



**TWW Newsletter**  
Volume 19 # 2 March 2004

TWW Meeting March 20, 2004

The next TWW meeting will be held at the Pacifica home and studio of Deborah Corsini on Saturday, March 20<sup>th</sup> at 10 am. Please bring something to share for a potluck lunch. Address is 620 Loma Vista Terrace, Pacifica, Ca (directions below). Phone number is (650) 359-3014. There is room for about 5 or 6 cars to pull up in the drive way if you drive up straight and park parallel. There is also easy street parking.

After the meeting and if the weather is nice, she would be happy to lead a hike to the beach and up to Mori Point to see a spectacular view. Her house is a 2 minute drive or 10 minute walk to the beach. Please bring your walking shoes.

Deborah will give a presentation on her work titled: Color Story – A Journey.

She writes: I have always had a passion for color and an intuitive approach to using it. From my earliest tapestries to my current work exploring the Navajo wedge weave technique, color has been a basic element of my art. In this presentation I will show my development as a weaver, dyer and textile designer (for quilt fabrics) and how my color vocabulary has expanded resulting in the explosion of color in my current wedge weaves.

I will give a slide presentation of my multi faceted career and how the experience of my years in the textile industry as a fabric designer has influenced my new tapestries.

## Co-President's Message

First off I would like to thank all renewing members of TWW for your continuing support and commitment to the art of tapestry. I appreciate that as a group we all have different talents and bring different dimensions and perspectives to the organization. This brings me to one of the aims of TWW that has been to develop and organize exhibits and shows of members' work. Deborah Corsini has initiated a possible exhibit at the Nexus Gallery in Berkeley, October 6 through 9, which would run simultaneously with a Textile Society of America Symposium. The groundwork has been done by Deborah, which she has presented to the Board. It is now important to ascertain the interest of TWW members in submitting their tapestries for this show. Once this interest is established a committee can be formed to make the exhibit a reality. Deborah would very much like to be included on the committee but will be involved with TSA during their weeklong Symposium, thus will not be able to oversee the show during that time. As a result, the Nexus Show will need two members to Co Chair the exhibit and take over the actual supervision during the week of the exhibit. Please let me or Deborah know of interest in serving on this committee and of submitting tapestries for the exhibit. We will be discussing this show at our upcoming meeting, March 20<sup>th</sup>, at Deborah's studio. I hope to see many of you there!! Jan Washington, Co President

**TWW Meeting January 17, 2004**  
**Submitted By Sonja Miremont**

Members Present:

Ann Granberg	Bobbi Chamberlain
Tricia Goldberg	Marcia Ellis
Jacquetta Nisbet	Melinda Lowrey
Elaine Escola	Kay Kent
Aiko Kobayashi Gray	Nancy Jackson
Joan McColgan	Jan Moore
Elaine Todd Stevens	Betty Hilton-Nash
Juanita Sagan	Sonja Miremont

We met at Marcia Ellis' lovely country home. All members present brought tapestries, tapestry designs, or information on what they are working and took turns discussing their projects. It was quite stimulating to see the variety of ideas and approaches used in the creative realm. This meeting was an inspiring way to start the creative juices flowing this year.

A TWW board meeting followed our delicious potluck lunch.

Members Present at board meeting:

- Jan Moore, co-president
- Ann Granberg
- Melinda Lowrey
- Betty Hilton-Nash
- Elaine Todd Stevens
- Marcia Ellis
- Sonja Miremont

We discussed the proposed budget for this year and the proposed exhibit at the Nexus Gallery in Berkeley. Deborah Corsini has been working toward this exhibit. The board had some questions about this exhibit, which will be addressed and then the board will vote on this exhibit.

It was announced that the new slate of 2004 officers was voted on and approved.

TWW would like to have one TWW exhibit per year. Any member can present a possible venue to the board for consideration.

After this meeting, the questions were answered via email. The board voted to go ahead with the Nexus exhibit and formed a committee to help Deborah with its planning.

