

Tapestry Weavers West

JANUARY 2015 NEWSLETTER

EDITOR
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PRESIDENT'S MESSAGE

Welcome to 2015 and another year in the life of Tapestry Weavers West!

As your new president, I am looking forward to getting to know more of you in the coming months. Major thanks go to Laura Kamian McDermott both for the leadership that she provided as President and for her willingness to now step into the role of Treasurer for our organization. Thanks also must go to Alex Friedman and Maj Britt Mobrand for the countless hours of service they have provided to TWW. I want to acknowledge two new members of the leadership team, Gayle Eleanor, Programs Coordinator, and Asma Mohseni, Secretary, as well as Ama Wertz who has agreed to help with our online presence. Finally, it is also important to recognize the ongoing contributions of Nicki Bair, Marcia Ellis, Jackie Wollenberg, Jan Moore, Bobbi Chamberlain, and Sonja Miremont.

I was so lucky to be able to attend the recent TWW workshop led by Joan Baxter this fall. I am looking forward to seeing what others accomplished following this workshop, as well as other new work of members, at the Annual Show and Tell later this month.

I have been trying to keep up with all the work of members in shows around the country so that we can highlight this work on our own Facebook page. It is important in that our page is viewed by far more people than just members. If I ever miss something, or you have something that you would like to share with the group, please do not hesitate to send it to me.



It is exciting to see the new interest in weaving that is arising around the country and even the globe. A quick search on Instagram, for example, highlights young weavers proudly displaying their work and holding workshops to teach others. Whether this work can correctly be classified as tapestry or not, it is delightful to see the passion for woven work there.

During our business meeting at the January meeting, I plan to take a few minutes to talk about our joint vision for TWW going forward. As someone new to the organization, it is important that I am clear as to what you hope for the group to link with the leadership that I, and the rest of the executive team, can provide. **IF YOU WILL NOT BE ABLE TO ATTEND THIS MEETING IN PERSON, I WOULD WELCOME AN EMAIL WITH YOUR THOUGHTS ABOUT THE FUTURE DIRECTION FOR TWW.** I can be reached at summerlarsonphd@gmail.com. I'd also be happy to have a Skype or FaceTime conversation with you if that is easier.

I am looking forward to what we will create this year! -- Summer Larson

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Tapestry Weavers West is an organization with a goal to act as a supporting educational and networking group for tapestry artists. For further details of membership information please contact:

President,
Summer Larson
summerlarsonphd@gmail.com

Membership Chair,
Marcia Ellis
mellis@sonic.net,

**PLEASE
PAY
YOUR DUES!**

See page 14
for details

NEXT MEETING: SATURDAY JANUARY 24TH



Note
This meeting is on the
4th Saturday of the
month!

WHAT? TWW ANNUAL SHOW & TELL
WHEN? Saturday January 24th, 2014
WHERE? Maj-Britt Mobrand's home
2350 Spaulding Ave
Berkeley, CA 94703
Lost? 510-549-0326

Directions:

Driving: From I-80/580 in Berkeley, exit University Ave east, toward the hills. Turn right (south) onto Sacramento, then left (west) onto Channing, to Spaulding Ave. Spaulding is one block up; Maj-Britt's house is on the left, right near the corner of Channing.

