

TAPESTRY WEAVERS WEST

SEPTEMBER 2009 NEWSLETTER

President's Message

Hello All,

This week has been an exercise in weaving contrasts. As some of you know I teach traditional weaving on 4 to 16 shaft looms at the Richmond Art Center. As a summer workshop offered in the Richmond summer schedule, I set up a "Day in Pt. Reyes Station" touring two weaving studios followed by visits to three retail shops that feature handwovens; the two studios being mine and Susan Hayes'. The idea was to show the contrast between our approaches to weaving, and I think it was successful.

I consider myself a "generalist" in that I've always enjoyed the variety of possibilities weaving presents, from toweling to tapestries. Both Susan and I have lived and worked in Pt. Reyes Station for decades. *Susan Hayes Handwovens* is a lively shop featuring her cloth-into-clothing. Her work studio was a look at variations on a theme [wearable cloth from 4 shaft weaves] developed and refined over time. Her garments sell nationally, so her weaving is directly connected to the business world. The tour group of 10 got a broad exposure of textiles in my West Marin village.

Developing plans for our 25th Silver Anniversary are outlined on pages 7-8 of this Newsletter. Sonja has been diligent in working out plans with the Petaluma Arts Council, and I am finalizing a date with the Richmond Art Center for a second smaller exhibit next year.

Remember in February the San Francisco Asian and Tribal Art Shows arrive, and the Marin Civic Center American Indian event.

Keep weaving...

Jan Langdon
TWW President



Editor's Note

How many of you weavers use a computer to help plan and plot out your pieces—perhaps you store and work on photos, develop cartoons, calculate how much yarn to use, keep a log of your work, notes, curriculum vitae...?

And how many of you make regular—and by regular I mean *daily*, or at least weekly—backups of all that data?

This is my way of apologizing for the tardiness of this edition. About half-way through production, an accident befell my computer, taking it out of commission for a good two weeks. Fortunately, because I keep a daily backup, none of your wonderful articles were lost, just a good deal of my time.

This is also my way of encouraging you to make regular backups of your work. Even if you don't use a computer, be sure to photograph, xerox, and otherwise document your pieces, notes,

continued on page 2 ▷

MARK YOUR CALENDARS:

THE NEXT TWW MEETING TAKES PLACE SEPTEMBER 19 • SEE PAGE 2

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Call for Entries: "Shining Brightly: Tapestry Weavers West Celebrates 25 Years"	President, Jan Langdon
Nancy Jackson: "Woven Women: Representations of the Female in Norwegian Weaving"	415-663-1492
SMQT: "Fabric Tattoos: The Spirit of the Mola"	janlang@copper.net
Erica Diazoni: "Works on Warp"	Membership Chair, Nancy Jackson
Maj-Britt Moberand: "Going North: A Juried Exhibition by Nordic 5 Artists"	707-554-4128
	nancy@timshelstudio.com

Water Songs Tapestries

Don't forget about Jean Pierre and Yael's wonderful book:

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

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

50 pages, with 11 color images and 9 black-and-white illustrations; US \$30 (includes postage)

2010 TWW Meetings

TWW meetings take place on the third Saturday of January, March, May, and September.

Please mark your calendars with the following:

January 16; program TBD

March 20; program TBD

May 15; program TBD

Join Us at the TWW September 19 Meeting

SPEAKERS

Jean-Pierre and Yael Lurie Larochette

DATE

September 20, 2009, 10:30am:

- 10:30 AM** Coffee/tea and visiting
- 11:00 AM** Larochette presentation
- 12:00 PM** Potluck Lunch—please bring something to share
- 1:00 PM** Business meeting

DESCRIPTION

At the September 19th TWW meeting we will like to share some of the small format work that was included in "MAIZ", exhibited last February at the Museo Historico de Puerto Vallarta, Mexico. We have here with us two wonderful series, by Elaine Duncan and Christine Rivers. We will also have "MAIZ" pieces by Jackie Wollenberg, Elaine Todd Stevens, Victoria Stone, Ann Dumper, Sonja Miremont, Yadin Larochette and myself.

We will briefly discuss ongoing works and a current commission.

LOCATION AND DIRECTIONS

Larochette Studio
2216 Grant Street, Berkeley, CA 94703
510-548-5744

DRIVING: From **I-580** in Berkeley, exit at **University Avenue** and drive east. Turn right on **Grant Street**. The studio is two blocks down at **Alston Way**. Street parking can be cramped, especially on weekends, and you may have to search adjacent streets for a spot.

BART: The studio is within easy walking distance from the **Downtown Berkeley** station. Walk south one block, turn right at **Alston Way**, and walk four blocks to **Grant Street**.

For online directions and map:
<http://tinyurl.com/TWW-Sept-mtg>



Editor's Note, continued

and so forth. I guarantee you will be unbelievably thankful you did so.

(Another tech tip: Don't place a full glass of wine next to an open laptop computer.)