## MEMBER News/Reviews and Call for Entries:

### Nancy Jackson's Incarnation Triptych at Fiberart International 2004 – April 3 – August 15, 2004

**Incarnation Triptych** (2003) by Nancy Jackson (Weavers: Nancy Jackson, Joan McColgan, Marielle Snyder & Apprentice Christina Rasmussen) has been accepted for the *Fiberart International 2004* exhibit sponsored by the Fiberarts Guild of Pittsburgh, Inc. showing **April 3 - August 15, 2004** in Pittsburgh, PA. The jury also selected the *Incarnation Triptych* to tour for up to two years to other venues not yet disclosed. There were a total of 62 artworks selected from 1593 entries by 624 artists from 25 countries. *Fiberart International* will publish a catalog.

*Fiberart International 2004* is the 18th in a series of biennial juried exhibitions chosen by a distinguished panel of artists and curators, *Fiberart International 2004* will feature works by established and emerging artists and provide a unique opportunity to see current trends and innovations in this constantly evolving medium. Prominent fiber artist Jason Pollen has called the show "the preeminent American forum for fiber art." *Fiberart International 2004* seeks to exhibit the best of contemporary art and invites submissions that reflect a wide range of works related to the fiber medium. This includes, but is not limited to, fiber art expressions rooted in traditional craft materials, structure, processes, and history, as well as art that explores unexpected relationships between fiber and painting, sculpture, conceptual and installation art."

The jurors were:

**David Revere McFadden** is Chief Curator and VP for Programs and Collection at the Museum of Contemporary Arts and Design (formerly the American Craft Museum) in New York City, a position he has held since 1997. He has served as President of the International Council of Museums Decorative Arts and Design and Research at Cooper-Hewitt Design from 1978 to 1995. McFadden has organized over 150 exhibitions, and has been the author of over 100 catalogues, essays, and critical reviews, including *L'Art de Vivre, Decorative Arts and Design in France 1789-1989* (1989); *Defining Craft: Collecting for the New Millennium* (2000); and *Changing Hands: Art Without Reservation/Contemporary Native American Art from the Southwest* (2002)

**Sarah Quinton** earned an MFA in Textile Arts at the Tyler School of Art and a BFA from Nova Scotia College of Art and Design. She has been the Contemporary Curator at the Textile Museum of Canada in Toronto since 1994. She has written several catalogue essays on the role of textiles in contemporary art practices, including sound installations, sculpture and outdoor installations. Her most recent curatorial project (Fall 2002) is an exhibition and symposium titled, "Why Bother? Hand Made Textiles in the 21<sup>st</sup> Century." Quinton is also a practicing artist who has received numerous grants and awards for her work. She has taught and exhibited extensively throughout Canada and the US for over 20 years.

**Barbara Lee Smith** holds an MFA (Mixed Media) from Northern Illinois Univ. Where she was a University Scholar. She has had solo exhibitions and has been part of numerous international group exhibitions. Her work is in public, private and museum collections and galleries worldwide. She has taught and lectured internationally and is currently a Visiting Professor at Joshibi College of Art & Design, Tokyo. Smith is the author of *Celebrating the Stitch: Contemporary Embroidery of North America* (Tauton Press, 1991). She curated an exhibition based on that book which traveled in the US, Canada, Great Britain and Japan. In 2000, in honor of her international work on behalf of embroidery, she was made an Honorary Member of the Embroiderers' Guild, United Kingdom.

**Review of Tapis Show**, “Tapestry Soup,” Old School House Arts Centre, Qualicum Beach, B.C., Canada, October 2003. Author contact info:

J. K. Weiss: [tapissier@rockisland.com](mailto:tapissier@rockisland.com)

Lys Ann Shore: [tapissiere@rockisland.com](mailto:tapissiere@rockisland.com)

### **“Tapestry Soup”**

*By J. K. Weiss and Lys Ann Shore*

The Old School House Arts Centre in Qualicum Beach provided the setting for a show of current work by the members of Tapis, a group of tapestry artist-weavers based on Vancouver Island, British Columbia. The show nicely filled the large, well-lighted upstairs schoolroom in which it was displayed. From the hallway, a glimpse of the brightly colored tapestries beckoned even casual visitors to enter, look, and appreciate.