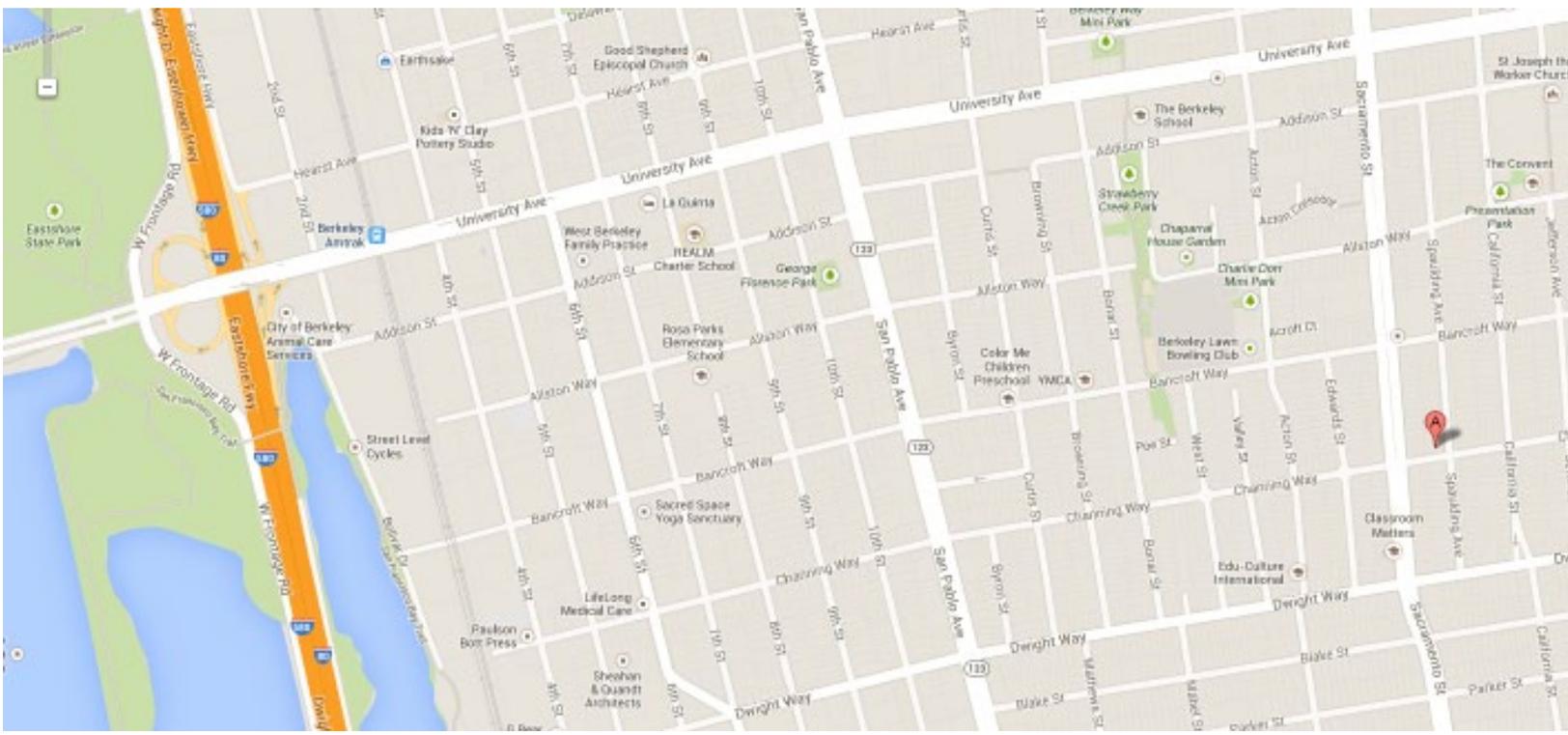
BART: Exit the Downtown Berkeley station via the main escalators. Turn left (facing southward) and walk one block, turning right (west) onto Allston Way. Walk about 9 blocks, turning left onto Spaulding. Maj-Britt's house is two blocks down on the right, near the corner of Channing. Total distance is about 1 mile.

The January meeting will be our annual 'Show and Tell' meeting. Please bring something to share; either a piece you have recently completed (or are working on if it is portable), a cartoon, or something else that you think will interest the group. We will have a potluck lunch and good discussion as usual!

Agenda

- 10:30 AM Coffee/Tea and visiting
- 11:00 AM Presentation
- 12:00 PM Potluck Lunch- please bring something to share
- 1:00 PM Business meeting. Topics include: TWW Vision, increasing facebook visibility...

If you would like to add an agenda item, please email Summer Larson - summerlarsonphd@gmail.com.



FIND TWW ONLINE!

FACEBOOK

We now have 210 “likes!”

Are you one of them? Join us in sharing your news, pics, and happenings, and watching them go viral!

Bring lots of ideas to the next meeting on how we can get more visibility and likes for TWW’s facebook page. Wouldn’t it be cool if our likes surpassed 1,000!

www.facebook.com/tapestryweaverswest

If you are a staunch non-facebook user, but wouldn’t mind having your news and pics posted to the page, feel free to send them to: laurakamian@gmail.com and I will post them for you.

PS The administrators for our facebook page are Laura Kamian, Summer Larson, Alex Friedman and Ama Wertz.

