



TAPESTRY WEAVERS WEST

MARCH 2009 NEWSLETTER

President's Note

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Hello TWW Members,

February is a very rich month for viewing extraordinary ethnic textiles in the Bay area. First, the San Francisco Arts of Pacific Asia Show, followed a weekend later by the Tribal & Textile Arts Show, and then the Marin Show, *Art of the Americas*, which features American Indian textiles and artifacts. I know more TWW members have discovered the SF shows because we kept meeting up with each other, comparing remarkable finds.

Jon Eric Riis has his dealer's booth at both SF events and always includes some of his recent spectacular tapestry work. He had five or six small Egyptian children's tapestries in fine cotton. Usually woven in wool, these were very special, about 8"x10". One, with flying bees above bushes above fish woven as to be vertical in their pond, was bought by one of my weaving students.

A large linen scaffolded piece by **James Bassler**, with stepped figures derived from Peruvian design, was the only contemporary example I saw of that technique. Pre-Colombian scaffolding was to be found in other collections, as were a few sprang pieces and amazing, resist tie-dyed textiles. These shows are fun and inspiring. They provide museum quality work for us to touch and discuss with their collectors.

**MARK YOUR CALENDARS:
THE NEXT TWW MEETING IS
MARCH 21 • SEE PAGE 4**

**PLEASE RENEW YOUR TWW
MEMBERSHIP • SEE PAGE 13**

The Marin show is less formal than the city events, but just as amazing, with Navajo, Hopi, and North Eastern Indian textiles represented as well as very early baskets, masks, and artifacts. We saw a Saltillo serape in wonderful condition. These large serapes are tapestry woven with hand-spun one-ply wool wefts on fine two-ply wool warps. The one we saw was probably 30 EPI, woven either in the South West or Mexico. So many of the dealers really knew their history.

Only 2 wedge woven rugs were spotted. I am sending to one collector information on current wedge weaving in exchange for pictures from his Navajo collection. He was amazed weavers are still doing it.

Lastly, I arranged to have a tour of the Phoebe Hearst Museum storage site for my Richmond Art Center weavers.

Our guide said there are 4 million (!!) pieces in the collection. We saw Asian Pacific examples on huge drawers from giant lockers.

They want to have groups see it, but we did not have historical or technical information about what we saw. It was gorgeous, rather like being in a royal wardrobe.

I hope I've piqued your interest to see these shows next February. Meanwhile, remember The Contemporary Chinese Fiber Art exhibit at the San Jose Quilt & Textile Museum runs through April 26 (see page 9).

Keep weaving,

Jan Langdon



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TAPESTRY WEAVERS WEST is an organization with a goal to act as a support, educational and networking group for tapestry artists. For further details or membership information, please contact:

President, Jan Langdon
415-663-1492
janlang@copper.net

Membership Chair, Nancy Jackson
707-554-4128
nancy@timshelstudio.com

January 2009 Meeting Notes

MEMBERS PRESENT

Joan McColgan, Care Standley, Deborah Corsini, Tricia Goldberg, Jan Langdon, Alex Friedman, Katie Alcorn, Erica Diazoni, Evelyn Goodman, Marianne Haller, Maj-Britt Moberand, Nancy Jackson, Kay Kent, Mimi Heft.

Guests: Caroline Standley (Care's mom escaping the -1° Boston freeze!) and Janine Bajus (Tricia's student and now new TWW member—see page 12).

Show & Tell

We started off the year with our traditional show & tell at the home of Kay Kent, in the hills above El Cerrito:

Care Standley updated the group on her progress with her sunflower piece, based on a photo she took for a commission that had instead ended up as a painting. Care decided to weave it, anyway, and is enjoying the challenge of weaving such complex areas as the seeds. The best part is she is taking her time, weaving just for herself. Although the image is not what she would have chosen for herself, she says it's great to work in a different color palette that is more limited than her usual bright tones.

Tricia Goldberg showed us the finished postcard weaving she made for the FiberArts Valentines event (see January 2009 issue). The card depicts her calligraphic brush painting of the Japanese character for "sweetheart." She also shared her piece entered into the ATA Connections show, of a scene in Oaxaca, in which she worked with the textures of the amazing, peeling wall paint. Tricia is now working on two new pieces: one, a fishpond with water lilies, the other, a Japanese poem.

Alex Friedman passed around an antique Coptic piece from London, a delightful image of a spring with ducks and other animals, with fringe work typical of many Coptic weavings. The piece is damaged, but this reveals how it was woven. Alex's new gallery has

opened in Sausalito: called Gallery 111, the pieces auctioned at the opening were 111 sq. in. or less, with bids starting at \$111.00. Currently the gallery is open by appointment only, but eventually will have regular business hours. The gallery is run by an association of painters, sculptors, weavers, and textile artists (including two of Nancy's students). To visit, please contact Alex. Although the space is small, Alex suggests it could be a possible venue for a TWW show.

Katie Alcorn showed us her beautiful weavings in wool and silk on cotton, inspired by Japanese artists. For one, she did her own dyeing; another was a beautiful wedge weave that flows like water.

Help Us Develop the TWW Website

The board is considering developing a TWW website, consisting of a main page plus member gallery pages. If you are interested in designing the site, becoming the site Webmaster, or if you can refer us to people who do this kind of work, please contact **Alex Friedman** at AQSfriedman@gmail.com or 415-310-2460.

Janine Bajus, Tricia's student, proudly announced, "I've successfully woven a triangle!"