On a happier note, the September TWW meeting takes place at the garden studio of Yael Lurie and Jean Pierre Larochette (page 2). Come be inspired by their latest works and dine al fresco—a little bit of Tuscany in Berkeley!

Also of note: pages 7 and 8 are the submissions guidelines and entry form for TWW's Silver Anniversary Exhibit. To celebrate our long history, eligibility requirements this year have been expanded to include older works as well as new. Last year's exhibit in Oakland was a great success—I expect the January show at the Petaluma Art Center will be an even bigger hit.

Happy weaving,

Mimi Heft

TWW Newsletter Editor



Important Dates

REGISTRATION NOW OPEN

El Tuito Retreat 12

REGISTRATION NOW OPEN

Gathering of Weavers of the Americas/Encuentro de Tejedores de las Americas 12

SEPTEMBER 20

TWW September meeting 2

NOW THRU SEPTEMBER 26

Nancy Jackson: "Woven Women" 9

NOVEMBER 20

Submissions Deadline, "Shining Brightly: Tapestry Weavers West Celebrates 25 Years" 7

OCTOBER 12–16

RECEPTION TUESDAY OCTOBER 13

Erica Diazoni: "Works on Warp" 11

NOW THRU OCTOBER 25

at San Jose Museum of Quilts & Textiles:
"Fabric Tattoos: The Spirit of the Mola" 10

NOW THRU OCTOBER 30

Maj-Britt Moberand: "Going North" 11

May 16, 2009 Meeting Minutes

MEMBERS PRESENT

Katie Alcorn, Marianne Haller, Janine Bajus, Kay Kent, Bobbi Chamberlain, Jan Langdon, Deborah Corsini, Sonja Miremont, Marcia Ellis, Maj-Britt Moberand, Alex Friedman, Care Standley, Tricia Goldberg,

MINUTES

Alex Friedman hosted a wonderful meeting at her spacious, light studio in Sausalito. It was so lovely and warm that those who were able to stay decided to be inside at lunchtime. Alex's studio, shared with two other artists, is in a large building of artists working in a variety of media, a stimulating, vibrant environment. If you weren't able to attend I highly recommend arranging a visit there with Alex. You are sure to come away inspired and excited about lots of ways of working in tapestry.

Alex gave an interesting, engaging presentation of her history as a tapestry weaver beginning as a weaver for fabric for the airlines, creating representational work, and currently playing with added dimensions, layers, and tricky techniques which she generously explained and some of us understood.

Please read the excellent, extensive article by Linda Rees about Alex and her work in the American Tapestry Alliance newsletter, Summer 2009. If you're not a member, I'll be glad to circulate my copy. A version with shorter text and several gorgeous color photographs is available on the ATA website at:
www.americantapestryalliance.org/Members/NLv35n2/NLv35n2p2.html

During our general meeting we discussed the proposed exhibitions at the Petaluma Art Center and the Richmond Art Center. We now plan to exhibit at both of these venues! Thank you to all who worked to make this happen.

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Submitted by **Tricia Goldberg**

I plan to teach a series of classes on Saturdays beginning mid-September. Please let me know if you're interested.

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PHOTOS: ALEX FRIEDMAN

Features

Introducing Elisabeth Munkvold and Susan Gangsei

Submitted by Nancy Jackson

Most of you know that Nancy Jackson teaches tapestry weaving extensively with students coming from various places in the US. She would like to introduce you to two of these people:

Elisabeth Munkvold of Houston, TX, has a degree in architecture and is a Norwegian immigrant. She has family in California and she comes to visit them regularly. After an abandoned effort at trying to build an ecologically creative home, Elisabeth and her husband have recently moved into a different home. This has caused a delay in her development at the loom, but she is now poised to begin in earnest again. Elisabeth's ideas for tapestry are broad and I can see her stretching the boundaries of traditional methods.



▲ Beginning sampler by Elisabeth Munkvold



▲ Susan Gangsei

► *Creation and Seal Skin, Soul Skin* by Susan Gangsei and Nancy Jackson

Susan Gangsei of Minneapolis, MN, comes several times a year to weave. She is director of marketing for a corporation in Minneapolis, MN. Traveling is a large part of her job and she often piggybacks her tapestry classes with her work travel. Susan has studied for quite a few years with Nancy now and her skills have expanded tremendously from this dedication. Most recently, she has spent the greater part of her study time on cartooning methods and idea development. Susan and Nancy Jackson collaborated on the two tapestries shown here: *Creation* and *Seal Skin, Soul Skin*.



From the Archives

Lint from the Loom

by Virginia K. Anderson

From the TWW Newsletter,
Vol. 4 No. 1, February 1989

(The following historical notes about tapestry first appeared in "Tapestry... A Notebook" published by the San Francisco Tapestry Workshop, Volume 1, No. 2, Fall 1981. Virginia has made minor changes in the text to update it.)