WEBSITE

Take a moment and check out TWW’s website. For the website, members are encouraged to send photos of their work and set up an artist’s gallery page; if you already have done so, you may submit more, up to five photos per member.

Here’s what we need:

1. 3-5 photos of your work with titles,
2. Photo of yourself
3. A short phrase describing your work
4. A short artist statement/bio

Post submissions to Jackie Wollenberg, jwoll@mcn.org or to Ama Wertz who is helping Jackie with the website.

New Year, New Treasurer by Laura Kamian McDermott

Maj-Britt Mobrand kindly served TWW as the Treasurer for the past 3 years. Thank you Maj-Britt for your important service keeping our financials in order! TWW appreciates you!

I met with Maj-Britt in December 2014 to hand over all the necessary documents and info, and used them to prepare our 2014 Annual Treasurer’s Report. The report will be presented to the group at the next quarterly meeting: our Annual Show and Tell, January 24th, 2015, at Maj-Britt’s house in Berkeley. Upon approval from the group, the report will be emailed to the entire membership via Marcia Ellis.

RELATED NOTE: ***I will be on hand at the meeting to receive your 2015 Membership dues, if you will be attending.***

Thank you for this new opportunity to continue to serve TWW! TWW is an important lifeline for me in my creative process, and I appreciate all of you so much. Thank you, TWW!



Attached is a picture of me (your new Treasurer) weaving at Villa del Faro resort in Baja California Sur this past November. My suitcase was searched by customs, and my “Loom in a Tube” passed through with no comment, perhaps thanks to my “Pound Plus” chocolate bars from Trader Joe’s getting all the attention (they let me keep them)!

MARK YOUR CALENDARS!

TWW Quarterly Meetings are generally on the 3rd Saturday of January, March, May, and September. The 2015 Meeting Dates are:

January 24th (the 4th Saturday):	Maj-Britt’s home
March 21st :	location tbd
May 16th:	location tbd
September 19th:	location tbd

WHAT HAPPENED AT THAT MEETING?

September 20 Meeting Notes

By Tricia Goldberg

Presentation and hosts: Jean Pierre Larochette and Yael Lurie

In attendance: Maj-Britt, Dorrie, Care, Laura, Alex, Jan L., Ama, Beverly, Marcia, Gayle, Summer, Victoria, Sonja, Janette, Asma, Jackie, Suzanne, Deborah, Cameron, and Tricia. Guests: Elizabeth Seaton (Tricia's student) and Sheila O'Neill (Cameron's friend).

Jean Pierre and Yael graciously invited us into their studio and home as they have for many years for our September meeting, always a wonderful and inspiring experience. After a gala reception to launch their new autobiography, *The Tree of Our Lives, Adventures Between Warp and Weft*, this was the second event on their book tour. Jean Pierre and Yael have spent five extraordinary decades in many parts of the world collaborating as artists, tapestry designer and weaver, husband and wife, parents, and grandparents.

In their words: "The four tapestries on the theme of the *Tree of Life* illustrating this memoir span half a century of collaborative work. Like windows to the past, they anchor the story of a designer and weaver who grew up a continent apart but found a common voice in the magic of the woven image."

My friend Shari, new to weaving and taking a dye workshop in Eugene, Oregon, one of the book tour stops, exclaimed, "Were they really your teachers!?" I didn't know when I strolled into my neighborhood French tapestry workshop in San Francisco in 1981 that it would shape my life more than almost anything else.

The book is beautifully written, and includes chapters contributed by invited friends. It's a compelling story, warm, funny and an incredible history lesson, and like the best autobiographies makes far-off times and places come to life. Thank you Jean Pierre and Yael.

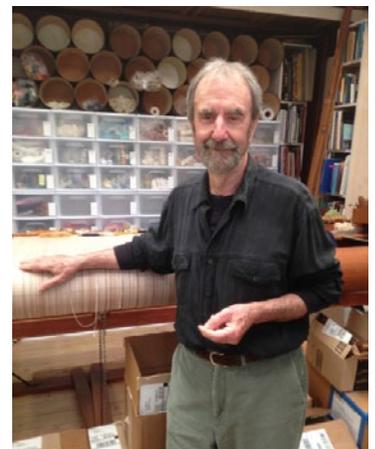
To acquire a copy of *The Tree of Our Lives, Adventures Between Warp and Weft*, (in the continental US) please send a check made out to Jean Pierre Larochette for \$36.00 and your mailing address to Yadin Larochette, Textile Conservation, 5257 1/2 Village Green, Los Angeles, CA 90016. Please allow three weeks for delivery.

