

Tapestry Weavers West

April 2020 Newsletter

Vol. 34, No. 2

From Your Presidents



Hello TWW folks,

We really miss you and hope that you are doing well! In lieu of an in-person meeting, this newsletter contains quite a few Member News submissions from your fellow weavers.

Also in this newsletter are photos from the Mills Building reception and updates from Janette Gross about CNCH and the ATA Biennial ATB 13. Several of our members' work was selected for the Biennial!

All of the Fiona Hutchison workshops are currently full, but if anyone would like to be placed on the wait list, they can email Mary Sylvia. At the moment, the workshops are scheduled to proceed as planned. We will keep enrollees updated about any changes. If we have to cancel (hopefully not!), we will refund all payments (deposit and balance) in full. If you have any questions, please email Mary Sylvia at marieauxbois@yahoo.com.

These are certainly challenging times! Please let us know how we can support you or just drop us a line to let us know how you are and what you've been doing. We hope you're able to enjoy some weaving time!

Thanks to all of you who responded to our Volunteer Skills and Interests survey. We are compiling the responses to have a database of who can do what and who would like to do what. When more regular activity in the world resumes we'll be able to give leaders of

our various committees some names of potential volunteers for projects. If you did not respond to the initial survey request, we would still like to hear from you even if you're not up for volunteering in the near future. It's totally fine if you're not...we just want to make sure we've surveyed everyone :) Here is the [Survey Link](#).

We'll be in touch later to let you know what plans are for our June meeting. Sending our warm wishes to all of you.

— Mary and Cynthia

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American Tapestry Alliance's American Tapestry Biennial 13

Since 1986, American Tapestry Alliance (ATA) has sponsored a biennial, juried exhibition. ATA invites submissions from tapestry artists around the world. The intention of this show is to include not only artists who work within more traditional definitions of tapestry, but also those artists whose work expands upon the core principles of the medium as it explores new techniques and processes. This is the only ATA show that accepts larger tapestries and so this is often a very exciting exhibition to experience in person.

From 197 entries, juror Nick DeFord, Program Director at Arrowmont School of Arts & Crafts, chose 37 tapestries representing 10 countries. Several of our TWW members had tapestries selected to show in the American Tapestry Biennial 13 (ATB 13):

Don Burns, United States	Louise Halsey, United States	Julia Mitchell, United States
Martha Christian, United States	Mette Hansen, Denmark	Patricia Nelson, United States
Jean Corder Clarke, Ireland	Peter Harris, Canada	Judy Ann Ness, United States
Gabriela Cristu Sgarbura, Romania	Barbara Heller, Canada	Suzanne Paquette, Canada
Ariadna Donner, Finland	Stephanie T. Hoppe, United States	Christine Pradel-Lien, France
Bernard Foucher, Helena	Susan Iverson, United States	Michael F. Rohde, United States
Figueiredo, Joaquina Marques,	Ruth Jones, Canada	Tommye McClure Scanlin, United States
Carla Tavares, Gisela Figueiredo,	Karen King, Canada	Kathe Todd-Hooker, United States
Lurdes Branquinho, Portugal	Lis Korsgren, Sweden	Alta Turner, United States
Heather Gallegos-Rex, United States	Ialia Kuchma, United States	Dorothea Van De Winkel, Belgium
Joan Griffin, United States	Tal Landeau, United States	Sue Weil, United States
Janette Gross, United States	Margo Macdonald, United States	Cheri White, United States
Birgitta Hallberg, Denmark	Marni Martin, Canada	Patricia Q. Williams, United States
	Sonja Miremont, United States	

Teitelbaum Award

Thanks to a generous donation from the Teitelbaum Family Trust, ATA offers awards to two ATB artists. The juror for the show bestows the awards on tapestries that (s)he considers to be of exceptional aesthetic and technical quality. The First Place Award is a \$300 cash prize and Second Place is a \$200 cash prize.

This year our own Kathe Todd-Hooker was the first place Teitelbaum Award winner! Congratulations also go to second place Teitelbaum winner Pat Q. Williams.

Exhibition Venues

San Jose Museum of Quilts and Textiles
520 1st Street, San Jose, CA
October 11, 2020 – January 10, 2021
Opening Reception: Sunday, October 11, 2020
from 3-5 pm

Highfield Hall and Gardens
56 Highfield Drive, Falmouth, MA
February 9, 2021 – April 4, 2021
Private Opening Reception: Thursday, February 8,
2021 from 4-6 pm

First Place Teitelbaum Award Winner



Kathe Todd-Hooker, *Nasty Ladies Unite! Do it now before it's too late! Resist and Persist!*, 2019, sewing thread, embroidery floss, cotton seine twine, 14 x 13.5 inches

Second Place Teitelbaum Award Winner

Thank You to the ATB 13 Volunteers

TWW extends a huge thank you to the ATB 13 volunteer team that is hard at work managing and assembling the myriad moving pieces it takes to produce this world class exhibit.



Patricia Q. Williams, *On the Full Moon of February 3, 2015 (The flu in Yelapa, Mexico)*, 2019, seine twine warp, wool and perle cotton weft, 21 x 21 inches

Member News



From Laura Kamian McDermott

I finished a new tapestry on April 13, 2020, and my husband and I cut it off the loom on Saturday, April 18, 2020. It is normally just the two of us doing our cutting off ceremonies, so there was not anything different about this quarantine version of our festivities! I do look forward to other people being able to see it in person, though!

The design for this tapestry comes from a photo of an old part of my house, where the 1980s addition met the 1940s original. The connection was somewhat shoddy and slap-happy and we eventually rebuilt it. Here, an imperfect connection is celebrated and memorialized by brightly coloring its geometric shapes. Our connections and additions, however imperfect, can serve us well and hold a place of honor in our ongoing journeys.

Weaving started September 30, 2019 and was completed April 13, 2020. The warp is 12/18 cotton seine twine and the weft is a bundle of 10 strands perle cotton. The sett is 6 epi.

I made heavy use of a technique that was new to me for all the straight vertical lines: the James Koehler weft interlock that is expertly demonstrated by Rebecca Mezoff in a video on the American Tapestry Alliance website. Look for it under Education > Tapestry Weaving Technique Videos > Tapestry Techniques. Thanks Rebecca and ATA for these resources! I am pleased with the join, and didn't have any trouble with warp spread. I just did what Rebecca demonstrated, and it worked!



Special Guest Cleo loves to visit the studio.



COVID-19 news: We are all doing fine, and don't know anybody except for very distant connections who have been ill. Hoping for the best for everyone in the TWW community. Besides weaving and working in my sketchbook, gardening has been my number one coping strategy. I've planned to grow enough food to feed our extended family, plus the whole block. Beats going to the grocery store!

My show at the Richmond Art Center that was planned for this summer will be rescheduled, no official word on when.

I've been working in my sketchbook with abstract shapes related to our new language: Essential, Shelter in Place, Social Distancing. And going to my old standby for finding new imagery for tapestry design: looking through old sketchbooks with an eye for weaveable shapes.

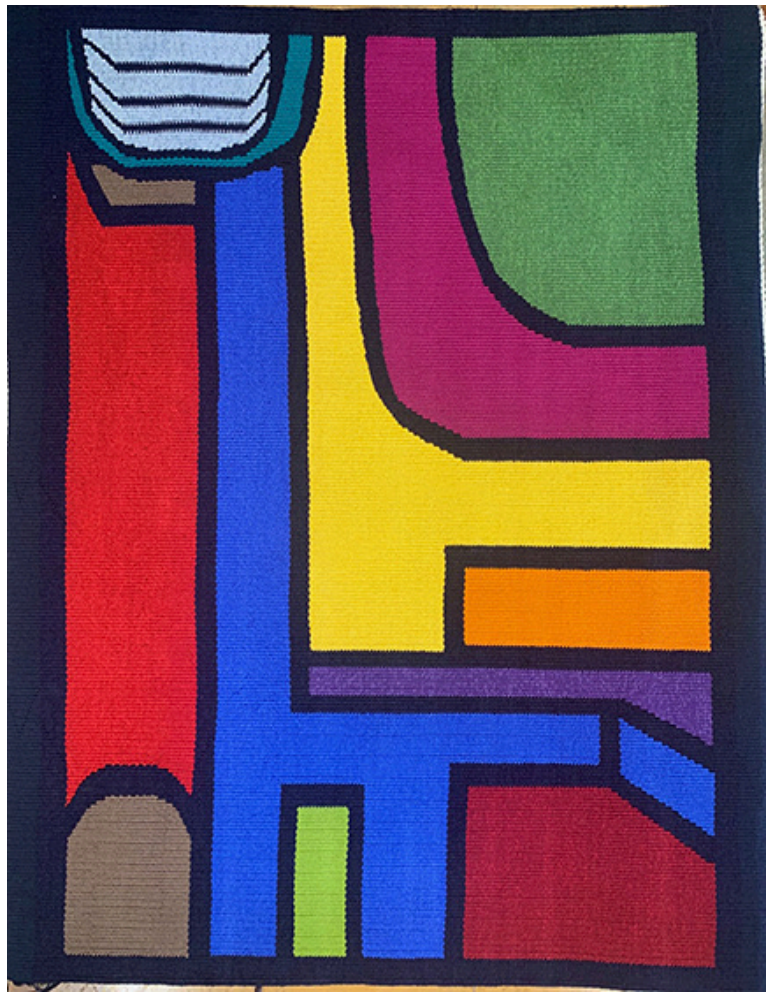
Member News, Continued
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Laura Kamian McDermott, Continued

I've been reading about art during pandemics, and came across an essay by Virginia Woolf titled "On Being Ill" that might provide some inspiration. Even if we are not ill, this sense of total urgency and strange new alienation during our quarantine might have the same effect she is describing here, of heightened openness to art themes. She writes,

Incomprehensibility has an enormous power over us in illness, more legitimately perhaps than the upright will allow. In health meaning has encroached upon sound. Our intelligence domineers over our senses. But in illness, with the police off duty, we creep beneath some poem by Mallarmé or Donne, some phrase in Latin or Greek, and the words give out their scent, and ripple like leaves, and chequer us with light and shadow, and then, if at last we grasp the meaning, it is all the richer for having travelled slowly up with all the bloom upon its wings.