Evelyn Goodman no longer weaves due to carpal tunnel, but she still designs tapestries, and can do small needlework: she shared her exquisite projects submitted for acceptance into the Embroiderers' Guild, through which she is working toward her Master Craftsman certification so she can teach. The pieces use different types of stitching techniques and depict Japanese motifs of ribbons, patterns, scenery; for the piece titled "Waiting for Pinkerton," she researched period clothing and incorporated visual techniques actually used in woodblock

printmaking. Clearly, Evelyn achieved the Guild's very precise, high standards. Evelyn noted that it was her autumn visit to the tapestry region of southern France that really inspired her to finish her pieces to present herself as Master Craftsman.

Marianne Haller brought in her "Gun Control" piece (see January 2009 issue). Every day we read or hear about young kids dying, and Marianne decided she finally had to do something to get it out of her system. The base geometry of the image is a subtly abstract, backwards map of the U.S., showing how backwards our society has become; one of her children modeled for her. Marianne is wondering what to do next—perhaps a piece on the Minimum Wage, as she asks, why do so many have to live like rats in this country? Evelyn advised that these works of profound compassion be balanced, also, by positive subjects. Mimi liked how this ancient medium was being used to express very modern, topical issues.

Maj-Britt Moberand showed us a bound weave wall piece: woven on a traditional 4-harness loom, it is a covered warp; the weft threaded as twill, all the way across, with ends stitched along the warp to hide them. The front and back are very different, and although it is less finished, the back is still just as beautiful. Titled "Midsummer Night's Dream," Maj-Britt has entered this Nordic-inspired design into the Nordic Moods art show (see page 8).

Kay Kent showed us a small piece of a rose bloom that she started as a photo, made into a painting, and has now created a tapestry. Kay wanted to see if she could design and weave in a more relaxed fashion, and is now weaving a companion piece depicting nasturtiums.

Deborah Corsini has been very busy at the San Jose Museum of Quilts & Textiles, and highly recommends the current exhibit there, Changing

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Landscapes: Contemporary Chinese Fiber Art, which is a unique and special opportunity to view these works (details on page 9). Deborah now has 24 students in her tapestry class at CCSF, and says they are doing great work. On top of all this, Deborah did find the time to weave pieces for the Florida Convergence conference: she showed us "Riptide," a vibrant wedge weave; also a few plastic weavings made out of yellow *SF Chronicle* bags, for which Joyce Hulbert created mountings that gave them a very finished feel.

Joan McColgan is still working on her "Twins" piece, and reports that she is back to weaving five hours a day! Her challenge now is getting the very geometric borders to align and match.

Jan Langdon has just finished the first in a series of corduroy weavings. The piece is very 3D; she achieved the corduroy texture by skipping warps in regular intervals and then snipping the weft. Jan also brought in two older, small pieces, a calligraphic design titled "Surfer," and "Bellwether," a near-abstract text piece finished with a ball fringe warp.

Evelyn Goodman also recounted her trip to Ceres, France, where she visited the Aubusson tapestry museum and workshop. She reports that the school, as marvelous as it is, is in dire need of weavers to train and work in the workshop. Evelyn and her sister, who lives there, can put you in touch with the right people if you are interested this unique opportunity for a long-term stay in France (details on page 8). Evelyn also shared a book about the great 20th century weaver, the Benedictine monk Dom Robert (*La Clef des Champs: Dom Robert*, publisher: Éditions de l'Abbaye d'En Calcat / Éditions Privat, 2008, ISBN 2-7089-9175-2). She is trying to build interest about Dom Robert here in the States, and hopes to organize a show with the help of another monk she knows who was Dom Robert's caretaker.

Announcements

Deborah said the next show at San Jose Museum of Quilts & Textiles is the ATA Small Format exhibit, that it needs funding, and motioned that TWW make a \$500 donation to support this rare venue for textile arts, especially in light of the bad economy, which has decreased the museum's funding. **Nancy** also urged us to become members of SJMQT, even those who can't get there often. And those who can, indeed, should go, because the visitor tally is very important for the museum's fund raising. **Kay** said she would like to join anybody going down to visit, and **Christine Laffer** is going to offer another refresher tapestry class.

Evelyn announced this year's Conference of Northern California Handweavers (CNCH) is local, with venues in San Jose, San Francisco, Marin, and Sonoma. She highly recommends folks enroll in Yael and Jean Pierre's workshop (details on page 11).

Jan asked for volunteers to update the TWW Bylaws, which were last revised in 2002. Evelyn and Alex offered their help.

Jan also brought in a rainbow of beautiful, hand-dyed yarns for sale. Deborah took the leftover skeins to sell to her students.

Volunteer: TWW Needs a Program Chairperson

This very important position is currently open, and needs to be filled. If you have enjoyed our past guest speakers and have ideas for upcoming meetings and functions, please volunteer! The position could also be shared with another TWW member, to widen our programming opportunities.

If you would like to volunteer, please contact TWW president **Jan Langdon** at janlang@copper.net or 415-663-1492.

Board Members' Meeting Minutes

AGENDA

- Treasurer's report
- 2009 membership dues
- TWW presentation book and CD
- TWW website
- Paying TWW positions/tasks
- Filling TWW board positions

TREASURER'S REPORT

Jan shared Carol Kazanjian's treasurer's report, noting that we have a good amount of money now in our coffers. For details please call Carol at 408-984-4837.

Regarding TWW donating \$500 to San Jose Museum of Quilts & Textiles for the ATA Small Format exhibit, Jan seconded Deborah's motion, and all present voted in favor.