Business Meeting

Following a wonderful potluck lunch in Jean Pierre and Yael's garden, Alex announced the upcoming Joan Baxter workshop and presentation. She also reported that TWW's *Water Water* show was a big success. A thank-you letter to EBMUD is planned.

We discussed venues for future shows, especially to celebrate our 35th anniversary in 2015.

- Deborah suggested a show in 2016 at the Mills Building, a historic building in San



WHAT HAPPENED AT THAT MEETING?



Francisco where we had a show in 2011.

- Sonja talked about positive changes happening at the Petaluma Art Center. We had a wonderful 25th anniversary exhibition there (you can see our exhibition history on the TWW website).
- Jan L. said she can talk with the Richmond Art Center, the other venue for our 25th anniversary show.

Many new members eagerly volunteered to take on positions in TWW. We have a new president, Summer; Gayle offered to share the V.P. position; Asma will be the new secretary, Laura will move to the position of treasurer, and Cameron will be a back-up secretary. Thank you all for helping make TWW a wonderful, vibrant group!

Our next meeting will be January 24th (on the fourth Saturday of the month so it will not conflict with the Textile Arts Council's meeting). The meeting, at Maj Britt's home, will include our annual show-and-tell.

Our March, May, and September meetings will be on the third Saturdays of those months.

- Tricia suggested a presentation in March or May by members who participated in the fabulous Joan Baxter workshop.
- Jackie suggested a retreat next September at her lovely studio and home in Fort Bragg. She encouraged us to join Pacific Textile Arts (www.pacifictextilearts.org), whose renovated space will include a room devoted to tapestry.

Tricia will provide and maintain name tags for members.

Asma was introduced as a new member.

Maj-Britt gave the treasurer's report.

Janette shared the beautiful work of the Yarnettes, the blind and visually impaired weavers from Santa Cruz who her guild works with. We are donating \$300 to this amazing and inspiring group. They have moved into a new space and Janette's guild will be doing a sale to raise funds. Since our September meeting, Janette's guild raised \$1000 for the Yarnettes!



**Many thanks
to Laura
for these photos!**



JOAN BAXTER WORKSHOP REDUX

From Nicki

All the participants of the Joan Baxter Workshop were asked to provide an insight, a technique or an 'ah ha' moment from the Donna Baxter workshop.

Enjoy reading the comments and viewing photos from Laura and myself.



I had the absolute pleasure of taking the Joan Baxter Workshop in September in San Rafael. What a life changing experience! I entered with a germ of an idea for a tapestry. I entered weaving with silk singles and creating color gradation with dots while weaving from the back.

That all changed. during

the course of five days...



From Summer

There are so many take-away moments from the Joan Baxter workshop that it is hard to know where to start. What touched me most deeply, however, was the discussion of her design process. She said that she begins with a vision and rarely does much drawing. Rather, she starts with a feeling and then begins to put together images to tell a story, bottom to top and front to back, in her tapestry.

I have always believed that I must not be not truly artistic because I do not visualize what I want to create and can't really draw well. Instead, I have an intuitive feeling that eventually became an image. Knowing that an artist such as Joan does not start with a visual image was incredibly affirming for me! I will always be grateful to her for sharing so freely with us her experience and process of design.

From Alex

I have not done very much with color blending and I found her techniques to be very useful and exciting. Her choice of added color was not what I anticipated at times. All the more to experiment!

From Merna

Joan Baxter is a rock star!

This workshop was a perfect blend of seeing tapestry design through Joan's eyes and learning/relearning some valuable techniques. It left me thinking about magical realism, about making the invisible visible and the visible barely so, about defining/refining my own tapestry vocabulary and trying to discover if my tapestries tell a story -- about noticing.

In addition to the rich content of the workshop, as a distance member, it was really great to reconnect with TWW members and meet some I hadn't met before. Many many thanks to Alex for arranging this wonderful week!