Looking forward to hearing updates from everyone, and thank you to Patricia and everyone else working to keep us connected!



Laura Kamian McDermott, *Tied-In*, 2020, cotton warp and weft, 32 x 44 inches,



Close up of the James Koehler interlock technique

From Kate Colwell

2020 My Life in Tapestry

January was a nice month. I finished my tapestry diary from our holiday trip to Anza Borrego (below).



March the world changed. We took off for another desert trip when I became mildly ill, but it was too confusing and scary to be on the road so we came home. This is The Trip that Wasn't (below).



To cope with the first couple weeks of homestay I wove this piece derived from the old Girl Scout song "Peace I Ask of Thee, Oh River" (below).

February was a great month and I wove my diary of three wonderful weeks in Guatemala (below).



Kate Colwell, Continued

Then Easter week I wove a piece reflecting on Semana Santa around the world (below).



Now I am doing stash box diving and coming up with numerous bits of Harrisville Shetland that are destined to be a rug next to my bed.



We are all healthy. This is not a happy time but I'm infinitely grateful for weaving and my fiber community.

From Mary Sylvia

Hello TWW friends! My husband, John, and I are doing fine, safely ensconced in our North Berkeley apartment.

Our daily walks in the neighborhood are a highlight with all the lovely flowers in bloom. Otherwise, I'm keeping up with the news, doing exercises, watching streaming shows, learning Scottish Gaelic on Duolingo, and catching up on long-deferred household stuff.

Below is a photo of my most recently completed piece, begun at Deborah's wedge weave workshop at the 2019 CNCH conference and completed in Tricia's studio. When I get some supplies, I'll start in on Rebecca Mezoff's online color gradation class.

I came across an article, "Sharing a Warp with Archie Brennan" (<https://blog.nms.ac.uk/2020/02/13/archie-brennan/>) that you might enjoy.

Wishing you all the best and hoping to see you soon!



From Sue Weil

Real News (below) is the piece that was accepted into the ATB 13 juried exhibition.

Also shown are my Shelter-in-Place works. I was the photographer for these ... sadly, the quality isn't very good. I miss my real photographer!



Sue Weil, *Real News*, 2019, cotton, wool, ribbon, fabric scraps, newspaper, 45 x 53 inches (triptych)



Sue Weil, *Springtime Garden (in the Time of the Virus)*, 2020, cotton, wool, 10 x 13 inches

The final photo below shows a “COVID” piece I finished yesterday (April 15). In my sketchbook, I had written down a few possible titles but I haven't decided on one yet. These will give you an idea of where my thoughts were at the time! *Hope, Just a Glimmer, ... and Darkness Fell Across the Land*



Aside from the above, I've been trying to walk daily, cook proper meals (all about staying healthy), and have been in my car 3 times (only) since March 14, 2020. Thankfully, I like my home and have a fully functioning home studio. I do hope all is well with you and you are managing to get through this relatively unscathed. It's SCARY and sad and don't even get me started about our federal government!

Sending love and good health wishes.



Sue Weil, *In My Mother's Garden*, 2020, cotton, wool, tencel, 10 x 18 inches

From Marcia Ellis

Hi TWW Members!

My husband, our dog Cooper, and I are hunkered down in Healdsburg, California. So far, we don't know anyone who has contracted the virus and we are very grateful for that. I have been spending my studio time doing some textured weaving experiments and doing Rebecca Mezoff's online class on tapestry design. I have also enjoyed reviewing some of the books on my fiber-related bookshelf. I think this time of isolation is a tremendous gift for weavers but it's nice to check in with other weavers through Rebecca's live weaving YouTube broadcast every weekday at 9:30 am PDT. I try to do that several days a week.

I finished a small tapestry that was started last September. I was experimenting with color gradations. I had to use cotton for the image because I had more useable colors in cotton than wool. The black background is wool. The piece is 18 x 24 inches and is currently untitled. I finished it in March of 2020.

I hope you are all safe and well and weaving every day!



Cooper



From Alex Friedman



I am working on finishing up a sewing project for the "25 Million Stitches Project," part of a movement organized by an artist friend to recognize the 25 million child refugees in the world today. Each stitch represents one child and it is sobering to grasp the enormity of it. You can see more on the Facebook page titled "25 Million Stitches" and there is a website by the same name at <https://www.25millionstitches.com>.

Otherwise, I am working from home for the most part, doing some sketching, developing some ideas, but I must admit, I find life quite distracting these days. Keep well.

From Janette Gross

The piece pictured on this page is titled *Breaking Apart* and it was selected by the juror to exhibit in ATB 13. These tapestries are part of my vanishing iceberg series.

The rapid loss of our earth's glaciers and icebergs caused by global warming has been constantly on my mind. Last year Iceland held a funeral for the loss of their Okjokull glacier. What a sad and poignant way to highlight the seriousness of the problem.

A good friend and weaving mentor advised that one should "listen to the cloth." This wedge weave took me on a particularly interesting journey. These faces or masks were not planned. They emerged from the weaving as if a haunting message was being sent from ice to humans: look how you are breaking us apart.



Janette Gross, *Breaking Apart*, 2019, slit wedge weave with card woven edge, hand-dyed wool, each piece is 35 x 13 inches

From Pat Nelson

Hello all.

I hope everyone's lives are finding the treasures that come to light in difficult situations. Here in Tahoe I look out on one of the most beautiful scenes in the world. I am very fortunate. Being a "studio hermit," the current restrictions on movement are not an issue for me. But I have a husband in chemotherapy for whom we must be doubly vigilant.

In my studio I have a variety of scenes. I have fresh unused tapestry warps on both of my 60-inch Cranbrook looms, but the spirit has not yet moved me. I am ready but... There are three different spinning wheels, each with its own project, but

they are stalled for the moment. Another studio scene is on my work table, where I can hear an injured Western Gray Squirrel in a cage trying very hard to act like a normal foraging squirrel. I found him in the middle of the road on Thursday morning after he had been hit by a car. His injuries are primarily to his head and he is, miraculously, slowly improving. He is a bright light in a subdued world.

Outside spring is emerging from the snowbanks in my yard. Ah... sweet Spring!

I hope you all are well and creatively using this time, if not for actually weaving, for substantive creative contemplation. Please stay safe and healthy! Happiness!

From Tricia Goldberg

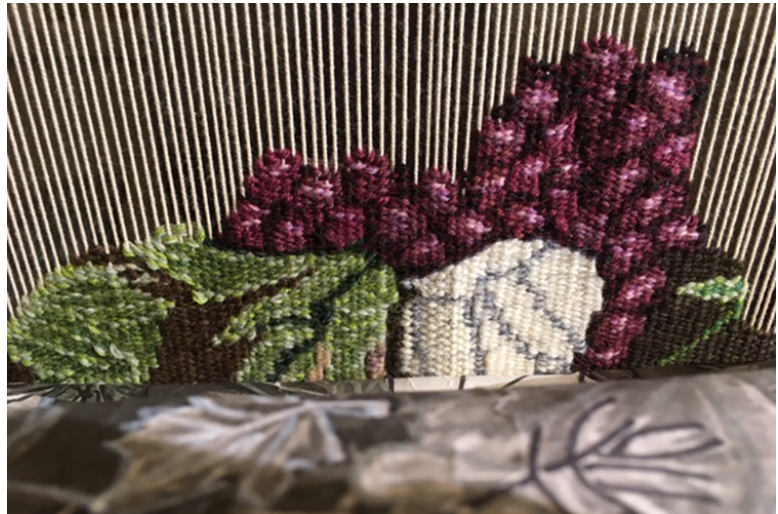
I am grateful that my family is well, and I am feeling compassion for so many others. My mother was on the cruise ship docked in Oakland. It was a stressful time but she is home now and well, and we just celebrated her 98th birthday yesterday! My sister is with us part-time, too, so we have been four people together, including my husband.

My older daughter and her husband will move into our “compound” tomorrow, and in August they are expecting a son! Emotions have been up and down, and I especially miss seeing students twice a week.

I am continuing to weave a large commission for a restaurant in San Francisco. I think a lot about practice and careful work when I’m weaving.



