mason. Then when the crash hit in 2008, my role as a production manager at the Cowell Theater was eliminated. I found myself unemployed especially since the non-profit arts sector was hit hard during that time and it was difficult to find a new job.



Wendy Way Gilmore, "Indeed . . .?", 2017
Handwoven tapestry, 9.5 x 8 in,
10 epi cotton warp, handspun and millspun wool
weft. After "Chickadees" by B. Bowen (woodcut).



Wendy Way Gilmore, "As If . . .!", 2017
Handwoven tapestry, 13 x 11 in, 10 epi cotton warp,
handspun and millspun wool weft. After "Varied
Thrush and Figs" by R. Stuhmiller.

All throughout this time, my mother had steadily been getting into fiber arts. She met someone who taught her to use a drop spindle and she was so excited by her new experience with fiber art. To share her excitement, she started sending me drop spindles and fiber. I kept telling her I was too busy with work for a new hobby but mothers know best and she was persistent. During my visits with her she would teach me how to spin and constantly give me encouragement on my progress. I had watched her progress in her craft as well. Once she retired, she used her fiber art to supplement her social security income by selling knitted gloves, hats and scarves at farmers' markets. Sure enough, my interest in fiber arts grew and eventually I also got into lace knitting. I tend to be inclined toward the more elaborate and complex techniques.

So in 2009, when I had a lot of time since I had been laid off, I really started concentrating on fiber arts. I worked on my fine spinning with cashmere and silk. I also began weaving on a four shaft floor loom at my mother's urging. My mother and I deepened our relationship through our fiber art work by sharing all the different things we learned through experience or workshops that we had taken. It was super rewarding to enjoy our friendship through our art. She passed away in 2012. Of course that was a blow to me but I continued with my fiber art and my involvement with the Spindles and Flyers guild, who had been very supportive during that time.

How did you get introduced to tapestry weaving?

Along with a couple of good friends, we started a Monday night meetup that we called an "Art Cluster," which comes from Julia Mitchell's book "The Artist's Way." In these Monday meetups, we share the progress of our art projects and discuss any books we have read. We have been meeting for four or five years now. One member of the group is Alicia Woods, a retired chemical engineer and also a member of the Spindles and Flyers guild. She had taken art classes at SFAI and met Dale Eastman through one of her courses. Dale is a writer and is transitioning away from her previous career as an editor for a local magazine. Our group formed at the suggestion of Alicia who had been reading "The Artist's Way" at the time.

We have become really good friends now. They read a lot of art history and are aware of contemporary art. We like to go to small gallery openings together or go on field trips to museums and later discuss how it could influence



Wendy Way Gilmore, "Le Bateau Artaud," 2019
Handwoven tapestry, 13.5 x 12.25 in,
10 epi cotton warp, handspun and millspun wool weft

our work. They have been a huge influence on my art practice with how much they have exposed me to.

The three of us have also shown our work together at the open studios at Project Artaud, an artist community building that has theater and dance studio space as well as live/work units for artists. I have lived at Project Artaud since 1994 and also work as the office manager. It is a great space to be a part of. And actually, one of my latest tapestries is an image of the Project Artaud building.

It was at one of the Art Cluster meetings that Alicia suggested I try tapestry weaving. She understood my background in lighting design and related that tapestry combines all the elements I am familiar with: color, texture and even light. She had taken a class with Tricia Goldberg several years prior but had not continued her weaving practice. She loaned me her Mirrix loom and encouraged me to take a class with Tricia. Then around Thanksgiving 2016, I took an eight-week beginning tapestry course and ended up getting hooked. After I started taking classes I remembered my mother had also been interested in tapestry as I had acquired a tapestry loom from her after she passed.

At the moment, I have abandoned most of my other projects and have been focused on tapestry weaving. It is a fabulous medium and I enjoy my practice.

What are you working on currently?

I really would like to begin to create my own tapestry cartoons. I'm playing a bit of catch up with understanding the fundamental design elements in an image such as composition, color, and movement. These are the kind of things taught in art schools. I have a somewhat regular drawing practice of songbirds from photographs which helps me loosen up. My tapestries such as the Artaud building and the chickadees have all been from photographs or existing imagery I pulled from postcards. I am ready to start creating my own compositions to weave from.

I am taking part in the ATA postcard exchange. This will be my first composition of my own design. I have completed one version already but would like to try another with the four-selvage weaving technique from Sarah Swett. I am trading postcards with a woman who lives in Tennessee but originally came from England. The theme of the postcard exchange is "Here and (T)here" which made me think of traveling. I really enjoyed my own recent trips to England and Japan where both places have a tea culture. Since I am a tea drinker, I decided to do an image of a British teapot called a Brown Betty and a Japanese teapot with corresponding backgrounds.