From Dorothy

I learned so much it is hard to settle on just one or two but the highlights were:

- finding a way to think about color blending using value, warm, cool, compliments colors etc as a way to begin experimenting more thoughtfully

- having just returned from Peru and working with Maximo Laura who's tapestries are so powerful because they are embedded with the land, history and mythology of his country, I was struck with noticing that Joan Baxter's work also had the same deep vision and power of place and past. Amazing artists.



BAXTER WORKSHOP CONTINUED



From Bobbi

I very much enjoyed the workshop with Joan Baxter and feel that it gave me a lot to explore both in terms of color blending and developing some new techniques for designing from photos.

I talked with Joan about making a smoother transition between color areas and she gave me

a couple of approaches. Both involve using a blended bobbin, which should cover only a small area between the other two bobbins. If there is significant contrast between the two color areas, the blended bobbin should also have a lot of contrast. In both techniques I did some twisting of the blended bobbin as I wove. All three of my bobbins used two strands of Paternayan singles and two strands of Borgs Mora. One bobbin was dark brown, one white and the third was half dark brown and half white.

In the first technique I used hatching between the blended bobbin and the blended bobbin and the dark bobbin on the right side. Passes of the blended bobbin alternated between covering one warp and covering three warps. One could certainly try some other variations, such as hatching into both the light and the dark areas at the same join or occasionally making a longer pass with the blended bobbin.

The second technique involved weaving the blended bobbin eccentrically over the dark area and then weaving the light area. I made one pass with the blended bobbin across the entire color area and then a second pass over approximately half the distance.



From Victoria

One of the many things I loved about the Joan Baxter workshop was the subtlety of the colors that she blends. Learning this color-blending skill opened up many possibilities for very interesting future tapestries. I was also glad to learn the resource for the very fine wool yarns she blends together, and I would definitely incorporate these yarns into my work.



From Suzanne- The Needle Trick

Something I learned from Joan, that was very interesting and useful, was "the needle trick". It will correct ribbing, bumpy and spreading warps, instead of the alternative of taking everything out and starting over. First, take a tapestry needle and pick up about an inch of WEFT threads only, in a diagonal line to the warp threads, and about an inch or a little more, below the last row of weaving. Put another needle in the same way to cover another area of the weft. (see photo) The lift of the weft and the needles keeping the work in place will eventually cause the warp threads to readjust themselves as you begin weaving again. Leave the needles in place until you have finished weaving at least one more inch of weft



BAXTER WORKSHOP CONTINUED



From Sonya

I came to this workshop with an open mind to learn and be exposed to different approaches and techniques unique to Joan and her tapestries. An immediate example of this was in drawing thumbnail sketches from some of my New Mexico photographs, choosing parts from one sketch, and weaving them directly on my loom, with no cartoon. I found this experience quite freeing, which led to my concentrating on weaving this small tapestry. The idea of layering images is one I am interested in exploring, and Joan showed some approaches she has developed to create this effect.

The blending of different colors and shades together on the same bobbin is something I use in my tapestries. Using the thin yarns Joan brought and being able to combine several of them together, widens the depth of color I love to create and adds to the subtly.

Simplicity in design was emphasized. Various ways of breaking up larger areas of color were demonstrated and examples shown by introducing subtle shapes, shading, and creating surface interest.

Now I am exploring more of these techniques and am seeing new possibilities to develop into future tapestries.

From Nicki

Having just been to a class with Rebecca Mezoff, I found the week with Joan intriguing ... Both use wool tapestry weft of differing types and use color blending in different ways. I am allergic to wool so I listened and tried to incorporate their techniques for use with my silk yarn. Rebecca weaves from the back as I do and uses a very tight warp. Joan weaves from the front and keeps her warp loose to avoid shrinkage and distortion.

I spent a lot of time at this workshop developing the cartoon for my tapestry of an urban landscape. I also worked at using Joan's overlay technique, which I wanted to incorporate into my landscape. I learned from weaving my "S" that my silk yarn did not work well with this technique. Fortunately Dharma Trading was but four blocks away! I found commercially dyed cotton which I tested during class and later purchased in lots of colors. I also learned the layering technique worked better weaving from the front. So back in my studio, I am now weaving my urban landscape from the front and creating color blends with plied cottons and creating multiple layers in my image...

Stay tuned!