Tricia and Dan out for a bike ride



Still Life for Palette (after Velia de Luliis), grapes, in progress



Still Life for Palette (after Velia de Luliis), in progress in April 2020, wool weft, cotton warp 4.5 x 6 feet

From Janet Moore

Last summer, I moved to St. Louis with my wife, Sharon Treece. St. Louis is in Missouri, located at the confluence of the Missouri and Mississippi Rivers. It is a beautiful land, the gateway to Western expansion and the Lewis and Clark Trail. I grew up in Kansas City, so Missouri is a familiar and loved landscape for me. Sharon grew up in St. Louis. We purchased a lovely home in Bel Nor Village, which is a suburban neighborhood north and west of the city that offers a rural feel. Our move brought us close to Sharon's son, Elliott, and his family, so we have enjoyed being nearby. The city has a lot of sophistication, a great arts and crafts scene, a lot of interest in DIY projects and community engagement in the arts.

Shortly after we arrived, a festival of Fiber Arts began, and filled the city's galleries, universities, libraries and community spaces with a wide range of textile exhibitions. This went on for four months! The Surface Design Association had their conference here; Missouri Fiber Artists had a wonderful and very expressive themed exhibition of life stories. The Quilt National exhibition was at the Foundry Art Center, and many students and new graduates of noted midwestern fiber programs showed in some of the exhibitions; Kansas City Art Institute (my undergraduate alma mater) was well represented, as was Chicago Art Institute, and programs from Indiana and Iowa.

One of the exhibitions that I attended was a two-person show of the tapestries of Deann Rubin, a former TWW member, and another artist at Norton's Frame Shop. Deann has continued her work with the themes of The Jester, vision, and identity. She has ventured



Current work in progress on the loom



Cartoon from the Aerial Views Series, *The Land Between the Rivers*, original cartoon of work in progress on the loom



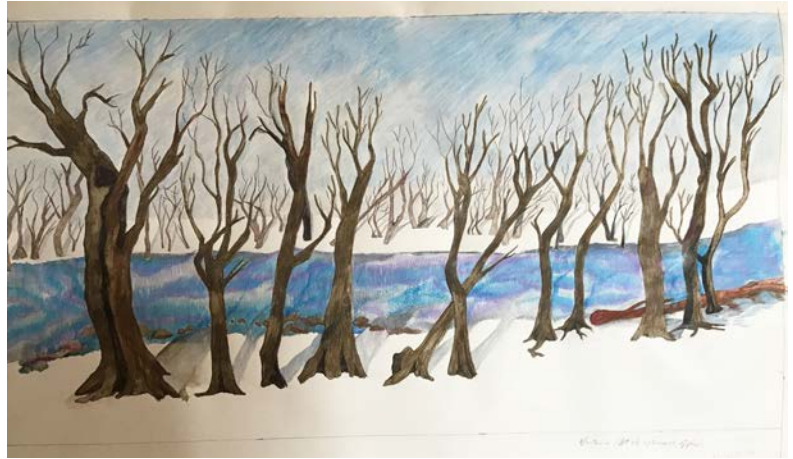
Cartoon for *Birds Show Up in the Leaves*

into three dimensions by weaving six sided cubes that can be gently turned with gloved hands to view the many sides of things. It was a pleasure to see her work, and to greet her in person.

After Sharon and I moved into our new home and began to set up the important areas, I took the “ten-cartoons” challenge. I didn’t keep to the ten-day timeline, nor the ten-cartoon total, but I made it as far as nine and then just couldn’t wait to start weaving. I haven’t woven in a couple of years as life has intervened, so I started with an older cartoon just to find my way in and practice technique. So far, it is going well. And, I joined the St. Louis Weavers Guild, the second oldest weavers guild in the country.

This winter we did a lot of bird watching and feeding. We walked a lot in our new area, and I am amazed and delighted with this beautiful, tree-filled landscape of rolling hills and rivers. The new drawings reflect those leaf-filled walks and the many varieties of birds that I encountered.

Since we are all keeping separate for now, it is an ideal time to weave. I miss you all, and hope we will see each other again someday. I come west from time to time, and we have a guest room here if any of you venture to this part of the country. My phone number is the same, and new address is in the TWW roster.



Cartoon for A View of the River in Winter



Cartoon for Fall Leaves

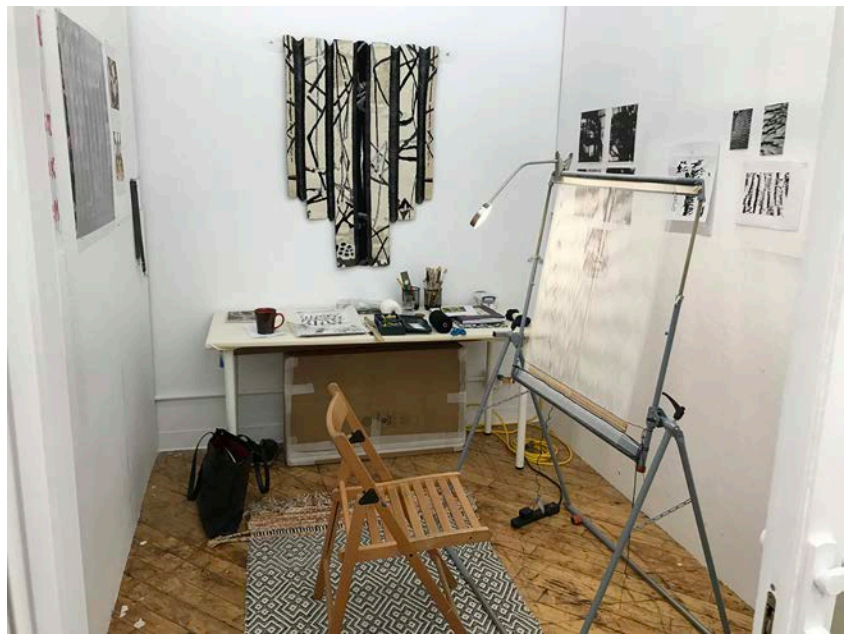


Cartoon for Finding the Birds On Purpose in the Leaves

From Ellen Ramsey

Hello TWW! Thus far I have been just a lurker, so this is my first submission to the TWW newsletter. (Woot!) If by chance you follow me on FB @Ellen Ramsey Tapestry, you may know that I spent the winter in New York City, where my husband was doing a research sabbatical. Living there temporarily was a blast, but our six-month stay was cut to 4 months by COVID-19. We returned home to Seattle in early March to shelter in place.

I had the good fortune to participate in a really interesting workshop with textile legend Gerhardt Knodel in March, right before the lockdown order. Mary Lane wrote a great post for my blog about the class and what she learned. If you don't know of my blog, please take a look: <https://www.ellenramseytapestry.art/blog/mining-historic-textiles-as-a-route-to-the-future>



I rented this tiny studio at the Textile Arts Center in Brooklyn. On the wall, *Obi 1*, 2018, wool, silk, cotton, 42 x 36 inches.

It has not been easy to concentrate this spring, but March seemed the perfect time to tackle a group project being developed by Tapestry Artists of Puget Sound. We are all weaving strips 2 to 5 inches wide and approximately 40 inches long, using one common color (a specific teal blue), and addressing the theme “Shimmer.” The strips will be mounted together somehow and the plan is to show it at a future exhibition.



Ellen Ramsey, *Flux*, 2019, wool, silk, cotton, 24 x 60 inches, installed in its new home above my bed. It is hung from the ceiling to keep the grass cloth wallpaper accent wall behind it undamaged.

I also just did the finishing and mounting of a piece I made last year for my bedroom. I cut it off right before I left for New York last October and just rolled it up. I did not love it when I was weaving it, but I am glad I persevered. Now that my little “HGTV project” is done, I am thrilled with it!

I currently have work held hostage in two closed exhibitions. You can see the shows online at these links: *Obi 1* is in Fiber 2020 at the Silvermine Art Gallery, New Canaan, CT: <https://www.silvermineart.org/online-exhibition/fiber-2020/>

Satori is in Currents 2020: National Craft Exhibition, Schack Art Center, Everett, WA: <https://www.nwdesignercraftsmen.org>

My recent output, with some exceptions. Left to right, from the top:

(1) *Artifact*, 2014, 8 x 8 inches, wool, linen, guinea fowl feathers, is the inspiration for the recent feather pieces below.

(2) *Wired*, 2019, 12 x 6 inches, wool, pearl cotton, acrylic paint, telephone wire.

(3) *Black Box*, 2019, 12 x 12 inches, rayon, viscose, silk, cellulose.

(4) *Shimmer Strip 1: Santorini*, 2020, 36 x 4 inches, wool, silk, is part of a group project for TAPS.

(5) *Shimmer Strip 2: Gradation*, 2020, 40 x 2 inches, wool, silk.

(6) *Seismic Shift*, 2019, 7 x 8 inches, wool, silk, rayon, cotton, linen, was my entry to the Kate Derum Award.

(7) *Flight Pattern*, 2019, 5 x 6 inches, wool, paper, silk, pheasant feather.

(8) *Nesting Pair*, 12 x 4 inches, wool, paper, silk, pheasant feathers.

For individual images of all of the above, visit www.ellenramseytapestry.art.



From Patti Kirch

In June, along with extraordinary TWW members Marcia, Sonja, Julia, and Ellen, we housed, discussed and studied, crammed, jammed, and wove in Boring, Oregon.