With the postcard project, I am also pulling in the subject of women's influence in history through iconography. I'm a fan of Elizabeth Wayland Barber, an anthropologist that studies women's sociology and anthropology. Her book "Women's Work: The First 20,000 Years: Women, Cloth, and Society in Early Times" discusses historical finds in relation to women's history. In college, I studied women's history when it was still emerging as an independent study. My undergraduate thesis project was "Women in theater in San Francisco from 1850-1900." It seems that all my experiences have come together at this point by incorporating my background in women's history and theater into my tapestry artwork. Additionally, birds are also an important part of my imagery and work inspiration.

Where does your inspiration from birds come from?

My mother raised exotic birds for a long time. My home growing up was like the Ark. We had every kind of bird you can imagine such as pigeons, parrots, cockatoos, parakeets and other kinds of birds. I also had a couple of birds as an adult, though not at the moment. Something speaks to me about our feathered friends, especially the song birds.



Wendy Way Gilmore, "Heaven, Earth and Man," 2017
Handwoven tapestry, 8 x 10 in,
10 epi cotton warp, handspun and millspun wool weft

Any other ideas brewing?

I do have an idea of weaving an image of the Mendenhall glacier in Alaska. It is the only glacier I've seen in real life. My close friends have been living in Juneau, Alaska for the last 25 years and in my visits to them over the years I have seen this glacier recede dramatically. It has a distinctive shape, and I would love to do an interpretation influenced by Deborah Corsini's wedge weave technique. That will be my next big piece.

What inspired you to join TWW?

I joined very shortly after taking courses with Tricia. The first meeting I went to was the January Show and Tell meeting in 2017. It was so inspiring to be at a TWW meeting and rubbing elbows with the legacy of incredible tapestry artists of the Bay Area.

Any parting words for TWW?

I think the legacy of TWW is incredibly valuable and amazingly influential. I appreciate the way TWW members take their work seriously but are still very easy going and open. There is a wonderful combo of incredible talent, modesty, honesty and a welcoming environment. It has been such a great experience being a part of this group. We don't need to apologize for anything as artists and when we show our work we don't apologize for the mistakes. It's ok if something didn't turn out the way we wanted. It is such a supportive atmosphere yet still with so much professionalism.

Fiona Hutchison Lecture at San Jose Museum of Quilts and Textiles

Mark your calendars! Fiona Hutchison will be giving a lecture at the San Jose Museum of Quilts and Textiles on September 13, 2020 from 2-3:00 pm. The title of her lecture is "Uncharted Waters: Scottish Tapestry and Beyond." A further description is on the SJMQT website here: <https://www.sjqiltmuseum.org/events/scottish-tapestry>. The lecture will be open to the public.

The museum charges an \$8 entry fee to nonmembers of the museum. In addition, they are charging a fee for Fiona's lecture. However, all TWW members will have free entry to Fiona's lecture. Closer to the date, we will collect a

list of TWW members who will attend the lecture for SJMQT. Note: it is not necessary to register for the lecture on the museum's website.

The lecture will be followed by the opening reception for the TWW show "More IMPACT: Climate Change" from 3-5:00 pm. Further information about the show can be found in Alex Friedman's article below. If you have any questions, please contact Mary Sylvia at marieauxbois@yahoo.com.

—Cynthia McAfee

A Little History: How the New Call to Entry at SJMQT is Different from the Current *IMPACT: Climate Change* Show

In 2017 I made a proposal to the San Jose Museum of Quilts and Textiles with Deborah Corsini's help for the current *IMPACT: Climate Change* show. I wanted to invite another tapestry group to participate with TWW as a way of building more bridges in the tapestry world. The museum offered us their smaller FiberSpace Gallery, a venue not large enough for the number and size of pieces I envisioned in a show of both guilds. We continued our venue search and found great matches in the Belmont Gallery of Art and Mills Building.

We didn't want to miss out on a wonderful exhibition opportunity at SJMQT, however. This new show is called *More IMPACT: Climate Change* and will open September 2, 2020. Climate change continues to become more relevant in our daily and artistic lives, and public response to our current exhibition has been tremendous. *More IMPACT* is open to TWW members only, and we hope many of you will apply. Further details are in the Call to Entry.

alexfriedmantapestry.com
415.310.2460 studio / cell
IG @ aqsfriedman
FB Alex Friedman Tapestry

Call to Entry

More IMPACT: Climate Change

An exhibition of Tapestry Weavers West members' work

2 September – 4 October 2020
San Jose Museum of Quilts & Textiles
520 South First Street, San Jose, California

ELIGIBILITY: Open to all current TWW members who design and weave their own tapestries (defined as handwoven weft-faced cloth, with discontinuous wefts). Entries must be one-of-a-kind tapestries and completed since 2016. If a tapestry is woven earlier but closely adheres to the theme, it will be considered. Submission of images implies those works, if chosen, will be available for the duration of the exhibit, without exception. For more information please contact: Alex Friedman AQSFriedman@gmail.com

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

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

Artists may submit up to three entries. Due to limited space only one work per selected artist will be included. Only completed tapestries will be judged. For each entry, send one digital image of the entire tapestry in JPEG format. Details are optional. Please send images as a JPEG attachment and do not embed images in the email. Please do not submit work that has already been exhibited at the San Jose Museum of Quilts & Textiles (SJMQT).