The centerpiece of the show, and one that best reveals the dynamics of the Tapis group, was a large-scale collaborative work, “Vamp to Visage.” This group project was a variation of the classic “Exquisite Corpses,” in this case challenging Tapis members to weave coordinating pairs of heads and feet. The result is an assemblage of small (about one square foot) tapestries featuring “compatible pairs,” showing as much of hats and shoes as of the relevant body parts. For the Qualicum Beach show, the elements were hung so that corresponding pairs were not together. According to Tapis, this was intended as a way to engage viewers by challenging them to locate and identify the matching pairs. A booklet accompanying the exhibit showed the matched pairs so that viewers could check their guesses. (The “Vamp to Visage” project has since moved on to the Bata Shoe Museum in Toronto.)

Beyond “Vamp to Visage,” the Qualicum Beach show had no overall theme. While this reduced the visual unity of the show, it had the advantage of displaying the diversity of aesthetic approach, color sense, and skill levels of the group members. Viewers gained a good sense of some of the artistic possibilities of the medium, and the less experienced group members had an opportunity to see their work displayed and to increase their level of professionalism.

One disadvantage of the miscellaneous approach is the unevenness of the mountings of the tapestries. For example, some small pieces were framed, others mounted on stretchers. Almost all were tightly sewn down, something that tends to minimize the “textileness” of tapestries. Some large pieces were hanging from rods of various types, one by a system of what looked like shower-curtain rings. At least one piece was framed under glass. Mounting, in general, tends to be a weak element among tapestry artist-weavers. We confess to a preference, ourselves, for tapestries lightly mounted to a rod (larger works) or backing (smaller pieces) so as to enhance their tactile and visual appeal as textiles. We believe that a workshop on professional mounting techniques would be of benefit for the Tapis group, as well as for other tapestry groups.

We noted a variety of interesting tapestry techniques in the works displayed: slitwork (Rivers, “Yellow Roses”; Clark, “East Point”), outlining (Pigott, “Original Community”), eccentric weft (Brown, “Journey for Hilary”). We also noted a tendency--lamentable, in our view--toward embellishment, as in, for example, the embroidering of details that the weaver evidently found too difficult to weave. Study of historical tapestries, especially those of the fifteenth century, demonstrates beyond any doubt that there is no detail, however small, that cannot be *woven* into a tapestry, and we believe that it is the artist-weaver’s obligation to demonstrate technical mastery by refusing to take the “easy out” of embellishment.

Among the highlights of the show was the ambitious work “Conundrum” by Linda Wallace, with its foreboding message (woven into the work, we note) of “Bewail . . . Beware.” This work featured an interesting border consisting of an irregular black and white checkerboard, good use of color to “texture” the background, and the use of “lightning bolts” to enliven the background.

Also notable was the sizable work “Spectres and Emanations” by Karen Leitch, with its dreamy appeal. Particularly intriguing was the presence in the background of an apparent “shape” defined only by slitwork. The collaborative works “Feature Presentation I and II,” by Anne Clark and Karen Leitch, showed more heads and feet, in a nod toward “Vamp to Visage.” Especially interesting here was the effective use of framing and the interaction between frame and content.

One perennial issue among tapestry artist-weavers concerns the appropriateness of a design to being woven as a tapestry. Tapestries are often seen whose images would work as well or better if done in other media, such as painting or collage. This is a serious consideration because of the extremely time-consuming nature of the tapestry medium: if a design would work equally well as a painting, then why not paint it in a weekend rather than weave it for six months? In the Tapis show, we would single out Wallace’s “Conundrum” and Clark and Leitch’s “Feature Presentation I and II” as being the designs most appropriate to tapestry and making the best use of the unique history and characteristics of the medium.