Jane Kidd's Idea Mapping Workshop was hosted at Damascus Fiber Arts School. Over time, I sketched, simplified, sampled, cropped then ultimately re-sketched and magnified the personal elements of a piece I wove. *Masha* has been juried into *FibreEssence* and the Vancouver Guild of Fibre Arts, 2021 Cherry Blossoms: A Textile Translation.



Patti Kirch, *Masha*, 2020, silk, linen, cotton, and wool, 5.5 x 13.5 inches

From Bobbi Chamberlain

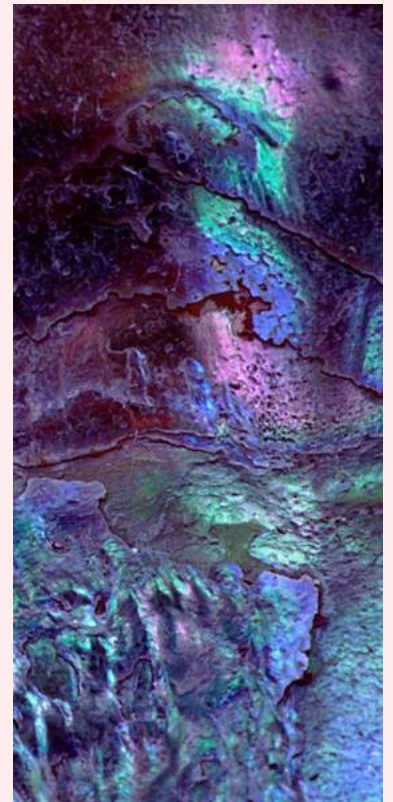
The shelter-in-place orders have given me the opportunity to finally start weaving a tapestry that I have considered off and on for nearly 20 years. The design is based on my photo of an abalone shell and will represent a crop of the original photo. The size of the tapestry will be about 34 x 16 inches.

Ironically, I was working on this design prior to the announcement of the *Impact: Climate Change* show and switched to weaving something for it. In hindsight, the plight of the abalone would have been a perfect subject for a climate change theme.

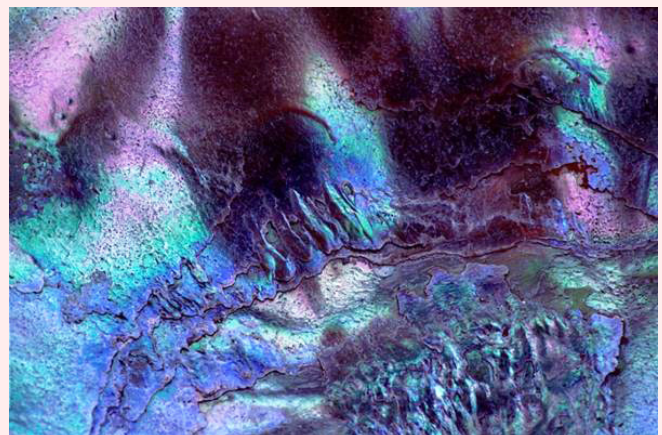
The primary yarns I am using are:

- Paternayan Persian wool
- Borgs Mora (20/2 wool)
- Pearl cotton (10/2 and 5/2)
- Appleton crewel wool
- Borgs Tuna (7/2 wool)

I am thinking of all of you during this unusual time and hope that you are staying safe and well. Getting together again is something to look forward to. I feel very fortunate that weaving can fill as much time as I have available.



Cropped photo being used for tapestry in progress, which is currently untitled



Original photo of an abalone shell



From Molly Elkind

I hope this newsletter finds everybody well. We are fine, thank goodness. Until yesterday, when we got 4 inches of snow, we had been hiking every morning and that was keeping us sane. Like a lot of people, I have also been experimenting with sourdough bread, with limited success so far! I hope everyone is staying busy with some fun stuff. I have attached some images of my recent work.



Molly Elkind, *Utah Walls*, 2020, cotton warp, wool weft, tapestry measures 5.5 x 5.75 x 0.5 inches; framed measures 13 x 13 inches



Molly Elkind, *Indian Paintbrush*, 2020, cotton warp, linen and wool wefts, 11 x 8 inches. Tapestry measures 11 x 8 inches; mounted on canvas 14 x 11 x 1.5 inches. Part of an ongoing series of studies of southwestern plants.



Molly Elkind, *Evening Primrose*, 2020, cotton warp, linen and silk weft, tapestry measures 7 x 6.5 inches; mounted on 8 x 8 inch canvas



Molly Elkind, *Wild Grass*, 2020, linen warp, wool, linen and kudzu wefts, tapestry measures 5 x 5.25 x 3 inches excluding warp ends. Framed to 19 x 15 inches.

Part of an ongoing series of improvisational minimes, though this one also overlaps with the plant studies series!

mollyelkind.com
<https://mollyelkindtalkingtextiles.blogspot.com>
Facebook: <https://www.facebook.com/mpelkind/>
Instagram: <https://www.instagram.com/mollyelkind/>

From Ruth Ellen Saarinen

Not much to update from a weaving standpoint... we're both well and enjoy fussing around the house and yard. I think about tapestry daily and have done some designing, but nothing on the frame yet. In the meantime, we have been doing the following:

Working in the yard removing non-firewise shrubs, like juniper



Enjoying spring flowers



Feeding the many hummingbirds frequently



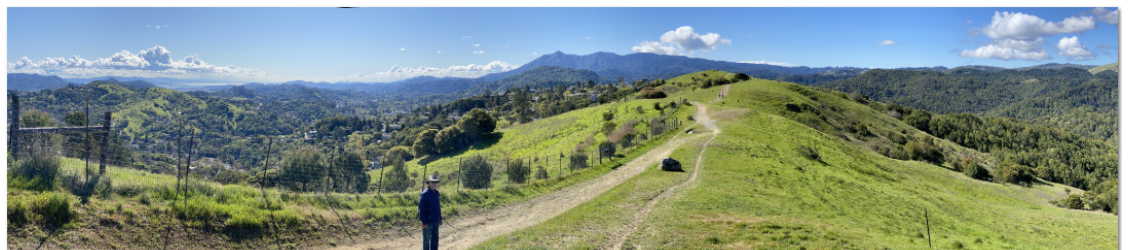
Vincent Van Gogh, *Lady with an Ermine*



Ruth Ellen Saarinen with lambs

The Getty museum had an interesting challenge – duplicate a major piece of art using stuff around the house. I pulled a picture from last year just for fun. It would be interesting to see if others posted theirs.

We have been walking the open space across the street.



From Stephanie Hoppe

I am doing fine, weaving a lot, which is lovely. Here is a photo of my piece *Lotus Rising* that was juried into ATB 13.

As for what I am weaving now, I started a new large project in early January. It will ultimately be three panels that will each be approximately one yard square. I was fortunate to have some momentum built up when the pandemic hit, so I have kept on and am about two thirds finished with the first panel.

Below is a detail photo of what is currently visible on my loom. The script is from southeastern European neolithic pottery, which seems to be the oldest writing in the world, several millenia older than Sumarian, but not deciphered. It seems to resemble Linear A, and apparently is thought largely to be invocations to deities, probably mostly female. These letters come from a clay spindle whorl, so although I don't know what they mean, I am thinking they can't really be inappropriate.

shoppe@pacifc.net
www.stephaniehoppe.com



Stephanie Hoppe, *Lotus Rising*, woven in Navajo twill weave with wool warp and wool and silk weft, 29 x 20 inches, 2020. This piece will be shown in the ATB 13 exhibition.



Work in progress that will ultimately be three panels, each approximately one yard square.

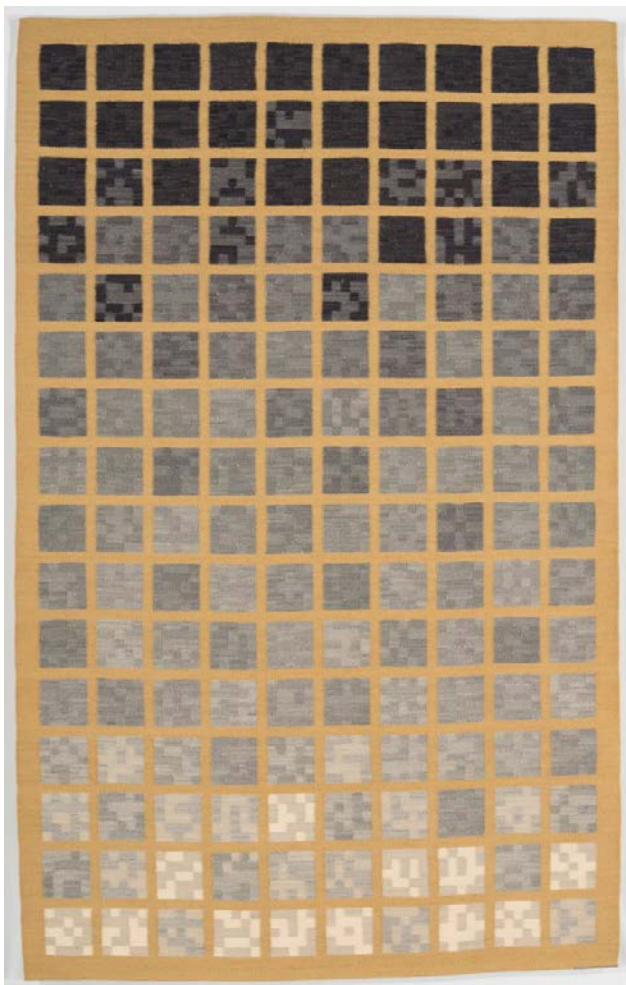
From Michael F. Rohde

While I have work in two exhibits, installed but not open, both have online catalogs and in one case a walk-through video. *Exclamatory* is showing in "Materials: Hard + Soft" at the Greater Denton Arts Council, Denton, Texas.