Iceland: A Wool Story

by Ama Wertz

Among the bustling crowds of the weekend flea market I spied a stall overflowing with hand knit sweaters and hats, the traditional *lopapeysa* worn all over Iceland and since the recent financial crisis, practically their national costume. Holding up one with an elfish hood, I asked my husband in a whisper if it would fit. Even after trying on sweaters for days, I still wasn't sure. Was it too big, too warm for mild Bay Area weather? I was on the hunt for the unicorn of all *lopapeysur*, one with the perfect blend of warmth, lightness, and beautiful craftsmanship.

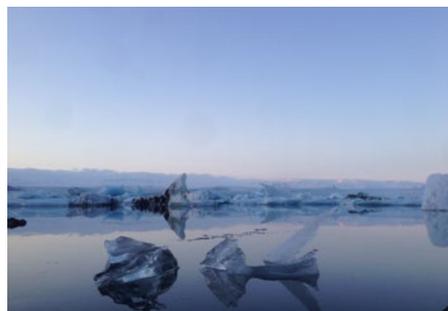
Luckily, wool is everywhere! Even the most remote gas station will likely have a few dusty skeins. Endless flocks of sheep can be found outside city limits. Huddling together in the cold, rainy mist, the sheep are bright spots of curly fleeces in an otherwise empty field (there are few trees on the island). Icelandic sheep are an isolated breed, originating all the way back to the initial Viking settlements. To not only survive, but also thrive, in that environment meant their wool would have to stand up to the rough elements. The resulting fiber is a hardy unspun yarn called *lopi* and is made up of two layers - a soft, shorter inner hair provides insulation and a coarse, longer outer hair protects against the rain and cold. It's a unique fiber well suited to the Nordic climate.



around since at least the sixteenth century. *Lopi* is sold in rolls like wheels of cheese for \$3 each from either the official Handknitting Association of Iceland or one of the many woolen mills around the island.

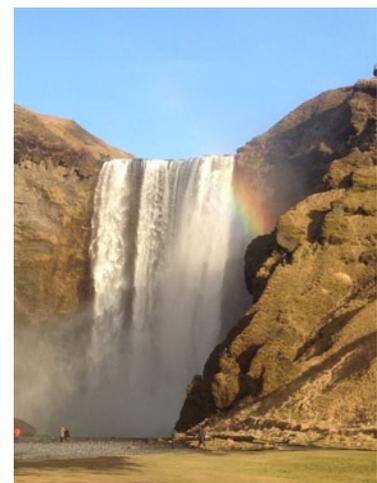


When I initially started planning a trip to Iceland, I didn't much consider its fiber origins – I was more enamored with the extreme landscape, music, and cultural history. I wanted to climb volcanic mountains and touch the tongue of glaciers. I wanted to walk black sand beaches and watch icebergs bobbing lazily in a lagoon on their way out to sea. But upon landing outside Reykjavik, frigid temperatures and mossy rock formations hinted at a real need for warmth, for woolly mittens and sweaters. An umbrella in Iceland is absolutely useless against the wind and rain.



Icelanders take great pride in their wool products, selling not only the classic hand-knit *lopapeysa* sweaters and mittens, but also felted soaps and ornaments. For early settlers, sheep literally saved their lives, providing food and warmth along with company to survive the long, dark winters. Icelanders have a fierce love for their flocks, and fiber crafts have been

I didn't ultimately buy that elfish sweater, but did find one in a tourist shop off the main street. For a fiber junkie like me, I had the perfect souvenir. Snuggling into my *lopapeysa* transports me back to waterfalls and hot springs, to green fields dotted with sheep and a landscape of raw beauty. Iceland is a fiber dream come true.





From the Garden of my Loom; or, Gardening in a Drought Year by Stephanie T. Hoppe

With the drought deepening toward the end of last year, I realized that any gardening I might start planning for the spring had better be on my loom rather than outside in my yard. And I realized a subject had already appeared in my yard: clumps of a small iris that had been sprouting here and

there for several years. Some that I had tried to transplant in a border promptly died, but the others persist and spread. It blooms fleetingly in the spring, small, rather dull lavender and tan flowers. The leaves interest me more, long, narrow strappy leaves curving and twisting and stretching in a seemingly infinite variety of shapes, which I like to draw. I discovered it is native to Northern California, *Iris macrosiphon*, or Ground Iris, and fibers in its leaves were used by Native Americans for nets, snares and the like. (I have now spent some time trying to extract the fibers—there are only two in each leaf, fine as hair, and difficult to get in any length. For instructions, visit the Paleotechnics website, www.paleotechnics.com/Articles/Irisarticle.html)