As you stand before a tapestry, new or old, letting your eyes move across the rich details of the texture, pattern, design - perhaps you notice on one of the edges or just inside the patterns itself, a mark that isn't a part of the design...

Or perhaps you *don't* notice it, since tapestries have so *much* rich detail it's easy to miss something! I want to tell you a bit about weavers' marks and marks of origin, so the next time you're taking in a tapestry this little "foreign" aspect will have meaning for you.

Let's go back some 460 years. In the early 1500s the great Renaissance painter Raphael was commissioned by Pope Leo X to design cartoons for a set of 10 tapestries for the Sistine Chapel. (The tapestries are today in the Vatican Gallery and seven of the cartoons are in the Victoria and Albert Museum in London.) In 1516 the cartoons were sent north to Brussels, where Pieter van Aelst set his weavers to work on them. This prestigious order from the pope only served to cement Brussels' position as the leading tapestry center since it had taken the lead around 1500.

In fact the greater popularity (and money) its tapestries commanded led weavers in other cities to pass off their work as Brussels tapestries. In addition Brussels weavers themselves yielded to the temptation to cut corners in various ways and do shoddy work to produce faster.

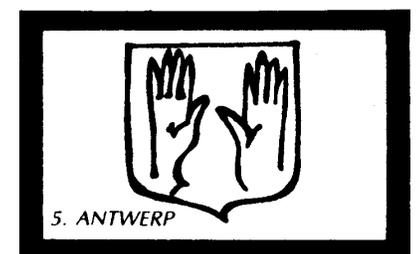
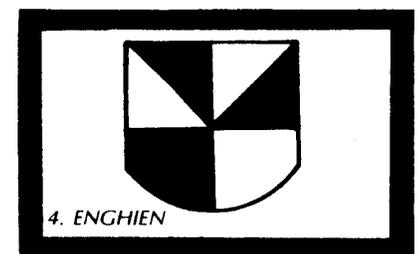
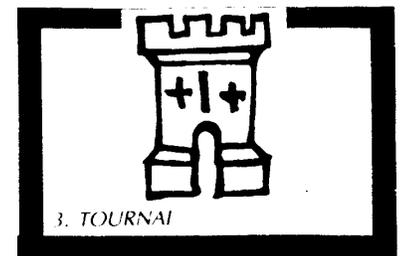
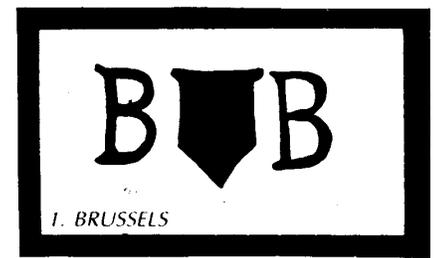
So in 1528 the magistrates of Brussels passed a protective regulation requiring that all tapestries greater in size than 6 ells (13½ feet) should have a city mark woven into the selvedge and that a weaver's mark should also indicate in what atelier the work had been done. (Some 15th century workshops used to weave a distinctive mark into their borders, but this was their individual decision.)

The Brussels city mark shows a red shield between two Bs which stand for Brussels and for Brabant, its province. The B on the left is often a mirror image of the right. There were variations, but the basic design was the same (#1).

A number of panels bearing the Brussels mark can be seen in the Fine Arts Museums (FAM) of San Francisco. At the California Palace of the Legion of Honor there is "Jacob Receiving the Blessing Intended for Esau" and "The Triumph of Fortitude," both 16th century panels, and the 17th century "Achilles Found Among the Daughters of Lycomedes." At the de Young Museum there are four tapestries set into paneling in the 18th century Wespian Room. These are difficult to see, but some satisfaction can be obtained by leaning across the guard rope to get a glimpse of the panels. These are in the style made popular by the 17th century Dutch painter Teniers.

Other weaving centers with reputations to uphold soon followed Brussels' lead, creating designs with numerous variations. Audenarde, for example, used versions of this (#2). Tournai's sign was a tower (#3); Enguien used a shield (#4) and Antwerp honored the manual skill needed for weaving (#5).

The weavers prepared their own marks, often composed of their initials. Pieter van Aelst, the master weaver of the Raphael tapestries, was identified by this mark (#6). His son, Pieter van Aelst the Younger, carried on the



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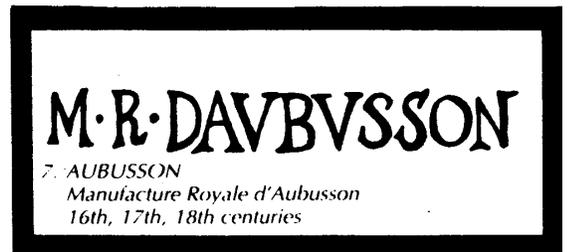
mark (the van Aelsts are sometimes referred to as Pierre d'Alost, but their mark is related to the Flemish form of their name). This mark is found on the lower borders of the FAM's "Story of Moses panels, which unfortunately are not currently on view.