<https://dentonarts.com/materialshardandsoft>

Enough is showing in "Fiber 2020" at the Silvermine Gallery, New Canaan, Connecticut.

<https://www.silvermineart.org/online-exhibition/fiber-2020/>



Michael F. Rohde, *Imperative*, 2018, wool, natural dyes, 75 x 47 inches. This piece will be shown in the ATB 13 exhibition.

The tapestry selected for ATB 13 is *Imperative* (see photo left).

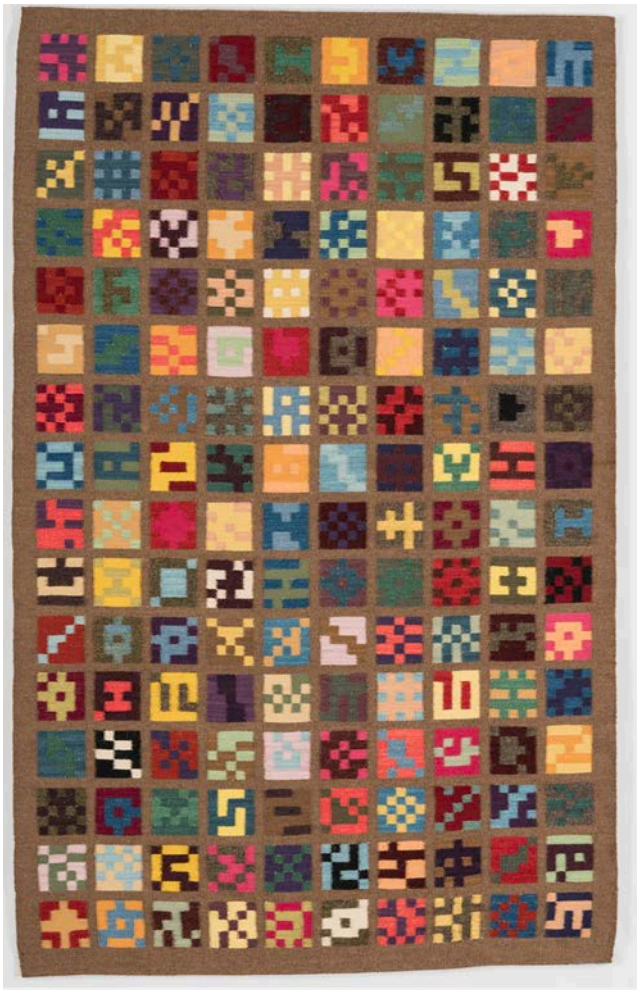
My confinement has given me time to tackle a big project. Another trip to Oaxaca last fall sent me home with many new ideas, inspired by recently painted building facades in deep, edgy colors.

With snapshots on my phone, I set to work trying to capture some of the excitement of what I'd seen. While each wall appeared to be monochromatic, after rendering them in Photoshop to large blocks of colors, they were anything but monochromatic. The sketches called for more than 100 closely related but unique colors. This was achieved by dyeing and over-dyeing small skeins of yarn (about 7 g each).

The first tapestry is woven, but not finished, and more are on the way. This one is not yet blocked and hemmed, but is 24 x 32 inches, wool and natural dyes (madder and logwood); the title is not yet determined. The photo and cartoon are also included on the next page.



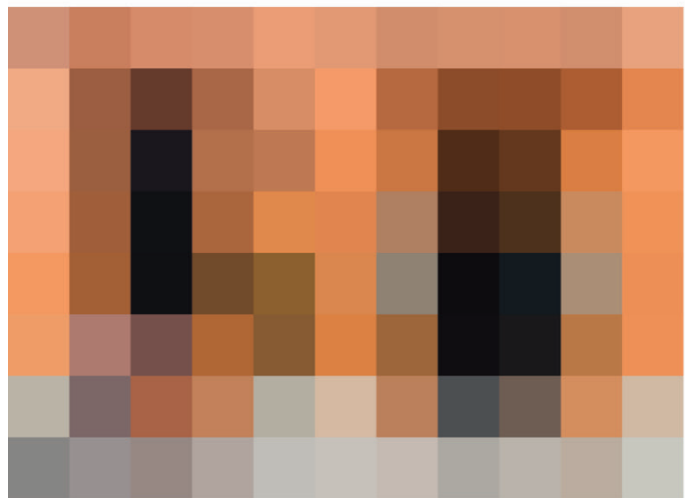
Michael F. Rohde, *Enough*, 2019, alpaca, cochineal, 52 x 36 inches



Michael F. Rohde, *Exclamatory*, 2018, wool, camel, goat, mohair, natural dyes, 76 x 47 inches



Inspiration photo from trip to Oaxaca: peach wall, window, and door



Cartoon for peach wall, window, and door tapestry

This tapestry is not yet blocked and hemmed, but is 24 x 32 inches, wool and natural dyes (madder and logwood); the title is not yet determined.



From Myla Collier

Sitting Out COVID-19

On Wednesday, March 18, 2020 I visited my dentist for the fitting of a crown. That was the last time I ventured out into the wide, wide world. I actually started my “bunkering down” mode the previous Monday and the dental visit marked my official status as an “at risk” patient. I got lots of attention and care.

As the weeks have passed I have developed a basic kind of routine. Every morning Governor Andrew Cuomo of New York comes on at about 9 am. At that time I drag out my desk cycle from under my armless Ikea chair, turn on the vertical room fan, crank up the resistance on the machine, and set about pedaling for the next half hour. The Governor and I have been through a lot together. It is a great comfort that somebody in command is actually doing something useful and important in this current ordeal. And I am soooo thankful I moved to the West Coast from NYC in 1970. The rest of the day is filled with such exciting stuff as laundry, dirty dishes, and whatever else comes up. As the afternoon wears on, at about 3 pm the White House Covid-19/Trump re-election campaign rally starts. That’s when I go back to my exercising and take out my aggression by doing 50 squats. It’s always interesting footwork between the President, Dr. Fauchi, and Dr. Birx. Need I say more.

I have been teaching a Life Story Writing class as well as a Tapestry Weaving class for Santiago Canyon Community College in the City of Orange, California. The latest from the college is that they are treating this epidemic interruption as temporary for the Older Adult Program. That means we teachers are welcome to teach online for the summer class, but will only be returning to regular classes after things settle down. Teaching online takes a lot of prep work and I would consider it if it looked like it was going to be permanent, but as long as it is just temporary, I’m not interested. That means

that resuming the class depends on whatever date the facility decides to reopen. In the meantime I am keeping in touch with my students, sending them writing exercises and directing my tapestry weaving students to a daily YouTube program hosted by weaver Rebecca Mezoff. I am thinking, depending on the situation, maybe each group can gather in a park for some kind of picnic when the weather gets warmer. Right now I contact both class groups every week with general information and stuff I have found online that pertains to a particular class topic.

Because my background is in Cultural Anthropology I am very interested in collecting stories from people about their experiences during this current crisis. I strongly urge you to sit down and put something on paper. Your future family will appreciate it. My father’s mother died in the 1918 pandemic in Southern Ohio. She was 36 and he was 15. I only have this one picture of that family (taken about 1912) with my grandfather and his mother who lived with them... a real “American Gothic.” All I have is a handwritten obituary that I think my grandfather wrote. My dad did not talk much about his family and I did not ask enough questions. I wish I had more of the story. My grandmother was the driving force in my father’s young life.

I live on the second floor in a three-story building of an apartment complex for older adults. Everybody generally keeps to themselves and the management has a program of gathering residents for snacks and conversation. With the social distancing, this program



Ira A. Shisler family about 1912

has turned into grab-and-go snack bags to pick up at the main office.

My big trip of the week these days is to the grocery store. I alternate weeks between Albertsons and Trader Joe's. Sooo exciting! I always go during their senior shopping hours before the stores open.

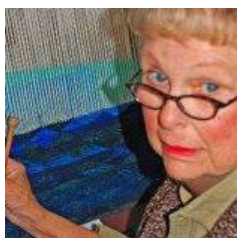
My second big event of the week is dinner with my son Gary and his family on Wednesdays. We decided that since we are all being very prudent about social distancing, we will continue our Wednesdays for now.

Gary is an Administrative Tech Director at Cal Poly Pomona and he is swamped. He works from home most days but with 14 people reporting to him, he always has lots going on. Jen, my daughter-in-law, teaches math at Brea Olinda High School and continues her daily classes through Zoom. Her biggest job, however, is to keep 8-year-old Clayton and 10-year-old Baylee busy. It ain't easy!

Jen's parents, who live in Foothill Ranch, had a family Easter gathering, but I stayed home. They don't think that COVID-19 is a big deal. Jen's father works at Home Depot every day and her mother is still socializing with friends. They sent me delicious leftovers.