2009 MEMBERSHIP DUES

Deadline was today (January 17); Jan will contact people to remind them and note that their membership will be discontinued if left unpaid.

TWW PRESENTATION BOOK AND CD

This is to present to the Richmond Art Center (TRAC) as a hopeful venue for our Silver Anniversary! This presentation, which contains 40 images by seven TWW members, is just the first step—if the show is accepted, all members can then submit works for the show. We should also start thinking about our 2010 exhibit.

Jan was to meet with the TRAC reps January 20; said they've had some personnel changes, but that she had already met the new people.

TWW WEBSITE

Alex asked if we could get one—a main page plus member gallery pages. Deborah said for a non-profit it would probably cost around \$500 for a simple design and \$50-100 for an ISP to host the site; we would also need

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to pay a Webmaster to maintain the site Deborah emphasized that we *do* have the funds to pay for all this. Mimi is tempted to get involved, but would like more info before committing. Alex volunteered to be the contact person for this project (see page 2).

PAYING TWW POSITIONS/TASKS

Deborah suggested we consider the possibility of paying Mimi for her work on the newsletter, and paying others for other involved work.

FILLING TWW BOARD POSITIONS

Vice President Alex has announced that she will step up to be V.P. on the condition that it doesn't automatically evolve into becoming President (which it commonly does).

Secretary Mimi has volunteered for this position, since she already performs most of these functions.

Program Chairperson This very important position is currently open. Jan has requested a call for volunteers (see page 3).



2009 TWW Meetings Schedule

March 21 at Sonja Miremont's home; Sonja will present the program on "Mounting Small Tapestries"

May 16 at the studio of Alex Friedman; program TBD

September 19 at the studio of Yael Lurie and Jean Pierre Larochette; program TBD

March 2009 Meeting Date & Program

Show & Tell in Petaluma

The next meeting of Tapestry Weavers West will take place **March 21 at Sonja Miremont's** home in Petaluma:

- 10:30** Coffee and tea
- 11:00** Group show & tell
- 12:15** Potluck lunch—please bring something to share
- 1:15** Business meeting

DESCRIPTION

The March meeting at our house will be about the mounting of small tapes-tries. I have done custom framing,

specializing in the conservation of artwork and textiles, for over 20 years. I shall present various ways of mounting small tapestries and show several examples. Bring any small tapestries, mounted or not, for discussion and suggestions. I look forward to seeing you on March 21! — **Sonja Miremont**

DIRECTIONS TO SONJA'S HOME

156 Shelina Vista Lane
Petaluma, CA 94952
707-778-8267
sonjabm1@comcast.net

FROM SOUTH/SAN FRANCISCO

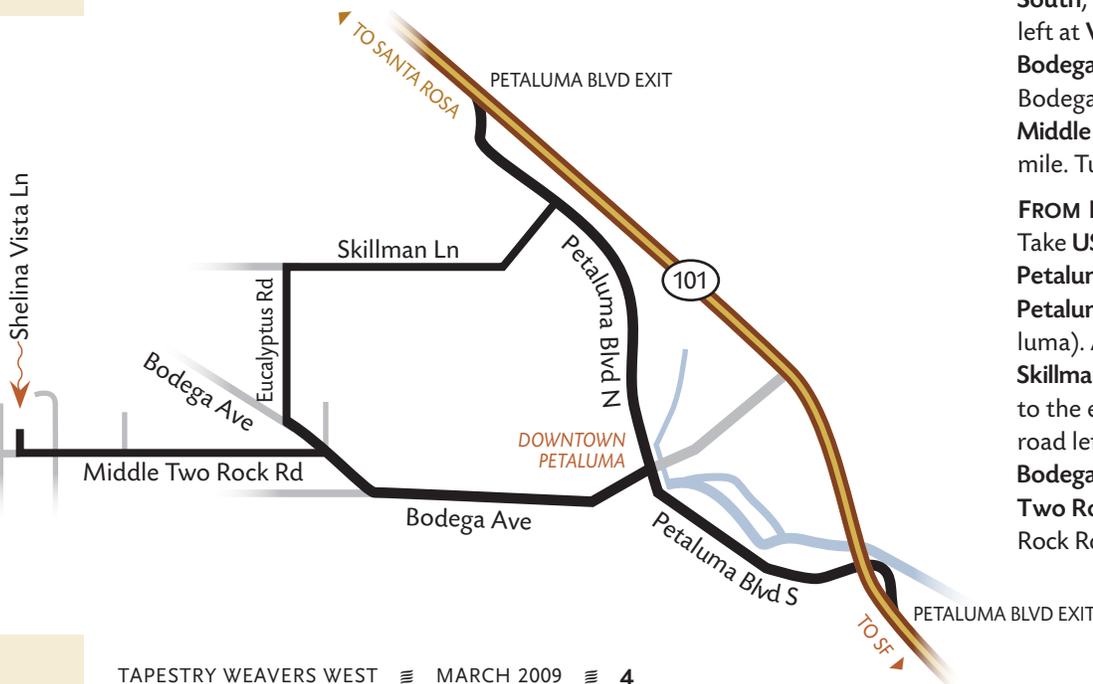
Take **US-101 North** across the GG Bridge to Petaluma. Exit **Petaluma Blvd**, which becomes **Petaluma Blvd South**, into downtown Petaluma. Turn left at **Washington St**, which becomes **Bodega Ave**; continue eastward on Bodega Ave. about 2 miles. Turn left at **Middle Two Rock Rd** and go about 1 mile. Turn right at **Shelina Vista Lane**.