This textile connection confirmed my impulse to turn my sketches into tapestries. I started with a “baseline” piece, following my sketch of leaves-and-two-blossoms quite literally, and then wove others, using the same basic design, though simplified or abstracted as needed, in a variety of techniques, including the Navajo and Pueblo techniques I have been researching for many years as well as the freer style of my teacher and mentor in recent years, Silvia Heyden. For the month of November 2014, the Corner Gallery in Ukiah hosted a show of seven pieces in the series. An eighth, and I think final one, is on my loom now as it rains and rains, perhaps the rainiest December ever, and I start to think there are possibilities for spring gardening outdoors and new and different projects on the loom.

Visit www.stephaniehoppe.com for photos of the tapestries and the Corner Gallery show.

Joi de Vivre Iris cartoon



Joi de Vivre Navajo Twill



Joi de Vivre Navajo Raised Outline



Joi de Vivre North Wall



Tricia and Ama



Asma Cutting Off



Ama untying knots with her husband, Patrick, wedding tapestry

From Tricia:

The show, *Art Is the Cloth*, including several TWW members, continues at the second venue, George School, Newton, Pennsylvania, December 4 – February 9. My *Stamps* tapestry is on the postcard announcement.

The third venue, opening in March, is The Hess Center for the Arts, Deerfield Academy, Deerfield, Massachusetts, www.deerfield.edu. The winter issue of the print and on-line magazine, *Fiber Art Now*, has a review including my piece!

In addition to my Wednesdays and Saturdays on-going classes in my Berkeley studio, I will be offering workshops at the Richmond Art Center. There are 2 workshops, both meet 6 Friday mornings, January 23 – February 27 and April 10 – May 15.



I will have 2 pieces in the faculty show including a new piece, *Girl with Parasol*, 8 x 10 inches. Winter Exhibitions, January 10 – May 7.

Reception: Saturday, February, 7, 2 p. m. – 5 p.m., Richmond Art Center, 2540 Barrett Ave, Richmond, CA, Tues. – Sat. 11 a.m. – 5 p. m., Sun.,

TEXTILE ARTISTS NEED TO BE THINKERS;
WE NEED TO GENERATE IDEAS

Tapestry in a Post-modern World Its Strengths, Weaknesses and Responsibilities

*Originally published in the TWW Newsletter, Vol. 6, No. 3, July 1991
and selected for this edition by BobbiChanberlain.*

Jan Moore introduced our speaker, Jan Janeiro, who talked about “Tapestry in a Post-Modern World: Its Strengths, Weaknesses and Responsibilities in the 90s and Beyond”.

She began by discussing “Modernism” as a time when artists expunged everything from its field. Nothing was narrative. There was nothing outside the painting which was two dimensional plane and movement of paint on the surface. The artists of this period came to their canvasses with nothing preconceived. This period believed you had to define what you were doing as you were doing it.

MODERNISM focused art attention totally on painting abstraction. The role of the artist was the avant-garde (military term—”sent out first”). Artists were seen in a linear progression and were to be in contrast with the population. This movement into utopian art (pure art) became institutionalized in critical writing during the 30s. It was total self-involvement

In the 40s there was a growing social commentary. Artists became aware that their art was not saving or helping the general population.

POP ART of the 60s was a reaction to the 40’s attitude. Pop art was about art being not pure. This movement believed art was a part of the population. Jackson Pollock and Andy Warhol are examples. What is most meaningful is money.

POST-MODERNISM is a reaction to modernism—modernism is dead; avant-garde is dead. This movement is very eclectic and multi-faceted. People in different areas are finally talking to one another. There is a mingling of ideas. Now the universe is much more involved. We are living in an international “instantaneous” world of instant images (via television) that have no past and no future. These images are reproductions of originals. We have no direct experience with what we are seeing.

To the theorists of post-modernism, everything is art and nothing is art (contradictions). Artists are stuck in this position: art is not going to save the world; art becomes media—not the actual work. How do artists maintain? Do they make no artwork? Do they work in videos, etc.? Or do they work only with ideas?

We need to define ‘artist’ in this post-modernism period. There is no hierarchy. This is a period of opening up now. Narrative and realism, etc. are back.