This is the beginning of my COVID-19 narrative. I will write more later.

Please, seriously think about writing something down about your experience with this epidemic.

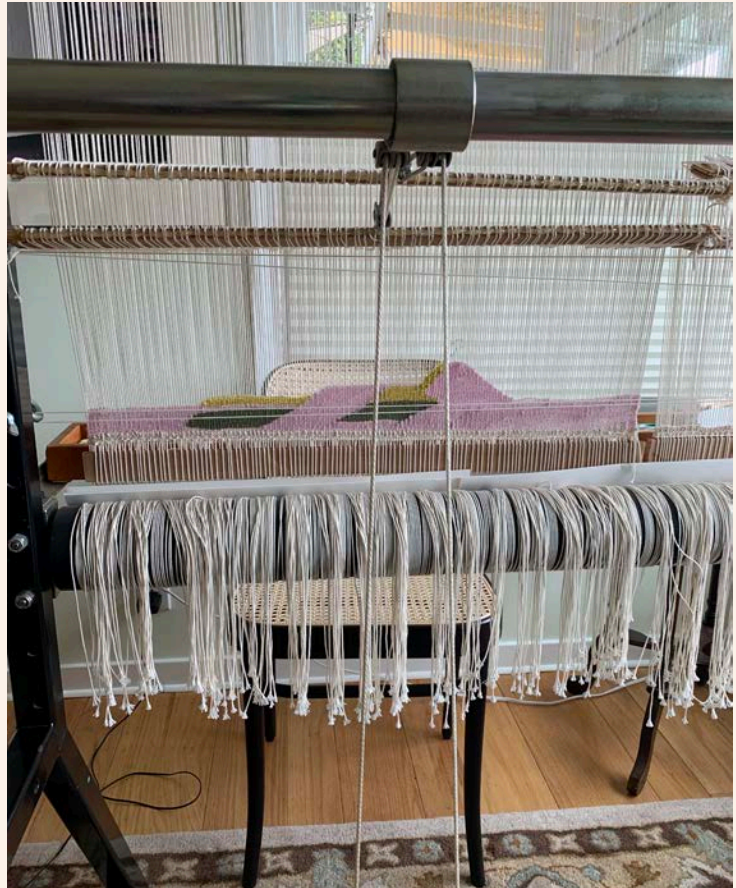


From Cynthia McAfee

One small bit of joy that has emerged from my shelter at home time is that I finally had no more excuses for not trying out the little replacement part that John Shannock had sent me before Thanksgiving for my large loom, which had never worked quite right since I bought it a couple of years ago. I had been afraid his part would not fix the problem and then I would have no idea what to do! But, of course, John Shannock knows what he's doing. I figured out how to remove the old part and install the new part myself, and the result was a MUCH smoother action. So I'm finally just getting going with a project on that loom (see photo below).

All of my extended family remain healthy thankfully — even my brother-in-law who works on the front lines of the virus battle. He heads up a hospital unit in New Jersey where the situation is dire.

Sending warm thoughts to all of you and your families, and to all those working to keep the rest of us safe in so many ways.



From Deborah Corsini

Postcard from Pacifica

I was extremely disappointed that our TWW April meeting had to be canceled. Spring is the most beautiful time of year in Pacifica and I was looking forward to our gathering here and celebrating Dance Doyle's achievement at the Sanchez Art Center. I can only imagine how frustrated she must feel with the canceling of her exhibit and our current global situation.

My calendar for March, April, May and now even into June is filled with big red Xs of all the things that have been canceled including the CNCH Conference, two 70th birthday parties, and many other gatherings both social and cultural. But thankfully and gratefully Bruno and I have our health and a beautiful home/studio/garden in which to "shelter in place."

I have been doing a lot of creative things during this time and am almost finished with a large tapestry, *Firestorm*, that I anticipate entering in our upcoming TWW exhibit. As I weave, I keep up with the news and plan future tapestries.

I feel like this global crisis is generating a lot of provocative ideas for new work. Since the beginning of our quarantine I have been doing a daily collage or drawing in a small journal. This practice of creating some art every day has kept me amused and challenged. I fear that I will run out of pages in my journal before the end of our lockdown and have been scrounging around to figure out what to use for the second book of my journal.

At the end of each day I write in the reported numbers of people around the world, in the US, and California who have contracted the coronavirus. It is a sobering reminder of the global impact.

Here is my top ten list of life in the coronavirus era:

1. Strategizing grocery shopping
2. Walks in the neighborhood waving to our neighbors from afar
3. Almost daily Zoom yoga
4. Zoom collage with my group at the Palo Alto Art Center



Firestorm tapestry, nearly finished

5. Lots of cooking and baking at the new restaurant called "The Kitchen"
6. Reaching out to friends in NYC and cousins in Italy and so many more via Zoom
7. Cleaning closets, organizing... still a work in progress
8. Finally sewing some masks
9. Strange, weird dreams
10. Being grateful and thankful

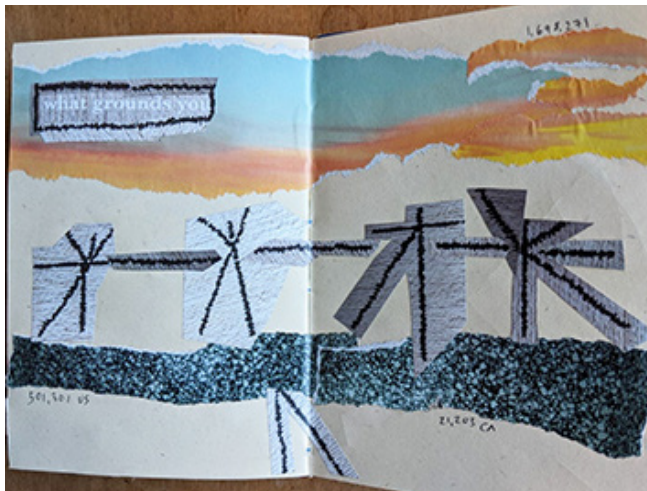
I am most certainly managing during this unprecedented time but look forward to a return to normal. My heart goes out to those who are less fortunate and sick. And I am in awe of the health care professionals and the people who are essential to keeping some of our economy alive. It's really hard to take in the magnitude of all of this. We are lucky to have our art and tapestry to delve into. I wish you all well and will relish when next we gather. Namaste.



Garden in wild bloom



Collage journal entry on April 8, 2020



Collage journal entry on April 10, 2020



Collage journal entry on April 18, 2020

Deborah sends humor from her inbox: The Days

Day 1: I Can Do This!! Got enough food and wine to last a month!

Day 2: Opening my 8th bottle of wine. I fear wine supplies might not last!

Day 3: Strawberries: Some have 210 seeds, some have 235 seeds. Who knew??

Day 4–8 pm: Removed my day pajamas and put on my night pajamas.

Day 5: Today, I tried to make Hand Sanitizer. It came out as Jello Shots!!

Day 6: I get to take the garbage out. I'm Sooo excited, I can't decide what to wear.

Day 7: Laughing way too much at my own jokes!!

Day 8: Went to that new restaurant called "The Kitchen." You have to gather all the ingredients and make your own meal. I have no clue how this place is still in business.

Day 9: I put liquor bottles in every room. Tonight, I'm getting all dressed up and going bar hopping.

Day 10: Struck up a conversation with a spider today. Seems nice, attractive. She's a Web Designer.

Day 11: Isolation is hard. I swear my fridge just said, "What the hell do you want now?"

Day 12: I realized why dogs get so excited about something moving outside, going for walks or car rides. I think I just barked at a squirrel.

Day 13: If you keep a glass of wine in each hand, you can't accidentally touch your face.

Day 14: Watched the birds fight over a worm. The Cardinals lead the Blue Jays 3-1.

Day 15: Anybody else feel like they've cooked dinner about 395 times this week?

From Rebecca Anaya

This is a selfie with me and a piece I started on my copper loom just before the shelter in place began. When completed, it will be just 10 inches square. I'm using cotton warp and wool yarn ordered from the Australian Tapestry Workshop.

As you can see, I have not made very much progress! I find that I am even busier now than I was before the pandemic hit.

This piece is inspired by the climate change theme of our last (and next) show. The image is a smoky, dramatic sunset over the Bay as captured from somewhere in the East Bay Hills. It is strange to work on a piece about one kind of recent crisis while another one is unfolding in real time.

I hope everyone stays well and is finding time to weave!