FROM EAST BAY/BERKELEY

Take **I-580 West**, crossing the Richmond-San Rafael Bridge. Take the exit onto **US-101 North** to Petaluma. Exit **Petaluma Blvd**, which becomes **Petaluma Blvd South**, into downtown Petaluma. Turn left at **Washington St**, which becomes **Bodega Ave**; continue eastward on Bodega Ave. about 2 miles. Turn left at **Middle Two Rock Rd** and go about 1 mile. Turn right at **Shelina Vista Lane**.

FROM NORTH/SANTA ROSA

Take **US-101 South** to Petaluma. Exit at **Petaluma Blvd** and turn right onto **Petaluma Blvd North** (signs for Petaluma). After about 1 mile, turn right at **Skillman Lane**, continuing eastward to the end, about 2.5 miles. Follow road left onto **Eucalyptus Rd** crossing **Bodega Ave** and continue to **Middle Two Rock Rd**. Turn left at Middle Two Rock Rd. Turn left at **Shelina Vista Lane**.



Features

Jean Pierre Larochette and Yael Lurie Publish Their Book, *Water Songs Tapestries*

COMMENTARY BY LAURA E. PÉREZ

Only song can respond to the call that are the nine tapestries that together form the “Water Songs” of my friends, the artists **Jean Pierre Larochette** and **Yael Lurie**. The heart recognizes its own mute, but pulsating language, in the visions, dilated in meditation, of the natural world.

“Water Songs” is a book in the way that our ancestors taught that nature was a sacred writ. For some, it will appear an epic of the esoteric, of that which lies beneath the surface, captured in details which are, perforce, symbols of the archetypal story of being and becoming, of the identity of the individualized and the all-encompassing whole. And, it is a song of joy, of awe, of praise and celebration, of the human soul in sweet embrace with the spirit of all creation.

A Well of Living Waters From the divinely vibrating nothingness, starbursts of energy. Here, sky, there nighttime reflection upon the sea. Water drops collecting as fountain, matter blooming into garden. All script in the Book of Life.



The River in One The palette grows: lavender, magenta, pink reds, and orange browns. Across the moonlit mist a rainbow braids the lion maned waves.

Seminal From deepest blue to a wash so light, the pattern beneath, within, fades from view. Yet, at that moment, like a fist piercing paper: a stand of roses. The fire and water of six-pointed stars now, here, green leaves. Bud to bloom, again and again. Time bound if patterned.



Water Songs Tapestries: Notes on Designing, Weaving and Collaborative Work

Commentary by Laura Pérez, UC Berkeley associate professor, Ethnic Studies

50 pages, with 11 color images and 9 black-and-white illustrations

US \$30 (includes postage)

To order your copy of *Water Songs Tapestries* please send your check to:

Jean-Pierre Larochette
2216 Grant Street
Berkeley, CA 94703

Returning A churning ocean, sun sets upon the foam. In brief space, the eventide shall sweep away a shallow barricade. A snake, entwined upon a bamboo stake, invites a change of skin.

Quietude Creation thickened amidst the densely gathered wet. A toad crisscrosses the forest floor, its croaking, a lover’s canticle. Greens and blues and lavenders in steady, joyful presence.

Seven Generations The weaving yields, weft pulled apart that we might peer at traces of each other in the now, before, and after. All ancestors, all progeny, we are bound one to the other as to ourselves by threads of soil and of silver.



Waterfall The weaver unleashes, in horizontal strokes, meandering torrents of shape and color. The glimmering rush rounds in time the massive rocks and greens gone brown, ground blue waters.

Yosemite Golden rain falls in gentle, steady murmur upon primordial walls. All is movement and alive. Rain’s become the tongue of stones and chant is heard that has no words.

Watershed Browns are quickened in lifeblood and woven is the ebb and flow. The loom is singing the One Song. All is One, then not, then is again.

NOTE ON PROCESS AND MATERIALS

The tapestries comprising this series are hand woven in the traditional Aubusson technique, on low-warp looms, from life-size designs. The cotton warp was set at 12 warps per inch. The weft yarns are wool, silk, mercerized cotton, linen, synthetic and metallic gold, and metallic silver.



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Designer Yael Lurie and Tapestry Weaver Jean Pierre Larochette have collaborated on work for over four decades and across three continents. Based in Berkeley, California since 1972, they exhibit and hold workshops internationally.

Yael Lurie was born in Kibbutz Givath-Brenner, Israel, the daughter of Jacob Lurie, a painter and teacher. After apprenticing with her father she studied with Jacob Wexler and at Leshem Mosaic Workshop. Jean Pierre Larochette was born in Buenos Aires, Argentina, the son of Armand Larochette, a third generation French

Aubusson tapestry weaver. Jean Pierre apprenticed at his father's workshop and in 1963-64 studied and worked under the direction of internationally known French tapestry artist Jean Lurçat. He was co-founder and director of the San Francisco Tapestry Workshop and teacher at the San Francisco State University textile program in the 1970s and '80s.

They have completed numerous commissions for temples and have works in public and private collections throughout the United States, Mexico, Brazil, and Argentina.

Laura E. Pérez writes about the arts. She is an associate professor in the Department of Ethnic Studies at the University of California, Berkeley, and the author of *Chicana Art: The Politics of Spiritual and Aesthetic Altarities* (Duke University Press, 2007).

This article is reprinted with the permission of Jean Pierre Larochette.