Some weavers used their full name, as did Jan van Leefdael on the "Achilles" Tapestry mentioned above. The tapestries mounted on the walls of the Westpian Room show the name of Jacques Van Der Borgh in various forms.

Some weavers' marks are unknown to us, although in their day they were undoubtedly well-known. The dramatic 16th century "Bear Hunt" in the Legion Museum has one of these marks at the bottom of the right selvedge. It has been rewoven in its upper half and this adds to the uncertainty of its origin.

Identifying marks continued to be used through the centuries. "Pastoral Scene," an 18th century panel woven at Aubusson, France, and now in the FAM collection, carries its mark in the border selvedge (#7). It stands for Manufacture Royale d'Aubusson, followed by the initials of the weaver, A. G. In *Five Centuries of Tapestry*, Anna G. Bennett speculates that the initials were those of someone in the prominent Aubusson weaving family of Grellet.

And the renowned Goblines manufactory in Paris? In earlier centuries it used a capital G and a fleur-de-lys (#8). Its later mark is a variant of a Gobelin bobbin and the letter G (#9). This mark can be seen on the right selvedge of two panels in the San Francisco Opera House in the south corridor of the ground floor. These are scenes from *The Story of Joan of Arc*, woven in the early years of this century. They are marked with RF for Republique Francaise; under that the date 1905-07; under the date several sets of initials, perhaps of specific weavers.



The San Francisco Tapestry Workshop has its own distinctive mark, a many-petaled flower above the initials SF, contained in an oval (#10). Sometimes the flower is changed by the artist. Mark Adams substitutes flames on his "White Petunias" panel of 1978 (#11) and Yael Lurie uses the fleur-de-lys on the tapestry hangings and seat cushions in the chancel of San Francisco's Temple Emanu-el (#12). The oval outline of the SFTW mark is sometimes omitted.

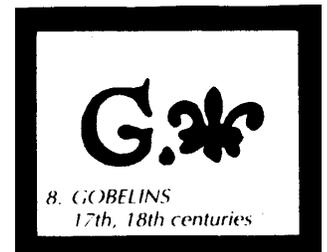
So—when next you are drinking in the wonder of a tapestry, look for marks of the weaver and place of origin to give you more information about it.

If you do see a mark, you will know the panel was probably woven after 1528, when marks were officially required. Let the mark remind you of the pride the creators took in their artistry and craftsmanship. If there are *no* marks, it could be earlier *or* later than 1528.

For more information the reader might like to look through the following books, which were used to check details in this article: Anna G. Bennett, *Five Centuries of Tapestry*, The Fine Arts Museums of San Francisco, 1976; Madeleine Jarry, *World Tapestry*, G. P. Putnam's Sons, New York, 1969; and F. P. Thomson, *Tapestry: Mirror of History*, Crown Publishing Co., New York, 1980, which includes excellent charts of weavers' marks and marks of origin.

• Virginia K. Anderson has been a docent at the Palace of the Legion of Honor and the de Young Museum since 1972.

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Exhibitions

Shining Brightly: Tapestry Weavers West Celebrates 25 Years

- JANUARY 10–FEBRUARY 21, 2010
- SUBMISSIONS DEADLINE
NOVEMBER 20, 2009

VENUE: Petaluma Arts Center
230 Lakeville Street
Petaluma, CA 94952
707-762-5600
www.petalumaartscouncil.org

ELIGIBILITY: Open to all current TWW members who design and weave their own tapestries (defined as hand woven weft-faced cloth, with discontinuous wefts). Entries must be one-of-a-kind tapestries. **Entrants will have at least one piece accepted into this exhibit.** Since we are celebrating our 25th anniversary, one submission can be woven between 1985–1999 and up to three can be woven between 2000–2009. Submission of images to the jury implies those works, if chosen, will be available for the duration of the exhibit, without exception.

JURY: Jan Langdon, TWW President; Sonja Miremont, TWW history chair; Nancy Jackson, TWW membership chair.

ENTRY FEE: A \$25 non-refundable entry fee must accompany your submissions. Checks should be made payable to TWW.

ENTRY FORM NEXT PAGE

SLIDE OR DIGITAL FORM: Submit slides in a slide sheet of individual pockets. Label each slide with title, your name, dimensions (HxW), and date. Indicate TOP and mark slides with A, B, C, and D to correspond with the entry form. Digital images need to be sent on a disc in JPEG file format (1400–2200 pixels) with the file name in this format: (your name)_(title of artwork)_(year completed)_(dimensions, i.e. 48x30in).jpg (note: please DO NOT use parentheses). Provide an index with the same information as requested for slides. Please enclose a self-addressed, stamped envelope for the return of your jury notification slip. Slides/discs of accepted work will be held for publicity and returned at a later date.

INSURANCE: To be announced.

SALES: PAC will take a 30% commission on sales of work.