Perhaps reflecting a praiseworthy interest in the history of tapestry, we noted several instances of “medievalism” in the works displayed. In some cases, this seemed to be merely a nod in the direction (e.g., J. Farrington, “Creative Process,” with its background of fleurs-de-lys, or the “medieval maiden” from the Cloisters “Hunt of the Unicorn” tapestries in “Vamp to Visage”). In other cases, it was a more fanciful reconstruction, as in M. Turner’s “Knights’ Pennant” (medieval pennants were usually of embroidered silk, never tapestry-woven).

Also, as might be expected in a part of the world so justly famed for its natural beauty, there were several works featuring nature subjects. These included S. Cameron’s “View above the Orchard” and D. Miller’s “Killer Whales.”

Some of the identifying labels carried information that was either puzzling or obviously inaccurate. For example, we wonder how Cameron could be sure that her “Entrance Island in Fragment” consisted precisely of 95 percent wool and 5 percent synthetic (and why?). We were put in mind of a memorable old advertisement for the International Ladies Garment Workers Union that appeared back in the early days of synthetics: “Contents: 60 percent Polly, 40 percent Esther.” And Madeleine Darling-Tung’s butterfly image, “Dancing in the Rain,” clearly contained metallic threads although its content was identified as “100 percent Spelsau wool.”

Overall, we found the “Tapestry Soup” show appealing and captivating--so much so that we stayed far longer than we had planned, missed our ferry to the mainland, and were three hours late arriving at our hotel that evening. We came away with a sense of a dynamic group of talented artist-weavers benefiting from the creative cross-fertilization that such a group can provide. Their chief limitation appeared to be the same as that affecting today’s tapestry artists throughout North America: lack of sufficient technical knowledge to fully realize their ambitious designs. This intractable problem can only be addressed through advanced training in tapestry technique, something that in the twentieth and twenty-first centuries has been lacking on this continent.

*J. K. Weiss and Lys Ann Shore are tapestry artist-weavers based at Ovis Opus Tapestry Studio, Friday Harbor, Washington. We wish to thank Anne Clark for inviting us to review the “Tapestry*

*Soup” show. We thank Anne and several of her Tapis colleagues for hospitality and stimulating conversation about the show and about the present and future of tapestry in North America.*

**Baulines Craft Guild a non-profit organization dedicated to the preservation of California's fine craft legacy since 1972**

**Call For Entries: California Design 2004**

San Francisco, September 11 - October 22, 2004

The thirteenth juried exhibition to be sponsored by the Baulines Craft Guild since stewardship was passed on to the organization by Eudora Moore

Moore, who was largely responsible for eleven California Design shows held in Los Angeles from 1954 to 1976, did a great deal to increase public awareness and understanding of contemporary design and the value of hand made objects. Her catalogs with inventive photography principally by Richard Gross, carried the message to the East Coast and beyond.

The show is designed by Ted Cohen and staged in 9000 square feet of indoor and outdoor space at 600 Townsend Street in San Francisco's South of Market design area. It is open and free to the public daily and on Saturdays when panel discussions and other events are scheduled.

Eligibility: INNOVATIVE indoor and outdoor furniture and functional objects; one-of-a-kind, production prototypes; designed and made by artists working in California, jewelry - (no wearable art)

Juror: Marc D'Estout, Designer  
Jury Fee: \$25 per artist, limit three pieces  
Slide Deadline: postmark May 1, 2004  
Entry Form: Send SASE to:  
California Design  
PO Box 150158  
San Rafael, CA 94915

### **Upcoming Exhibition Opportunity**

The deadline for submissions is April 1, 2004 and the exhibition will take place June 30 - August 21, 2004.

There is no entry fee for Artist Members of Richmond Art Center (Non-member's submission fee is \$40/5 slides). Annual Artist memberships are \$50 and you can upgrade your membership to the Artist level at the time of submission. Memberships must be current through April 1, 2004 to be valid for entry.

You can view and print the full prospectus at:

[http://www.therac.org/images/pdf\\_files/Go\\_West.pdf](http://www.therac.org/images/pdf_files/Go_West.pdf)

Please let me know if you have any questions and we hope you will take advantage of this exciting exhibition opportunity!