Feature

Retreat in El Tuito

Essay and Photos by Jackie Wollenberg

For the last seven years **Jean Pierre Larochette and Yael Lurie** have been inviting a small group of tapestry weavers to their winter home and studio, located in the small town of El Tuito, Mexico. The original expectation was that different weavers would probably travel down to experience

the Larochette studio each year, but that is not exactly what happened. As a second, shorter session was added in response to popular demand, the longer, 13 day retreat eventually grew into repeat visits by a nearly consistent group of the same seven people. For the last five years, this group has brought small format pieces from home to exhibit, first in El Tuito and later in Puerto Vallarta. Our 2009 venue for the show was a "Marine

Museum" situated on the *malacon* with a magnificent view of the Bay of Banderas.

Each year the group wandered through local El Tuito streets and gardens in search of design themes for tapestry samples. Last year Jean Pierre and Yael suggested focusing on images of corn—dry, in and out of husks. The corn was an instant hit with the group. So many interesting textures, colors, lines and shadows revealed themselves. In his usual poetic manner, Jean Pierre discussed visual and philosophical tangents that might be followed while pursuing our shapes and images. We learned that, at the time we were zeroing in on corn, a million people were chanting in Mexico City to protest the tragic and unfair demise of corn in their country. "*Sin maiz, no hay pais,*" the words coined by a Mexican writer and activist, registered with us and touched our hearts.

While on our yearly excursions to coastal beaches, we photographed our group in a verdant cornfield. Papayas were planted in the young shade of corn plants—good Mexican agriculture. We studied our photographs to

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▲ Jackie Wollenberg, *Corn Oblique*



▲ Sonja Miremont, *Queen Maiz*



▲ Victoria Stone, *Snake*



▲ Jean Pierre Larochette, *Retablo*

Feature: Retreat in El Tuito, continued

find our favorite distant and close-up approaches to the subject. We informally began to call ourselves the “Corn Maidens” and decided that we would all weave small format images featuring corn for this year’s exhibit in Puerto Vallarta. I don’t think there was a dry eye in the studio as the small tapestries took their places on the studio wall for a first look at what we had done. Words cannot describe how happy we were to see the year’s combined work done by this group of weavers who had grown so close despite living some distance from one another. Several weavers from the second session, coming from Arizona and Texas, also exhibited with us, as did Jean Pierre and his daughter, Yadin.

The exhibit was enthusiastically received by the crowds. Friends came down from El Tuito as did people from Vallarta. Artists, textile enthusiasts, and visiting tourists from far-off places gave rave reviews of the show. It seems that corn is a subject that easily wins both hearts and minds.

Four of the weavers in the show are members of TWW and three are weavers from Canada who maintain a close relationship with us. One of the Canadians who was supposed to

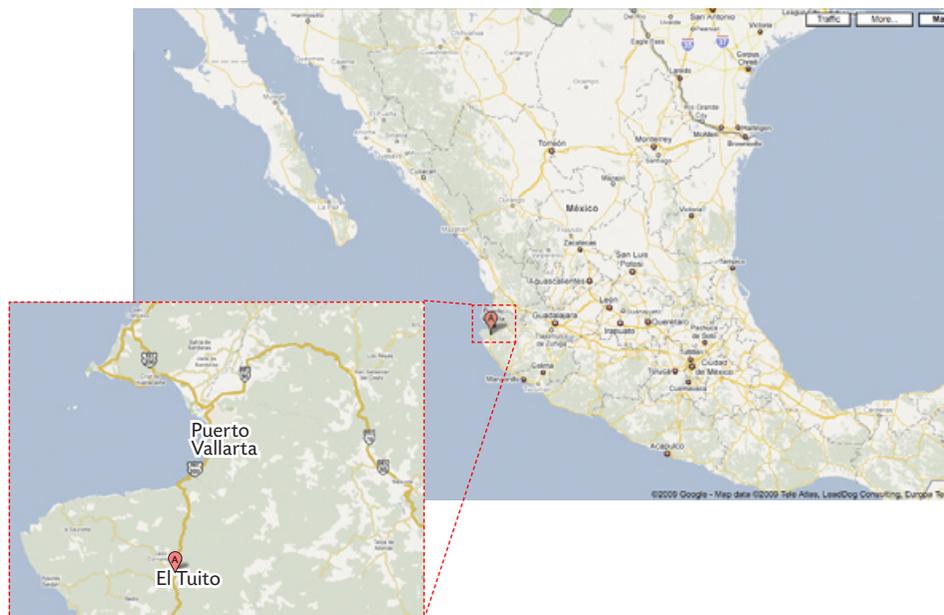
exhibit with us unfortunately broke her wrist just before leaving for the workshop and was unable to make the trip or deliver her tapestries. This was Ann Dumper who is also a TWW member. Our warmest sympathies go out to her.

In March, the images from this year’s exhibit will be placed on the Pacific Textile Arts web site (www.pacifictextilearts.org). If possible we will include photographs of Ann Dumper’s pieces, which never made it. But we all know

that Ann is a “Corn Maiden” through and through.

A new north coast weaver, Nancy Trissel, from Gualala, joined us at the last minute for both workshops and I’m sure TWW will find her an active participant in its future activities.

We will keep you informed of the latest weaving and exhibiting of the “Corn Maidens” and their auxiliary members.



Features

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France Needs Weavers!

At the January meeting, **Evelyn Goodman** recounted her trip to Creuse, in the heart of France and the Aubusson tapestry region, where she visited the tapestry museum and toured the workshop. The artists weave new pieces as well as restore old works, and teach classes in weaving, yarn making, and dyeing.