Calendar

NOV. 20, 2009

Entry forms, fees, discs, and slides
DUE to:

Nancy Jackson
10 Buena Vista Ave.
Vallejo, CA 94590

DEC. 10, 2009

Jury notification and shipping/delivery
instructions mailed

DEC. 31, 2009

Accepted work DUE to:

Sonja Miremont
%Architectural Plastics
1299 North McDowell Blvd.
Petaluma, CA 94954
707-765-9898

Update

Since 2010 is our 25th anniversary, we wanted to include older tapestries as well as new ones in this exhibit.

The Petaluma Arts Center Exhibit will include the exhibit, opening, lecture, demonstration looms, and family day activity. The center is located in a renovated train station building and has two exhibit areas.

Please find the entry form on page 8.

Other Notes

Each TWW member may enter up to 4 tapestries, and each member will have at least one tapestry in this show:

- 1 older tapestry (1985–1999)
- 3 newer tapestries (2000–2009)

If you enter the ATB exhibit and have a tapestry accepted, it can be shown in the PAC and the ATB exhibits, as the times do not conflict.

A Richmond Arts Center exhibit is being planned for next year and will be in a smaller space.

If you have any questions, please email or call Sonja Miremont
at sonjabm1@comcast.net,
ph: 707-778-8267



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ENTRY CHECKLIST

Send entry materials to:

TWW 25th Anniversary Exhibit

Nancy Jackson

10 Buena Vista Avenue
Vallejo, CA 94590

- Completed/signed entry form
- Entry fee of \$25 payable to Tapestry Weavers West (You may enter up to 4 images for the \$25 entry fee)
- Notification form with artist name and entry titles completed
- Slides or digital disc, labeled as indicated
- Self-addressed stamped envelope for notification form and return of slides or disc

ENTRY A

Title _____

Medium _____

Size (H x W x D) _____

Date _____ Sale Price _____
If NFS, list insurance value ☉ circle NFS

ENTRY C

Title _____

Medium _____

Size (H x W x D) _____

Date _____ Sale Price _____
If NFS, list insurance value ☉ circle NFS

ENTRY FORM

Name _____

Address _____

City, State, Zip _____

Phone (W) _____ Phone (H) _____

Email _____

I have read the prospectus carefully and agree to the conditions and terms within it.

Signed _____

ENTRY B

Title _____

Medium _____

Size (H x W x D) _____

Date _____ Sale Price _____
If NFS, list insurance value ☉ circle NFS

ENTRY D

Title _____

Medium _____

Size (H x W x D) _____

Date _____ Sale Price _____
If NFS, list insurance value ☉ circle NFS

Notification Form: Shining Brightly TWW 25th Anniversary Exhibit

Artist's Name	_____	Accepted:	Declined:
Entry A (title)	_____	<input type="checkbox"/>	<input type="checkbox"/>
Entry A (title)	_____	<input type="checkbox"/>	<input type="checkbox"/>
Entry A (title)	_____	<input type="checkbox"/>	<input type="checkbox"/>
Entry A (title)	_____	<input type="checkbox"/>	<input type="checkbox"/>

Nancy Jackson in “Woven Women: Representations of the Female in Norwegian Weaving”

• NOW THRU SEPTEMBER 26 AT
VESTERHEIM MUSEUM, IOWA

DECORAH, Iowa – Vesterheim Norwegian-American Museum presents “Woven Women: Representations of the Female in Norwegian Weaving,” a juried exhibition of contemporary weaving.

The exhibition will be on view free of charge in the museum’s Westby-Torgerson Education Center from September 1–26 with special exhibition hours of Monday–Saturday 1–5pm. (An opening reception took place on

September 3, and weaving demonstrations were held in the exhibition area as part of Vesterheim’s Free Thursdays, sponsored by Decorah Bank and Trust Co.)

The exhibition, sponsored by Lila Nelson, of Minneapolis, MN, celebrates the long and varied tradition of Norwegian weaving and its many talented women weavers.

Contemporary artists were invited to create handwoven artworks in the Norwegian tradition that depict females abstractly or realistically. A panel of jurors selected the weavings for the exhibition, which include 22 works by 17 artists.

The artworks were created in a variety of weaving techniques, from tapestry to double weave to damask. Some images are realistic and some are

abstract, such as Nancy Jackson’s *Consanguine*, an abstracted view of the feminine body with suggestions of blood, ribs, and organs.