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

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

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

In the body of the same email please list each entry as follows. And please CC: yourself so you will have a copy for your records.

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

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

Submission Deadline is July 12, 2020.

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

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

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

ACCEPTANCE: Artists whose work is selected will be notified by email. Shipping or hand delivery instructions will be included. We will need a few volunteers to help install the show on August 31 and September 1, 2020 and then to help with the deinstall on October 5, 2020.

RECEPTION DATE: September 13, 3:00-5:00 pm at the San Jose Museum of Quilts & Textiles.

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

SCHEDULE:

12 JULY 2020	Entries due
2 AUGUST 2020	Notification—by email with shipping and delivery instructions
31 AUGUST 2020	Deadline for delivery of work to SJMQT
31 AUGUST – 1 SEPTEMBER 2020	Installation at the Museum
2 SEPTEMBER – 4 OCTOBER 2020	Exhibition dates at SJMQT
13 SEPTEMBER 3:00-5:00 pm	Reception at SJMQT
5 OCTOBER 2020	Deinstallation

Member News

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From Molly Elkind

Molly Elkind is showing her piece “Mary (Yes)” in an exhibition at The Sparrow Gallery, October 11–November 1, 2019.

Sparrow Gallery
1021 R Street
Sacramento, CA 95811

Molly's teaching schedule includes the following:

November 11-12, 2019: *Weave a Minime; Your Tapestry Superpower: Sampling; and Plan Your Tapestry Diary* at the Southern California Guild of Handweavers, Los Angeles, California.

January 17-18, 2020: *Collage: Design Tool and Art Form* and *Weave a Minime* at the Arizona Fiber Arts Retreat, Prescott, Arizona.

March 20-22, 2020: *Collage to Cartoon. . . and Beyond*. Española Valley Fiber Arts Center, Española, New Mexico.

July 24-25, 2020: *The Contemporary Tapestry Scene: Trends and Traditions; Your Tapestry Superpower: Sampling; and Weave a Minime*. Convergence, Knoxville, Tennessee.

mollyelkind.com

<https://mollyelkindtalkingtextiles.blogspot.com>

Facebook: <https://www.facebook.com/mpelkind/>



Molly Elkind, "Mary (Yes), A Mary for Our Time,"
28x 19.5 in, photo by Sam Elkind

TWW Treasurer Position Open for 2020

TWW is seeking a new Treasurer and would like to have the new volunteer in place by the end of this year, with the position turning over in 2020. January is our busiest time of year, with our membership renewal drive underway, so this would be a great time for the new volunteer to train with Laura, who has held the Treasurer position for 5 years. Then the new volunteer could step into the Treasurer position in March or April (or whenever is comfortable).

The TWW Board is actively discussing ways to streamline and support this position to make a smooth path for a new volunteer. The Treasurer

is a Board Member position, so it's your chance to help steer our established and well-functioning organization!

Please direct any inquiries or interest to Laura Kamian McDermott at laurakamian@gmail.com or Cynthia McAfee at cajmcafee@gmail.com.

Treasurer position responsibilities from the TWW By-laws:

4.5.4 The Treasurer shall receive and bank all monies from dues and organizational activities, pay all bills voted and approved by the Board, and make a financial report at each business meeting. The books shall be available at all times for review by the membership.

Member News

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From Elizabeth Seaton

Jan Langdon Memorial Exhibition

Long time weaver and TWW member and leader Jan Langdon passed away on April 1, 2019. Please see the June 2019 issue of the TWW Newsletter for articles about her career and testimonials from weaving friends.

The Bolinas Museum in Bolinas, California held an exhibition of Jan's work titled *Jan Langdon: Loomed*. Exhibition dates were June 15 - August 11, 2019. The opening reception for the show was held June 15, 2019.

Four TWW members attended the exhibition and are pictured here.



The large piece above was woven by Jan Langdon and is titled "Red Square," 2005, knotted wool on wool warp, 40 x 60 inches, courtesy of the artist. Photo by Elizabeth Seaton.