However, the school is in dire need of new weavers: the weaving population is aging, and there now remain only three teachers—not enough to keep all classes open. Evelyn says the workshops are marvelous, but there’s nobody to use them.

The remaining weavers really do want to teach, and urge those interested to go to Creuse to for training, and then work at Aubusson.

For more information, please phone **Evelyn at 510-528-0917**. If you decide you would like to visit the school, Evelyn will put you in touch with her sister, who will connect you to the right person.

Evelyn’s sister, herself a printmaker, lives in Creuse and rents out her house four months of the year. The comfy house has beautiful views, is “computer-friendly,” and has good amenities. Creuse is full of possibilities—it is close to the city of Tours, and, being in the region where Cézanne and many other French Impressionists lived, Creuse has many artists’ communities and lots of active workshops. The town is laid back, and people seem to have more time to be able to do their own work. Become *Creusois* (or *Creusoise*) today!



◀ Blason ville Aubusson (Coat of arms of Aubusson)



◀ Blason département Creuse (Coat of arms of the Creuse department)

Exhibits

.....

Nordic Moods

• **THROUGH MARCH 15, 2009**

Maj-Britt Mobrand has a piece in this exhibition of paintings, prints, photography, textiles, and ceramics.

Norwegian Seamen’s Church
2454 Hyde St., San Francisco, CA
www.sjomannskirken.no/sanfrancisco
415-775-6566

Tues–Fri 11am–5pm, Sat–Sun
10am–4pm



Michael F. Rohdes has works in these three shows:

Progress and Ideals: 21st Century Arts & Crafts

• **THROUGH MARCH 29, 2009**

An invitational group exhibition of works in glass, textile, metal, wood and ceramic.

Includes three of Michael F. Rohdes rugs: *Partita*, *Botanical Maze*, and *Pastorale*

Muckenthaler Cultural Center
1201 West Malvern Avenue
Fullerton, CA
www.TheMuck.org
866-411-1212

Designing Weavers

• **THROUGH APRIL 4, 2009**

Established in 1975, Designing Weavers is a nationally recognized juried fiber guild known for the diverse range of work produced by its members and is based in Los Angeles, California. Riverside Art Museum will display 25 woven pieces from its professional artist members.

Includes two of Michael F. Rohde’s tapestries: *No Terra Incognita* and *Transition*

Riverside Art Museum
3425 Mission Inn Ave.
Riverside CA 92501
www.riversideartmuseum.org
951 684-7111

Web and Flow: National Juried Basket Exhibition

• **THROUGH APRIL 18, 2009**

Jurors: Jan Peters of Del Mano Gallery and Bruce Hoffman of Snyderman Works. Co-sponsored by National Basketry Organization.

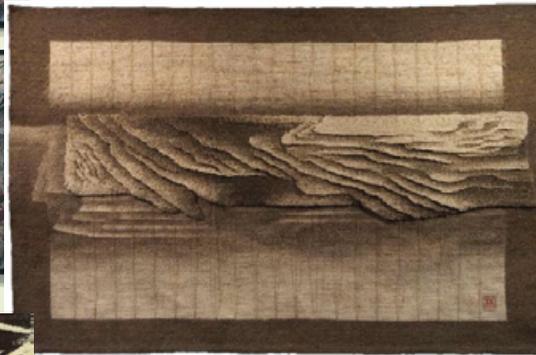
Includes one of Michael F. Rohde’s House Vessels: *Funky Festive House*

Textile Center
3000 University Ave SE
Minneapolis, MN
www.textilecentermn.org
612-436-0464

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- ◀ Wen Lihua, *Dance of Rainbow Light*, wool, embroidery
- ▶ Xu Wanru, *Birds*, 71" x 34", wool tapestry
- ▼ Lin Lecheng, *Memory of Childhood*, 46" x 70", tapestry and pile weave



▲ Li Dapeng, *The Thinker 3*, 40" x 40", wool tapestry



▲ Ni Yuenhong, *Floating House*, Gobelin tapestry
 ▼ Liu Hui and Wang Jian, *Past Like Mist*, 59" x 35", wool tapestry

PHOTOS: TRICIA GOLDBERG AND SHARI KATZ

Exhibits, continued

**Changing Landscapes:
 Contemporary
 Chinese Fiber Art**

• THROUGH APRIL 26

I had the pleasure of attending the very well-attended and exciting opening of the exhibition *Changing Landscapes: Contemporary Chinese Fiber Art*, beginning with a wonderful tour presided over by curator **Deborah Corsini**. The exhibition, at the San Jose Museum of Quilts and Textiles through April 26, is presented with Tsinghua University, Beijing. The 45 artworks are from work exhibited

in the Beijing Biennials beginning in 2000. The Beijing exhibitions began after the International Tapestry Biennale exhibitions in Lausanne, Switzerland (1962-1992) were no longer held. Twenty-five of the artists came from China, which was exciting for them and for those of us in attendance. Student volunteer translators were there so we could ask the artists about their work. Also, there is an excellent catalog, and I was lucky enough to have my not-at-all-shy friend, Shari Katz, visiting from Portland, who photographed the reception and asked many of the artists to sign their page in my catalog. It

is a wonderful remembrance from that inspiring afternoon.

I really didn't have expectations, except in the vaguest sense, that the work would be very fine, with possibly more traditional imagery. A lot of the work is bold and contemporary with artists exploring new themes for their country, and many of the pieces were very personal. Many of the artists are also exploring non-traditional materials. I was happy that about half the artists are women, and many are young.