Truly,  
Louisa Irick  
Administrative and Volunteer Coordinator  
Richmond Art Center  
2540 Barrett Avenue  
Richmond, CA 94710  
(510) 620-6772  
[www.therichmondartcenter.org](http://www.therichmondartcenter.org)

## ETC. ETC...

### **Welcome to new members:**

Linda Wallace from Canada and Juanita Sagan from Point Richmond, California.

**Kudos** to member Michael F. Rohde who had an image of his work, "Nocturne" published in American Craft, Feb/Mar '04, page 80.

### **Incarnations: A Nancy Jackson Retrospective:**

The Vesterheim catalog is available from Nancy – please contact her directly [nancy.jackson@prodigy.net](mailto:nancy.jackson@prodigy.net) or (707)554-4128.

### **For Sale:**

4 foot Shannock tapestry loom. The asking price is \$2000.00 and includes all the extra equipment necessary. This amounts to a savings of about \$1000.00, if you ordered a new one. I live in Napa and would prefer that you pick it up, but am willing to crate and ship it at the buyer's expense.

Carol Llewellyn  
707-254-7922

### **ATA Biennial:**

Denver, Colorado, USA

The Fifth American Tapestry Biennial (ATB5), sponsored by American Tapestry Alliance, Center for the Visual Arts, Metropolitan State College of Denver, June 3-August 7, 2004. International competition for hand woven tapestry, jurors were Alice Zrebiec, Ph.D., Textile Curator, Denver Art Museum; Tomas Osinski, architect and consultant, Tomas Osinski Design, Inc., Los Angeles; and Professor Wlodek Cygan, Academy of Fine Arts in Gdansk, Poland. Thirty-nine artists were accepted from over two hundred US and international entries; thirteen countries are represented in the exhibit.

<[www.americantapestryalliance.org](http://www.americantapestryalliance.org)>

### **ATB5 Venue:**

American Tapestry Alliance is in need of a venue for the next Biennial. We will have 39 tapestries from 14 countries. Pasadena "Armory" venue was canceled. As time is getting very short I am asking for your help. It would be great to bring the exhibit to California. It would need to be available between September and December 2004.

The show will open in Denver during HGA Convergence and will end in Rochester, in brand new Art Center. What we need is a venue that offers 250' running feet of gallery space, or about 2000 square feet. It need not be a gallery as such but the lighting must be good and the security, cleanliness, accessibility will be important.

Can any of you think of a good place? ATA is a non-profit organization and cannot afford to pay for the gallery space. The venue will receive a lot of publicity and much good will.

If you have any ideas please contact Monique Lehman, ATA Exhibition Chair.  
[lehman@artcenter.edu](mailto:lehman@artcenter.edu)

You can see one incredible tapestry from the show woven by the artist from Latvia  
<http://www.tapestryart.org/news/>

**Textile Museum Exhibit:**

"By Hand in the Electronic Age" opens at The Textile Museum March 27 and will be on view through September 5. The exhibition features the work of 14 contemporary artists using tapestry technique, one of the oldest, most versatile techniques for creating designs and pictures in cloth. Based on the groundbreaking international exhibition "Karpit/Tapestry," which was on view at the Museum of Fine Arts, Budapest in 2001, "By Hand in the Electronic Age" includes the work of 12 Hungarian artists and two North American artists – Marcel Marois and Jon Eric Riis. In work that ranges from social and environmental commentary to photorealism and pure abstraction, each artist shows that tapestry-woven textiles continue to be a vibrant medium of artistic expression. Visit [www.textilemuseum.org](http://www.textilemuseum.org) for other textile related events.

**ATA Forum:**

Outside the Studio: Presenting Tapestry within a Broader Field" July 3rd, 2004 The American Tapestry Alliance will be sponsoring a Critical Forum during Convergence 2004 in Denver. The forum will focus on the presentation and marketing of tapestry, tapestry's role within the broader art world and strategies to propel contemporary tapestry into the twenty first century. Visit the ATA website, [www.americantapestryalliance.org](http://www.americantapestryalliance.org), for more information.