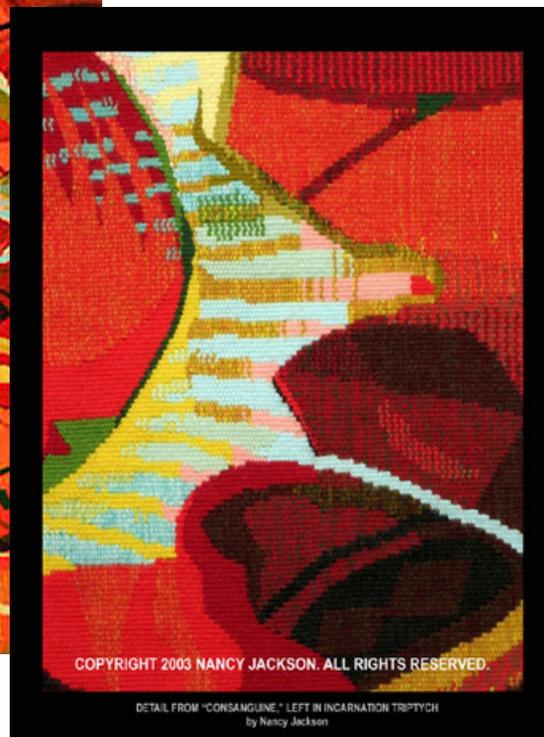
“This exhibition showcases the creative range of weavers today,” said Laurann

Gilbertson, Vesterheim Textile Curator. “I think visitors will be heartily impressed with the artistic and technical talent in these textiles.”

Vesterheim uses the story of Norwegian Americans to explore aspects of identity and culture common to everyone. The museum cares for over 24,000 artifacts, among which are some of the most outstanding examples of decorative and folk art to be seen in this country. Founded in 1877, Vesterheim is the oldest and most comprehensive museum in the United States dedicated to a single immigrant group. This national treasure includes a main complex of 16 historic buildings in downtown Decorah, and an immigrant farmstead and prairie church just outside the city.

From May 1–October 31, Vesterheim is open daily, 9am–5pm, with hours extended until 8pm on Thursdays. From November 1–April 30, Vesterheim is open Tuesday through Sunday, 10am–4pm, with hours extended until 8pm on Thursdays, and is closed Monday. For more information on the museum’s exhibits, activities, and membership opportunities, consult

Vesterheim’s website at vesterheim.org, call 563-382-9681, or write to Vesterheim Norwegian-American Museum, 523 W. Water St., P.O. Box 379, Decorah, IA, 52101-0379.



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Exhibitions, continued

This is a wonderful exhibition that will be an inspiration to all tapestry weavers, presented by the San Jose Museum of Quilts & Textiles:

Fabric Tattoos: The Spirit of the Mola

• NOW THRU OCTOBER 25, 2009
AT SAN JOSE MUSEUM OF
QUILTS & TEXTILES

Molas are a traditional Panamanian art form created by the Kuna women of the San Blas islands and worn in their costumes. They are created using a unique reverse appliqué technique, where the layers of colored cotton cloth are turned under to reveal the colors in the layers below. Two collectors—Isabella (Miz) Lively and Charlotte Patera—recently donated their charming collections to the Museum. The collections showcase a variety of styles, designs and iconic imagery inspired by nature, mythology, and contemporary subjects. According to Museum Curator **Deborah Corsini**, “The strength of this group focuses on quirky abstract geometric

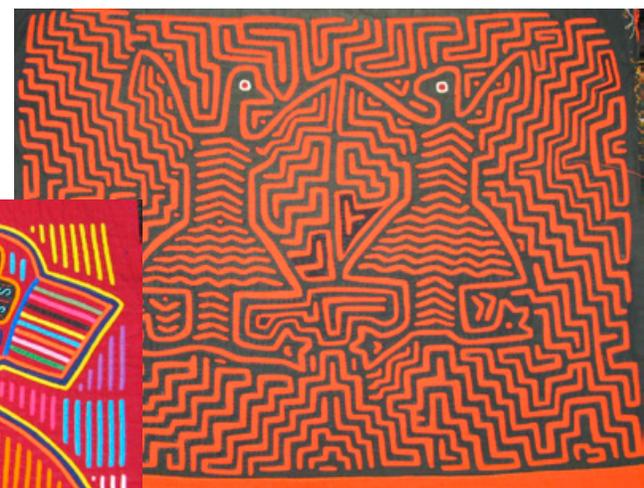


designs—often earlier pieces referred to as grandmother designs, local Panamanian images, and exotic flora and fauna.”

Although mola-making is said to come from a tradition of tattooing and body-painting, molas have become a continuing artful presence in the life of the Kuna. They are a prime component in the daily costume of the women as well as an income-generating commodity. “Whether pictorial or geometric, molas capture the imagination and inventive spirit of the Kuna

Indians and this traditional art form has become a unique art presence of this remote indigenous group,” said Corsini.

San Jose Museum of Quilts & Textiles
520 South First Street
San Jose, CA 95113
www.sjqiltmuseum.org



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Erica Diazoni: "Works on Warp"

• OCTOBER 12–16
RECEPTION TUESDAY OCTOBER 13

Come see the BFA exhibit by
Erica Diazoni!