Problems of tapestry artists today: We are denied access to critical mediation in defining what tapestry is in relation to post-modernism. We must participate in discussions and read critical ideas of post-modernism. It is the textile artists’ fault for not participating. Textile artists need to be thinkers; we need to generate ideas.

“**CONTEXTUALITY**” is an important word now. Example: new work in context with previous work.

“Post-modernism” talks about the past (redefining it); no criteria now; message in the work is important

“**APPROPRIATION**” is another important word now. It means selective usage of another artist’s works. An example is Archie Brennan’s tapestry of Princess Di meeting the medieval Lady of the Unicorn. This piece is also a good example of tapestry in post-modernism (a juxtaposition of new and old images).

Post-modernism is discussed in Charles Jencks’s book on architecture. In it he states that metaphor is also important to post-modernism. Post-modernism allows the viewer to participate in the art...an implied “open-ended image”. Artwork needs to be “**MULTI-VALID**” which means to have multiple meanings in the present, the past and the future. We need to be reverent to the past as we use it in post-modernism.

There have been two tapestry revivals—one introduced by William Morrison and the other by Lurçat. Traditional tapestry was a flat surface, used a limited color palette and used tapestry techniques to achieve effects. Tapestries were large and created a sense of experience—a moment in time with no perspective.

Now we need to redefine tapestry in post-modern terms. Tapestry has to incorporate time, sequential movement through time, history, etc. Tapestry artists are subverting the contemporary value of time. The activity of making a tapestry does indeed take time!

Think about how you can create a sense of presence—an image so strong that the viewer will enter your image.

Early medieval tapestries were allegorical; they told stories, were figurative and narrative. The best tapestries have always been figurative and narrative. Medieval tapestries dealt with fractured space, a continuation of images, a fracturing of time within a format

Tapestry must be involved with discussions of **CURRENT VIEWS**. We have to participate. We need to know what is going on now; what is current and also the past

Critics talk and write about the evolution of artists. People need to write about tapestry. Critical mediation is important and needs to be put into textural terms for discussion.

Textiles are booming in other countries, but not in the United States. We are experiencing cutbacks in textile educational institutions due to declining interest in textiles in the U. S.

THINK ABOUT HOW YOU CAN CREATE

A SENSE OF PRESENCE—

AN IMAGE SO STRONG THAT
THE VIEWER WILL ENTER YOUR IMAGE.

YOUR TWW BOARD MEMBERS

ELECTED POSITIONS

PRESIDENT

Summer Larson
summerlarsonphd@gmail.com

VP & PROGRAMMING CHAIR

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TREASURER

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Jackie Wollenberg,
jwoll@mcn.org

Ama Wertz
ama.wertz@gmail.com

MESSAGE FROM OUR MEMBERSHIP CHAIR

Hi Everyone!

Our annual TWW dues are due in January. Please write a \$30 check to TWW and send it to

Laura Kamian McDermott, Treasurer
1516 Scenic Ave.
Richmond, CA 94805
laurakamian@gmail.com

Alternatively, you can give your check to Laura when you attend the January meeting.

Every year, a few people neglect to pay on time. That adds extra work for Laura and me because we then need to follow-up with each delinquent member. I am dreaming of a year when EVERYONE pays before the end of January. Please help make my dream come true by sending in your check right now. Thank you!

I wish you all a very happy New Year!

Marcia

FINANCIAL AID PLAN

Recognizing these are difficult times for many of us, TWW has implemented a plan to waive the annual \$30 dues fee for members who are dealing with financial hardship. This waiver is awarded upon request and Board approval, with a limit of three awards per year; previous recipients must wait one year before reapplying. We value all our members, and hope you will consider this aid as an investment in our organization and in the weaving community.

NEWSLETTER SUBMISSION INFORMATION

Our newsletter is published four times a year, distributed via email about 2 weeks before each meeting. (Members without email: Your newsletter will be mailed to your address as it appears on the roster.)

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

DEADLINE FOR NEXT ISSUE FEBRUARY 21ST!

Please send all submissions to editor Nicki Bair,
planningbair@yahoo.com

ERRATA: Corrections are published in the next edition, unless time-sensitive (eg. incorrect date for an upcoming event), in which case I will send out an addendum rather than hold for publishing.