**FYI:**

Two interesting novels with a central theme of tapestry: The Virgin's Knot by Holly Payne and Tracy Chevalier's The Lady and the Unicorn.

## TAPESTRY WEAVERS WEST MEMBERSHIP INFORMATION

*TAPESTRY WEAVERS WEST* is an organization with a goal to act as a support, educational and networking group for tapestry artists. Please contact Co-Presidents, Jan Washington (707 433-7601, [jwloomer@aol.com](mailto:jwloomer@aol.com)) and Janet Moore, (510) 534-3014, [apricotjan@cs.com](mailto:apricotjan@cs.com) or Membership Chair, Nancy Jackson (707) 554-4128, [nancy.Jackson@prodigy.net](mailto:nancy.Jackson@prodigy.net) for further details or membership information.

**2004 Meeting Dates:** January 17, March 20, May 15, September 18, November 20, 2004  
Newsletter deadline is two weeks preceding the meetings. Please submit to Melinda Lowrey, [melinda@vom.com](mailto:melinda@vom.com), (707) 935-3411

### TWW BOARD MEMBERS 2004

Co-President	Jan Washington; <a href="mailto:jwloomer@aol.com">jwloomer@aol.com</a> , (707) 433-7601
Co-President	Janet Moore; <a href="mailto:Apricotjan@cs.com">Apricotjan@cs.com</a> , (510) 534-3014
Vice President	Betty Hilton-Nash; <a href="mailto:nori@mcn.org">nori@mcn.org</a> , (707) 937-5004
Secretary	Sonja Miremont; <a href="mailto:sonjabm1@comcast.net">sonjabm1@comcast.net</a> , (707) 778-8267
Treasurer	Deborah Corsini; <a href="mailto:zcorsini@pacbell.net">zcorsini@pacbell.net</a> , (650) 359-3014
Newsletter	Melinda Lowrey; <a href="mailto:melinda@vom.com">melinda@vom.com</a> , (707) 935-3411
Past-President	Ann Granberg; <a href="mailto:officelite@worldnet.att.net">officelite@worldnet.att.net</a> , (510) 236-1997

### TWW COMMITTEE CHAIRS 2004

Historian	Constance Hunt, <a href="mailto:seehunt1313@aol.com">seehunt1313@aol.com</a> , (415) 282-5170
Membership/Roster	Nancy Jackson; <a href="mailto:nancy.jackson@prodigy.net">nancy.jackson@prodigy.net</a> , (707)554-4128
Portfolio Juror Chair	Tricia Goldberg; <a href="mailto:triciagold@express56.com">triciagold@express56.com</a> , (510) 705-8829
Portfolio Juror	Barbara Heller; <a href="mailto:bheller@telus.net">bheller@telus.net</a> , (604) 224-2060
Portfolio Juror	Merna Strauch; <a href="mailto:mstrauch@mac.com">mstrauch@mac.com</a> , (310) 454-8322
Portfolio Juror Alt	Victoria Stone; <a href="mailto:handsofstone6@aol.com">handsofstone6@aol.com</a> , (707) 431-2932
Portfolio Maintenance	Bobbi Chamberlain; <a href="mailto:webob@thegrid.net">webob@thegrid.net</a> , (707) 857-3522
Show Mailing List	Jan Moore; <a href="mailto:Apricotjan@cs.com">Apricotjan@cs.com</a> , (510) 534-3014
Slide/Video Librarian	Care Standley; <a href="mailto:care@ix.netcom.com">care@ix.netcom.com</a> , (510) 525-8609

## TWW Membership

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Phone \_\_\_\_\_

Email \_\_\_\_\_

I am willing to help in the following areas:

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Please send your dues of \$25 to Deborah Corsini, 620 Loma Vista Terrace,  
Pacifica, CA. 94044. Dues are renewed annually on a calendar year.