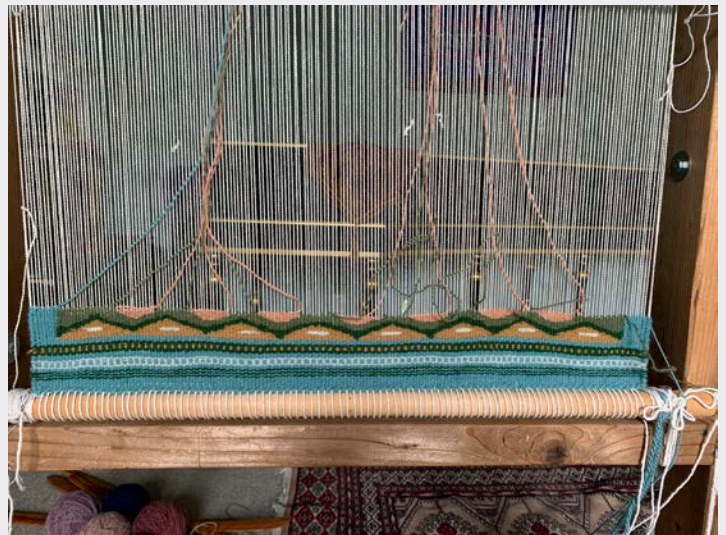


From Ilana Bar-David

Twenty years ago I started learning Navajo style weaving with the hope that I would be able to give my two boys (then 8 and 11 years old) a weaving for a wedding present. My dream came true for me with my older son a couple of months ago. The completed piece included here, imbued with red, the color of passion, is now on their wall.



My younger son just got engaged and imagines correctly that he will also receive a weaving. His favorite color is green, hers is blue. The connecting color is yellow which invites lots of opportunity for color play. I was very lucky to be at Burnham's Trading Post a few months back and found the gorgeous vegetable-dyed aquamarine in which the piece will be embedded. Fortunately they haven't set the date yet so I have at least a few months left to finish it. Stay tuned! And yes, that is a harpsichord hiding behind the new weaving! My other love!



From Cate Markey

I am well except for missing family and friends. I've been enjoying Zoom, Facetime, and Skype meetings. Coronavirus-time should offer great opportunities for creativity. Still, like many of us, I have alternated between productive activity and absolute, apparent idleness. I had planned to attend events associated with Galway 2020 in Ireland, followed by a seven-day private workshop with Frances Crowe in her home/studio. The big event in Ireland would have been very exciting and I would have had the opportunity to meet weavers from around the world. I know we have all had events important to us canceled but the disappointment at missing Galway 2020 for me was profound.

I have certainly turned to online classes. I participated in a 5-day online meditation retreat, took a class through University of Glasgow on "End of Life Care: Challenges and Innovations," and have just started another course through London College of Fashion on "Fashion and Sustainability: Understanding Luxury Fashion in a Changing World." I love taking these short courses. They are well planned and resourced, and the interaction with other students can be both fun and informative.

I am in Rebecca Mezoff's online design class. And, after owning two inkle looms for four decades, I decided to try weaving on one of them for the first time. It went well and I ended up with several usable yards of bands!

Since I live alone, my idea of cooking is a big pot of something, usually a veg-leaning soup and a giant salad, and I eat it for days on end. I did make a lovely bitter/lightly sweet marmalade

yesterday, Seville orange and Meyer lemon combo. Gardening also takes up a fair amount of time, and today I planted both vegetables and flowers. Maybe the seeds will germinate!

I have done some tapestry work, with more in planning stages. I did the small-house pieces *Pontypridd 1* and *Pontypridd 2* as a class assignment on perspective. They were done on the same warp, which explains the same edge each. Hopefully this can be remedied in the finishing.



Cate Markey, 2020 *Tapestry Diary*, 8 epi, wool, linen, silk, 14 inches wide, in progress



Cate Markey, *Pontypridd 1* and *Pontypridd 2*, 2020, 8 epi, wool, linen, silk. The larger is 4 x 3.5 inches and the smaller is 4 x 1.75 inches.

These are a perspective study on size for my design class. Both were done on one warped tiny loom.



Cate Markey, *Grand Mosque of Paris*, 10 epi, wool, 12.5 inches wide, in progress

Interview with Laura Kamian McDermott

A conversation with Laura as she discusses the evolution of her art practice

By Rita Parks

How did you get into tapestry weaving?

I first learned tapestry weaving in 1998 in an Introduction to Textiles class I was taking as I worked towards a Bachelors' Degree at San Francisco State University. The course was taught by Sheila O'Hara who is a jacquard weaver. One section of the class focused on tapestry weaving where we wove a couple of different samplers. We built our own simple frame looms out of stretcher bars because the school didn't have enough for us. At the end of the class, I was bummed to give the looms back since they were technically the property of the school though we were the ones to build them. At that time, I didn't pursue tapestry any further and instead focused on my painting practice.

Then in the early 2000s, I finally got back into textiles. I started working with a set of architectural images that I was trying to figure out what they wanted to be: quilts? Fabric collages? It dawned on me they would work really well with tapestry instead.

Could you tell us about your studies at San Francisco State University?

I had studied both painting and textiles in the late 1990s but didn't end up finishing the degree as I had been only taking the classes that appealed to me. But within this last year, I went back to SFSU and finished my BA degree. One of the classes I took last year was an independent study class with Victor De La Rosa called Studio Practice. In that class, we developed two projects from concept to finished object. Students completed work independently and then brought their projects to class for a group critique. The class was great for the feedback and also helped us to learn how to defend our decisions in our work.

Have you taken any other tapestry classes?

At the time there wasn't much information available on the internet about tapestry weaving. I was having a lot of trouble getting the correct warp and weft balance and finding the right materials to use was a struggle. The most helpful resource I found was the information on artists' pages I found through the American Tapestry Alliance's website.

Then I received a postcard from the Richmond Art Center advertising an exhibition called "TWW Celebrates 25 Years." I was amazed to find a local tapestry organization that I had never heard of. So naturally I joined the group and that's how I connected with Nancy Jackson and took classes to refresh my weaving skills. I worked with Nancy for a nine-month period, wove a sampler, and worked on weaving my own design as she helped troubleshoot issues that came up. She was very helpful in identifying how to translate my photography images into weaveable imagery for tapestry. Additionally, I took a designing for tapestry workshop with Mary Zicafoose in 2015 and in 2018 I attended a Navajo weaving class with Lynda Teller Pete and Barbara Ornelas at Lou Grantham's studio in Oakland.

What is your personal design process for tapestry?

I have a solid sketchbook practice. I am not creating imagery out of my imagination but instead work from photos of architectural structures, interior environments, or from my surroundings on annual camping trips with my husband. These images serve as a starting point as I abstract them in my sketchbook by bringing out different color relationships and refine the composition. I now have a bunch of these filled sketchbooks. It takes experience to know what will make a tapestry look successful, have structural integrity, and is



Laura Kamian McDermott, *Art is Our Life Raft*, 2019, cotton warp and weft, 42 x 41 inches. Photo by Jeannie O'Connor.

interesting to weave. It took time to learn those things so I am able to look back through old sketchbook imagery and easily see things with a new perspective and be able to recognize weaveable shapes. Once my design and the cartoon is done, I am not making decisions on the fly. There may be some color adjustments during the weaving process but otherwise, the tapestry is completely designed on the cartoon.

Could you discuss a favorite tapestry of yours and your design process for that piece?

I am always most excited about my recent tapestries. The most recent work is *Art Is Our Life Raft* which is in the *Impact: Climate Change* show right now. This work was a personal success for a few reasons. When I first heard the call for entry, my thought was that I could not address the topic since my work is abstract. So I had initially determined I was not going to enter but the thought always stayed in the back of my mind.

My house is in Richmond, California where we have a clear view of the Chevron refinery. I can also see out towards

Marin and Sonoma Counties. At the time, things kept occurring within my view: the refinery flarings and then the Sonoma wildfires were going on. The extremely bad air quality affected changes in the sky and thick smoke was everywhere. The evidence of suffering happening over the San Pablo Bay was clearly in my view.

I tend to design what I know so I played with this view from the back deck. The image is still an abstract design. The most realistic element is the smoky sky where the colors go from greyish purple to greyish blue-green to red. Those represent the actual progression of colors in the sky that was happening consistently during those smoky days. The waves of the bay are garishly colored to indicate unnatural occurrences of pollution. And to insert a message of hope, the representation of life a raft was added.

In designing for *Art Is Our Life Raft*, I was looking at other weavers for inspiration. One weaver was Hannah Ryggen who has a work where she and her family are in a raft fleeing the Nazi occupation of Norway. Also, Bauhaus weaver Gunta Stölzl's work *Winterwald* of a winter forest was the source of my idea of clear cutting her tree shapes and flipping them on their side to make the life raft. The border inspiration comes from a book I have on Armenian illuminated manuscripts and I wanted to bring in an element that would suggest buildings and cities. The borders also represent a type of wall or barrier to contain my anxiety of what is happening in the imagery but also is a great way of bringing in more color to the overall piece.

Another reason I feel this piece was successful was that I didn't skip on the design process. I took two to three months to design a cartoon that was really thought through. It is the biggest tapestry I have ever woven at 42 x 41 inches. To create this piece, I worked the shapes out through



Laura Kamian McDermott, *The Work Breakroom*, 2011, hand-dyed wool weft, cotton warp, 7.5 x 7 inches.



Laura Kamian McDermott, *My Old Kitchen*, 2011, hand-dyed wool weft, cotton warp, 17.5 x 18.5 inches.

collaging and then wove samples on a smaller loom to test colors out.

Where does your interest in referencing architecture for your imagery come from?

One theme throughout my work is the environments that I am surrounded by. In 2008 I had an office job working for eight hours in a cubicle that I really felt stuck in. I would use my phone camera to take pictures of room corners or the fluorescent light fixtures in my horrible office surroundings. The phone camera images were low-quality which automatically abstracted the image. Then I would print the images on a poor quality printer and paper that further abstracted the image with printing streaks and weird color shadows. I would play around with all the image elements that went wrong and tried to make it more fantastical. The piece *The Work Breakroom* came out of this process.