From left: Elizabeth Seaton, Tricia Goldberg, and Care Standley attended the exhibition of Jan Langdon's work this summer.



From left: Carmyn Prieue, Tricia Goldberg, and Care Standley.

Member News



From Tricia Goldberg

I enjoyed a lovely art-viewing with my students and new and dedicated TWW co-presidents Mary Sylvia and Cynthia McAfee. We went to see the Richmond Art Center's annual members' exhibition held every summer.

<http://richmondartcenter.org/exhibitions/2019-members-show/>

The variety of media was exciting and inclusive of what is taught there: drawing, painting, print making, photography, ceramics, both sculptural and functional, jewelry, wood, and a variety of textiles. We loved the show, but we went specifically to see tapestries by TWW members Care Standley and Laura Kamian McDermott.

Artists are chosen from this show for a three-person show for the following year. Congratulations to Laura for being selected! The ceramicist Leslie Plato Smith and painter Steven Morales will exhibit with Laura next summer. I look forward to seeing several of Laura's pieces shown there together.

You might also enjoy reading some of the center's history, begun in the 1930s. <http://richmondartcenter.org/about/history/>

From left: Tricia Goldberg, Mary Sylvia, and Cynthia McAfee pictured with Care Standley's tapestry "Crazy 8."



Three TWW members are pictured with Laura Kamian McDermott's piece, "Studio Ceiling: Giant Trade Center," 20 x 16 in, 2017, cotton weft and warp. From left: Tricia Goldberg, Cynthia McAfee, and Mary Sylvia.



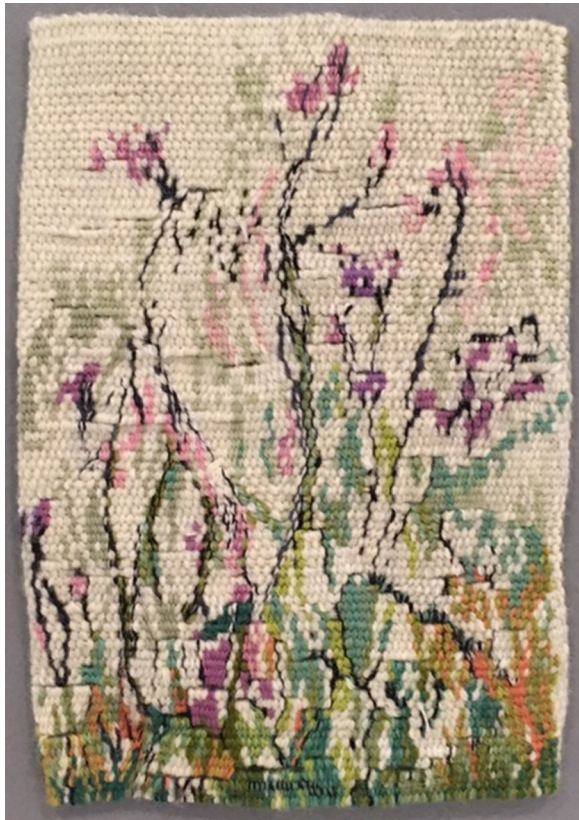
Member News

From Tricia Goldberg

I was invited to participate in a plein air painting day at TomKat Ranch in Pescadero.

<https://tomkatranch.org/>

This was for an auction-fundraiser for the schools there and I was honored to participate. Most of the artists are accomplished outdoor painters, but I planned to do a small tapestry inspired by a sketch. I had my loom warped for a 5 inch by 7 inch weaving for the ATA postcard exchange so I wove a second weaving that size. I ended up donating both the painting and the weaving!



Above: Tricia's wildflower watercolor plein air sketch. Left: the resulting 5 x 7 in tapestry.

A little about TomKat Ranch

TomKat Ranch is an 1,800 acre grass fed cattle ranch located in the small town of Pescadero in San Mateo County, California. Pescadero is rich in agricultural history and has attracted residents from a multitude of backgrounds and life experiences. The region is home to a variety of ecosystems, including redwood forests, coastal prairies, beaches, and wetlands. The team explores how regenerative agriculture can serve human, domesticated, and wild neighbors.

News Submissions

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

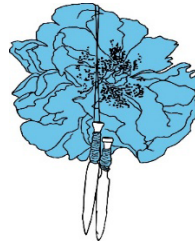
Members are encouraged to write about their tapestries and tapestry-related events and exhibitions, book reviews, and announcements. Members are also welcome to advertise their textile-related businesses, classes and workshops, supplies, and services. This free service is available to TWW members.

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



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
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

Editorial Note

A special acknowledgment and thank you to Ama Wertz for volunteering her time to, once again, proofread our newsletter.

— Patricia Jordan

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