Tricia Goldberg

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Textiles and Wall Paintings from India

• APRIL 2–MAY 24, 2009
OPENING APRIL 5, 2009

Petaluma Arts Center
230 Lakeville Street
Petaluma, CA 94952
707-762-5600
Thurs–Mon, Noon–4pm
(closed Tues and Wed)

This exhibit features mainly embroidery textiles and wall paintings from India collected by clients of mine. I have done conversation framing and installations on most of their art collection, and it is a gorgeous collection! I hope you can see it.

Sonja Miremont

San Jose Museum of Quilts & Textiles

CONNECTIONS: SMALL TAPESTRY INTERNATIONAL

• PREMIERING MAY 5, 2009

Sponsored by the American Tapestry Alliance, with a donation from TWW, *Connections: Small Tapestry International* features a stunning range of 48 small format tapestries.

Connections was juried by Jane Sauer of Jane Sauer Gallery in Santa Fe, NM. The intimate scale—100 square inches—creates a provocative challenge for the artist weavers. All the elements of design, material choice, color, set, and concept become sharply honed and finely tuned in this format.

According to Deborah Corsini, tapestry weaving, with its long history, is well represented here in all of its rich diversity, its meticulous craftsmanship and its inspired vocabulary of idea. "A wide range of ideas and styles—from the traditional to experimental, from the realistic to abstract—are showcased and the technique is thriving in the talented hands of these artists. Although small in scale the exhibited works express a powerful and imaginative creative voice."

Several programs are planned in conjunction with the exhibitions:

COLLECTORS, COLLABORATIONS & COMMISSIONS

• MAY 10, 2009; 1PM

A conversation with John M. Walsh III, Penny McMorris, and artists Judith Content and Joan Schulze.

CONNECTIONS ARTISTS TALK

• MAY 10, 2009; 3PM

A conversation with a number of the *Connections* exhibiting artists.

TOOLKIT OF TAPESTRY TECHNIQUES

• MAY 11–13, 2009;
9AM–5PM EACH DAY

Workshop taught by Christine Laffer.

THE RISING TIDE—CLIMATE CHANGE AND SAN FRANCISCO BAY WETLANDS RAISING ENVIRONMENTAL AWARENESS FOR WATER THROUGH TEXTILE ART

• MAY 17, 2009; 2–4PM

Lectures by Adam Parris and Linda Gass.

For details on these and other events, visit http://sjquiltmuseum.org/calendar_may.html

•

Congratulations to the following TWW members who will be exhibiting in Small Format at the SJMQT!!!

Tricia Goldberg, Marianne Haller, Barbara Heller

≡



◀ *Binary Codes: Shawl*, Barbara Heller, 9" x 7", wool, rayon, silk, metallics, linen warp

▼ *Bottle of Red*, Sarah Swett, 9" x 9", wool warp and weft, natural dyes



◀ Jean Pierre Larochette, *Retablo of the Farmer*, 12.5" x 7.75", wool, silk, cotton, metallic gold on cotton



Conferences & Workshops



PHOTOS: NANCY JACKSON

Tapestry Demonstration and Installation in Vallejo, CA

VALLEJO RESIDENTS LEARN ABOUT TAPESTRY IN JOHN F. KENNEDY LIBRARY DEMONSTRATIONS & DISPLAYS

• SATURDAY, MARCH 14, NOON–3PM

Joan McColgan and Nancy Jackson will demonstrate tapestry weaving for the public on Saturday, March 14, from noon to 3pm in the main reading room at the John F. Kennedy Library, 505 Santa Clara Street, Vallejo, CA 94590, (866) 572-7587. Curious library visitors, both adults and children, will be encouraged to ask questions and to sit at the loom and try weaving. To augment the demonstration and encourage interest over a longer period of time, Joan and Nancy installed two displays in the main reading room of the library. These will remain for 6–8 weeks.

Important Dates

REGISTER NOW;

CONFERENCE APRIL 24–27

CNCH Conference in Sonoma, CA 11

NOW THROUGH MARCH 15

Nordic Moods exhibit, San Francisco, CA . . . 8

NOW THROUGH MARCH 29

Progress and Ideals: 21st Century Arts & Crafts, Fullerton, CA 8

NOW THROUGH APRIL 4

Designing Weavers, Riverside, CA 8

APRIL 24–27

CNCH Conference, Sonoma, CA 11

NOW THROUGH APRIL 26

Changing Landscapes: Contemporary Chinese Fiber Art, San Jose, CA 9

APRIL 2–MAY 24,

OPENING RECEPTION APRIL 5
Textiles and Wall Paintings from India, Petaluma, CA 10

PREMIERING MAY 5,

WORKSHOPS MAY 10–17
Connections: Small Tapestry International, San Jose, CA 10

REGISTRATION DEADLINE JUNE 15

CONFERENCE JULY 21–24
15th European Textile Network Conference, Austria 12



Tapestry Workshop with Jean-Pierre Larochette and Yael Lurie

• APRIL 24–27, 2009, AT THE CNCH CONFERENCE IN SONOMA, CA

• REGISTER NOW:
CLASSES ARE FILLING UP FAST

The 2009 Conference of Northern California Handweavers (CNCH) includes a workshop with **Jean-Pierre Larochette** and **Yael Lurie**. We want to ensure that this wonderful opportunity is conveyed to the tapestry community. It is a 2½ day workshop to be held April 24–27, 2009 in Sonoma, CA.