Black Gallery
San Jose State University Art Building
Second Floor

Merna Strauch Wins 1st Place

Merna Strauch's *Echoes* took first place at the recent Fiber Open in Camarillo, California, a national exhibition of fiber art juried by Carol Sauvion, producer of Craft in America and owner of Freehand, a local craft gallery. *Echoes* is 12" x 14" and combines ikat, wedge weave, and traditional tapestry techniques. It's the fifth piece in the Edges series exploring the interactions between distorted and traditionally woven areas in one piece.

Report from Connections: Small Tapestry International 2009

I had the pleasure and excitement of opening boxes for the exhibition in San José with **Care Standley** and helping with the installation. **Christine Laffer**, a group of regular volunteers, and I took down the tapestries and re-packed them in their original boxes. Then they went into two large boxes to be sent to the second venue: Earlham College, Richmond Indiana, August 20–September 20. It was a wonderful learning experience to work with curator, **Deborah Corsini**.

Tricia Goldberg



Glimåkra Weaving Studio

Maj-Britt Mobrand INSTRUCTION LOOMS FOR SALE

2350 Spaulding
Street • Berkeley, CA 94703
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.

Going North

A juried exhibition by Nordic 5 Arts

August 14 - October 30, 2009

Opening Reception Thursday, August 27, 5 - 8 PM

Lectures

6:00 PM - Elizabeth Stokkebye: *Karen Blixen - Author and Artist*
6:30 PM - Colette Crutcher: *Four Scandinavian Authors*

Eddie Rhodes Gallery, Contra Costa College
2600 Mission Bell Dr., San Pablo, CA 94806

Directions from East: I-80, exit on El Portal Drive, turn left on El Portal Dr., right on Mission Bell Dr., go straight up Campus Dr. to Parking Lots 16 or 17, walk down to the Art Building.

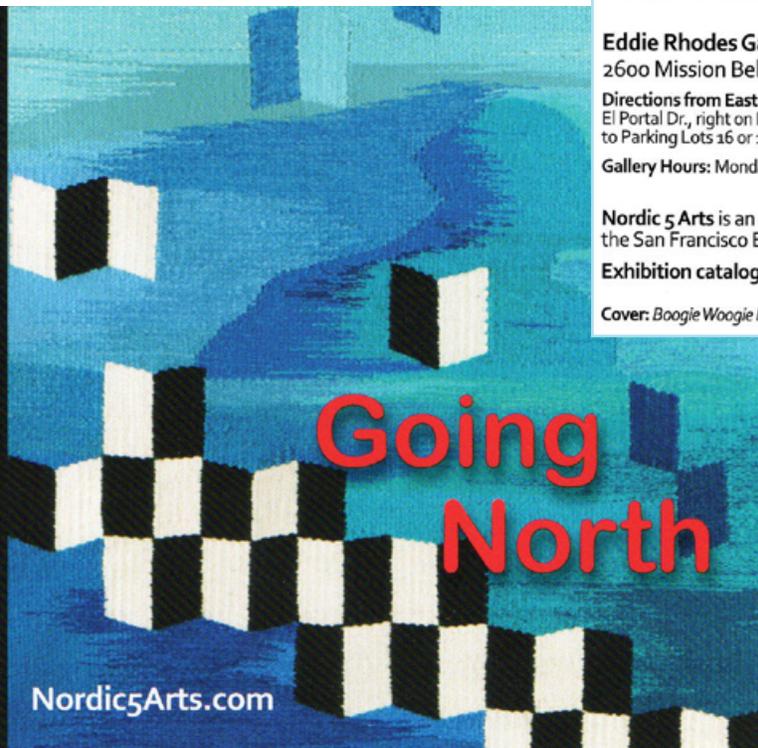
Gallery Hours: Monday - Friday, 8:30 AM - 3:00 PM

Nordic 5 Arts is an organization of professional artists in the San Francisco Bay Area of Nordic/Scandinavian descent.

Exhibition catalog available at Nordic5Arts.com

Cover: *Boogie Woogie Blues* (detail), Maj-Britt Mobrand, Tapestry, 5' x 3'

patricia bengtson-jones
kati casida
chuck clanton
colette crutcher
olivia eielson
jason engelund
mark erickson
ellen faris
pam fingado
norma andersen fox
marc ellen hamel
russell herrman
maj-britt hilstrom
debra jewell
maj-britt mobrand
dorothy nissen
susan peterson
loren rehbock
diane rusnak
helene sobol
elizabeth stokkebye
b. stevens strauss
helena tiainen



Conferences & Workshops

El Tuito: Tapestry Weaving Retreat in Mexico with Yael Lurie and Jean Pierre Larochette

• FEBRUARY 3–12, 2010
AT CASA TEJEDORA
(NEAR PUERTO VALLARTA)
COST \$ 1,300.00

Open to seven participants, the retreat cost covers ground transportation, one night accommodation in Puerto Vallarta at Hotel Rosita and one night at Hotel El Riscal in Tenacatita beach; lodging and most meals at Casa Tejedora, tuition and materials.