I also love cozy interior spaces. *My Old Kitchen* was developed from a sketch of my funky old apartment that was cluttered and crammed with things. I simplified the shapes from my sketch into various rectangles and triangles then brought in traditional tapestry design elements like hachures, pick and pick and outlining with double-weft interlock techniques.

What projects are you working on now?

I am working on another large-scale piece that will be 42 x 36 inches and was developed from a series of architectural imagery. When my husband and I first bought our house, it was a funky home with a sloppily built addition. I photographed the place where old and new sections of the house are connected, abstracted it and added colors. The piece will be about connections.

Also in my work queue is another piece to go with my Key Skyline series. The series was inspired by a line in a song from the band Silver Jews that said the “jagged skyline of car keys.” When I heard that, the imagery came to me, the weavable shapes of the points on keys. The songwriter committed suicide this past year so I am making another piece to commemorate him.

I am also working on another textile collage for the Community Mental Health series that will be about a friend who has passed away. I am honoring my friend's personal ways of coping.

Tell us about your artistic practice outside of tapestry weaving.

After SFSU, I started taking mixed media classes at Studio One Art Center in Oakland that mostly



Laura Kamian McDermott, *Yellow Key Skyline*, 2015, hand-dyed wool weft, cotton warp, 15 x 11 inches.



Laura Kamian McDermott, *Our Ladies of Private Anguish Series: Irene*, 2019, acrylic, sewing patterns, fabric, machine and hand-stitching on canvas and silk, 15 x 11 inches. Photo by Jeannie O'Connor.

consisted of painting and drawing. Simultaneously, I was learning to knit with a group of friends and soon became an avid knitter. There is something about keeping my hands moving with fiber work that broke something loose within me. It helped me work through being stuck on what to make or what kind of imagery to express in my paintings. There is also something about having my hands moving that makes me less afraid of a blank page.

My first series of work was combining materials of the textile world and the fine art world of oil painting. Within this series of work, I used beeswax, acrylic, and collaged with thread, embroidery, needlepoint canvas and knitting. As my work continued, I eventually decided to not bother with the messy stuff of coating fiber with wax and paint. It became more appealing to have the unaltered fiber against the wall itself. The fiber and the negative space around it became more interesting to me.

My practice since 2008 has been mostly tapestry-based but in the Studio Practice class, weaving tapestry wasn't possible to do within the time frame of the class. So I started making a series of textile collages

that I am continuing to work on. Some imagery I have collected for the collages with the idea that they might become tapestries one day. But for right now, I am just doing the work to keep myself practicing. I am someone who always likes to have something going on. Having these collages as another method of working has helped with the design process for tapestry.

Do you have any words of advice for TWW members?

It was a life changer in 2008 getting the postcard from the Richmond Art Center. After receiving it, I reached out to Marcia who was (and still is!) the membership volunteer and expressed my interest in helping with the show. I showed up for the install but there was not much to help with. Everyone was so gracious and welcoming and all the tapestry work was amazing. It was an overwhelming feeling of being in the right place and time with the right people. I am always so inspired after our TWW meetings.

IMPACT: Climate Change Reception

A collaborative exhibit with TWiNE and TWW

The Mills Building, San Francisco, California

January 30, 2020

By Laura Kamian McDermott

TWW finished out 2019 and began 2020 on a positive note when our joint exhibition with Tapestry Weavers in New England (TWiNE) moved from its Fall 2019 home at the Belmont Gallery of Art in Belmont, Massachusetts to the Mills Building in downtown San Francisco. Our public reception on January 30, 2020 was a great success and loads of fun. More than 75 guests including TWW members, our friends, families, neighbors, Mills Building patrons, and strangers off the street congregated to enjoy the 32 tapestries on display. We look back fondly at eating, drinking, mingling, and laughing together and will cherish this special memory.

We were pleased that some TWW members were able to travel from afar to attend the opening, and also that our TWiNE liaison Minna Rothman was able to join us. We are so grateful to Minna for all her work during the Belmont Gallery of Art portion of the exhibit. It was great to be able to thank her in person, and to marvel and ask questions about her stand-out tapestry *Integration*, notable for its variable setts, and for being such a strong piece in general!

Many thanks to our dedicated, hard-working, and thoughtful curators for this exhibition: Deborah Corsini, Alex Friedman, and Kerri Hurtado. TWW received strong positive feedback on this exhibition (including a half-page spread in the Jan/Feb 2020 issue of *Handwoven*), in large part because of its timely and “IMPACT-ful” theme. We are grateful to our curators for a rich and satisfying direction for our creative efforts.

Climate change continues to be on our minds as the world changes in the time of this pandemic. The news as of this writing is that the price of a barrel of oil has gone negative. What other changes will we see? Will they be fleeting or long-lasting? There is much to weave about! Onward!

For new members or others who might have missed out, a wonderful catalog for this exhibition, designed by member Nicki Bair, is available for purchase through Blurb. It is beautiful and well worth its cost! Visit the TWW website's Exhibitions page or go to <https://www.blurb.com/b/9605780-impact-climate-change> for ordering info.



From left: Minna Rothman, Marcia Ellis, and Laura Kamian McDermott



Nicki Bair with her tapestry *Our Legacy*



Marcia Ellis with her tapestry *Climate Change in California*





Exhibiting Artists

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.



From left: Janette Gross and Ruth Ellen Saarinen

CNCH Happenings

The conference committee has notified all those who registered for the conference about refund processing. If you didn't get the email, let me know and I'll send it along. The Committee is also asking us to support the vendors and the teachers who were scheduled to sell and/or teach. The link to those folks is <https://www.cnch.org/conferences/2020-burlingame/2020-marketplace/>.

Our basket and its wonderful contents are stored away at my house until I hear from the Committee. They still plan to hold the fundraiser somehow. I submitted the photos shown below, along with the list of contents.

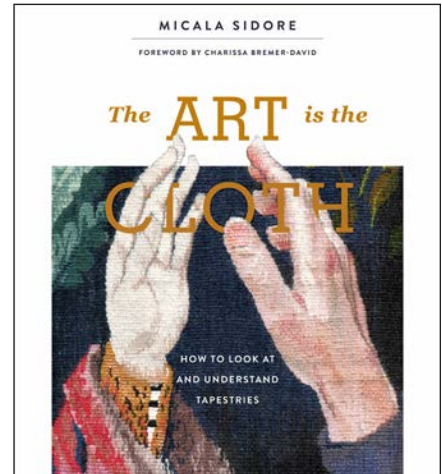
Janette Gross, CNCH Liaison
janettemgross104@gmail.com



Good News: *The Art of Cloth* is Expected in June!

We have just heard that the eagerly anticipated book by Micala Sidore, *The Art is the Cloth*, is expected to be available some time the end of June 2020.

Many of us have preordered a copy through Amazon or elsewhere, and we wanted to make sure



you all had an up-to-date time frame for its delivery. The end of June is not too far away!

Micala spoke at the January 2020 TWW meeting about her upcoming book. She said it is “a book about the ways that contemporary and historic tapestries reflect on their identity as a piece of cloth.” Her presentation is available to watch on our website at <https://www.tapestryweaverswest.org/resources> or <https://www.youtube.com/watch?feature=youtu.be&v=jAqogfU3dZM>. She developed the book after the exhibition and catalog with the same title, from 2014. Pieces woven by several of our TWW members were included in that show, which was held at three East Coast venues.

The publisher describes this book:

"A colorful guided tour from an expert, enabling weavers, textile lovers, and art lovers to notice and appreciate what tapestries can do and how they do it. You'll discover much to enjoy in photos of more than 300 tapestries from the 12th to the 21st centuries. Sidore enables you to think about the weavings in ways you have never before considered as she groups pieces that talk with each other—and that also converse with the viewer."

Between & Etc.

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

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

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

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

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

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

Between & Etc.

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

*www.betweenandetc.com
kathetoddhooker@comcast.net*

Request for New Images

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

www.tapestryweaverswest.org

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

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, year, materials, size, date the work was woven, size 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

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



Sue Weil submitted a photo of some of the COVID-19 masks she has sewn.

"Being creative is not so much the desire to do something as the listening to that which wants to be done: the dictation of the materials."

— *Anni Albers*
German textile artist and printmaker
with Bauhaus and
Proto-Feminist Art Movements
1899-1994

Your 2020 Board Members Elected Positions

— Presidents —

Cynthia McAfee

cajmcafee@gmail.com

Mary Sylvia

marieauxbois@yahoo.com

— Vice President and Programming Chair —

Martha Lightcap

lightcapm@gmail.com

— Treasurer —

Jenny Heard

jennyheard@yahoo.com

— Secretary —

Rita Parks

ritaparks@gmail.com

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

— CNCH Liaison —

Janette Gross

janettemgross104@gmail.com

From Your TWW Treasurer

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

Jenny Heard, TWW Treasurer

jennyheard@yahoo.com

Membership Rosters



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

Thank you.

Marcia Ellis

TWW Membership and Roster Chair

mellis@sonic.net

707-478-7514

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

— Patricia Jordan