Conference details can be found at www.cnch.org.

SHARED EXPERIENCES: CONVERSATIONS ON AND OFF THE LOOM

Join us for in-depth tapestry discussions, sharing your ideas, concerns, and views. Bring your warp-ready loom and a sample of your work that illustrates your most demanding questions, be it about warping, image developing and weaving techniques, finishing processes, tools, styles or any other issue you would like to explore. Together we will discuss and select the most challenging questions for problem solving for hands-on exercises for the group.

EXPERIENCE Weavers with tapestry experience. Students will bring a tapestry in progress and/or a warped tapestry loom.

MATERIALS FEE None

more ▷

The 15th European Textile Network Conference

• JULY 21–24, 2009
IN HASLACH, UPPER AUSTRIA

• REGISTRATION DEADLINE: JUNE 15

Registration is now open for the 15th ETN Conference in Haslach, Austria, to the theme of “Cultural Revival of Old Textile Centers – New Educational Challenges.” The conference takes place in a former weaving mill in a small town situated about 40 km Northwest of Linz in a very beautiful landscape. The strong focus on Jacquard is due to the Jacquard looms in the new Textile Centre in Haslach! There are several speakers specialized on Jacquard e.g. Louise Lemieux Bérubé, Bethanne Knudson & Pauline Verbeek from the Oriole Jacquard Mill in Hendersonville/USA, Eva Basile from Lisio in Florence. There is a nice visit to Vienna before the conference and a trip to the Czech Republic afterwards. Just come and join us!

For more information, please see ETN’s website for the up-to-date Conference program: www.ETN-net.org/etn/211e.htm, or contact ETN-Secretariat **Beatrijs Sterk** at: etn@etn-net.org



Member Profile

Janine Bajus

I’d like to further introduce a new member of TWW, **Janine Bajus**. If you attended our last meeting you got to meet her. I had the pleasure of being her teacher this winter. Janine is from Seattle, but lives in Berkeley now. She arrived at my studio with the wish to learn to weave tapestries, a wish she’s had for 30 years! She’s very knowledgeable about tapestry weavers and techniques. It was a treat to work with such a dedicated, careful, and enthusiastic student. Janine is an expert knitter and spinner and teaches knitting as well.

To learn more about her:
<http://feralknitter.typepad.com/>

Welcome!

Tricia Goldberg



PHOTO: TRICIA GOLDBERG

Glimåkra Weaving Studio

Maj-Britt Mobernd

INSTRUCTION • LOOMS FOR SALE

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Phone (510) 549-0326

I have available for sale cotton rug warp in assorted sizes.

I will give TWW members a 10% discount,
but need to charge sales tax unless you have a resale number.

I am a dealer for Unicorn Books & Crafts,
so I can get anything they carry.

TWW Board Members

ELECTED POSITIONS FROM 2008 (2009 RESULTS ARE TBD):

President Jan Langdon,
janlang@copper.net.

Vice President Alex Friedman,
aqsfriedman@gmail.com

Programming Chair position vacant

Treasurer Carol Kazanjian,
408-984-4837

Secretary Mimi Heft,
mimi.heft@gmail.com

VOLUNTEER POSITIONS:

Membership Roster & Chair Nancy
Jackson, nancy@timshelstudio.com

Newsletter Editor Mimi Heft,
mimi.heft@gmail.com

TWW Historians Sonja Miremont,
sonjabm1@comcast.net; Marcia Ellis,
mellis@sonic.net

Portfolio Maintenance Alex Friedman,
aqsfriedman@gmail.com

Portfolio Committee
Barbara Heller, chair for 2009
bheller@telus.net;
Maj-Britt Moberand, chair in 2010
mmoberand@yahoo.com

Exhibition Mailing List Coordinator
Jan Moore, apricotjan2007@cs.com

Slide/Video Librarian Care Standley,
care@ix.netcom.com

TWW Membership Dues

If you wish to join TWW or renew
your membership, please send a check
for \$25 made out to "TWW" to :

Carol Kazanjian, TWW Treasurer
160 Kit Carson Court
Santa Clara, CA 95050
408-984-4837

**Membership dues for 2009 are now
past due.** Please note that dues left
unpaid will result in discontinued
membership. Kindly remit your check
now to avoid having your membership
discontinued.

TWW Roster

MEMBERS WITH EMAIL All TWW
members with email will receive
roster updates whenever there are job
changes, contact info changes, or addi-
tions of new members.

MEMBERS WITHOUT EMAIL Members
without email will receive their news-
letter by mail. A snail-mail roster will
be sent at renewal time if the member
has not renewed, so that they can see
what their status is according to TWW
records, and another roster will be
sent in May or June when the mem-
bership has solidified for the year.

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

Nancy Jackson

TWW Membership & Roster
nancy@timshelstudio.com

TWW Newsletter

Our newsletter is published four times
a year, before each meeting. Our next
edition will be published at the end of
April.

**SUBMISSIONS DEADLINES FOR THE
APRIL EDITION:** April 15 for digital-
format articles and ads; April 10 for
non-digital articles and ads.

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, sup-
plies, and services. This free service is
available only to TWW members.

Please send submissions to **Mimi Heft**
at mimi.heft@gmail.com. The news-
letter is sent via email. **For members
without email**, please send 4 SASE to
Mimi at:

Mimi Heft, TWW Newsletter Editor
1001-B Guerrero St.
San Francisco, CA 94110
415-623-4563
mimi.heft@gmail.com

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