The weaving program includes participation in the Fifth Annual Small Format Tapestry exhibition at the Museo Historico Naval de Puerto Vallarta.

For more information please contact **Jean Pierre Larochette**
510 548 5744
jeanpierrelarochette@hotmail.com

Web retrospective exhibition of Lurie and Larochette at
www.americantapestryalliance.org

Gathering of Weavers of the Americas/Encuentro de Tejedores de las Americas

• OCTOBER 12–15, 2010

Submitted by Barbara Heller – *I would contact Sasha to ask to tell you when the tours are full.*

The Center for Traditional Textiles of Cusco and the Advisory Committee summoned by the Centro de Textiles Tradicionales del Cusco has the pleasure of announcing the Encuentro de Tejedores de las Américas (Gathering of Weavers of the Americas), which will take place in the city of Cusco from the October 12–15, 2010.

The goal of this gathering of weavers from all the Americas is to create a forum for the exchange of knowledge and experience, and for establishing bonds of fellowship. Weavers over the centuries have wrought one of the most outstanding cultural legacies. Thousands of years before receiving the name “America,” up until the present day, this land has harbored one of the most representative expressions of

people and culture: hand-made cloth. The indigenous peoples of South and North America have centuries-old, yet still-living, textile traditions that exhibit unsurpassed skill, sophistication, and beauty. Beyond their functional uses, these textiles embody expressions of their cultures and narratives of their makers’ lives.

Through weavings we not only create an aesthetic flow, we also establish a connection between the observer and the creator. Weaving is both a diagnostic of culture and a narrative instrument that can convey everything from domestic scenes to

ancient myths. The woven discourse, sometimes implicit and at other times explicit, is grounded in the world-view of the weaver.

This conference aims to re-unite, as well as pay homage to, the weavers of America to their extraordinary work. The need arises for modest reparation, for finally paying tribute to the weavers. El Encuentro will bring together weavers, spinners, and dyers from South, Central, and North America to exchange knowledge and expertise, and to establish bonds of friendship and cooperation.

The conference will take place in the Municipal Convention Center of Cusco. Not only will this space house the presentations of weavers, panel sessions, and special lectures, as well as it will also host an international weaving fair, workshops, exhibitions and other Cultural events.

The Center for the Traditional Textiles of Cusco was founded in 1996 by a group of textile lovers and the Director Nilda Callanaupa Alvarez and, an internationally-known weaver and teacher who has brought economic development opportunities and cultural preservation to the weavers of the Cusco region. The Center comprises nine weaving villages in the Andean highlands, and a museum and gallery in downtown Cusco.

Contact for information about textile tour which will include this Encuentro: puchka@puchkaperu.com or textile-tours@puchkaperu.com

• Thanks so much, I look forward to hearing from you, saludos cordiales,

Sasha McInnes
PUCHKA Perú
2645 Mt Stephen Avenue
Victoria, British Columbia Canada V8T 3L5
www.puchkaperu.ca

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I was just in the East and among the things we did was a visit to the John Adams House in Quincy, MA. I came across this quote in a letter from John to Abigail dated May 12, 1780 from Paris.

I must study politics and war, that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy, geography, natural history, and naval architecture, navigation, commerce and agriculture, in order to give their sons a right to study painting poetry, music, architecture statuary, tapestry and porcelain.

—LETTER FROM JOHN ADAMS TO HIS WIFE, ABIGAIL,
DATED MAY 12, 1780, FROM PARIS

I like the last bit but it is also a significant commentary on the weak and narrow education of today!

Alex Friedman

TWW Business

TWW Board Members

ELECTED POSITIONS, 2009:

President Jan Langdon,
janlang@copper.net.

Vice President & Programming Chair
Alex Friedman, aqsfriedman@gmail.com

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;

Susan Hart Henegar, hartsew@att.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

For Sale

Loom, Yarn, and Accessories

I'd like to let people know that I have a loom and various weft, yarn and accessories, available:

<http://home.earthlink.net/~halcrowk/looms.htm>

Kate Halcrow



TWW Roster

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

MEMBERS WITHOUT EMAIL Members without email will receive their newsletter 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 membership 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 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.

FINANCIAL AID PLAN

Recognizing these are difficult times for many of us, TWW has implemented a plan to waive the annual \$25 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 (we have two slots remaining for 2009); 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.

TWW Newsletter

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

SUBMISSIONS DEADLINES FOR THE DECEMBER EDITION: December 15 for digital-format articles and ads; December 10 for non-digital articles and ads.

PLEASE NOTE: Articles submitted after the deadline will be held for the following issue—no exceptions. **ALSO:** Please include all accompanying photos, etc. with your article; regrettably, additional material or information received after the deadline cannot be included, due to time constraints.

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, supplies, and services. This free service is available only to TWW members.

Please send submissions to **Mimi Heft** at mimi.heft@gmail.com. The newsletter 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.

