

TAPESTRY WEAVERS WEST

January 2013 Newsletter

President's Message

The Positive and the Negative

I would like to wish all TWW members and your families a happy holiday season! I did my traveling to see family at Thanksgiving time, so I hope that the days off from work and staying local this December and January can mean MORE WEAVING TIME! Who's with me?!?!

I had a gratifying learning experience working on my latest tapestry. Or a re-learning experience, I should say. I am weaving a tapestry that combines imagery from the McDermott family crest with imagery from Armenian maps and illuminated manuscripts. A motif that will be in all four corners of the tapestry is a Celtic-looking knot that appears often in Armenian illuminated manuscripts. I started weaving by building the knot shape in yellow, and trying to fill in with a teal green. I wove and unwove for about a week without significant success at creating the knot shape. I wondered if it was beyond my ability as a weaver and if I should choose a different shape. I was nearly ready to admit defeat. Then one morning I referred back to my sketches of the knot and noticed how I had used the negative space around the knot to create the shape in one of the sketches. Aha! I sat down with my first cup of coffee and started building with the teal and filling in with the yellow, and can you believe it, that knot wove up before breakfast!

Good old negative space! What I had thought was beyond my technical ability was just a matter of too much reliance on focusing on the positive. I

remembered back to my first introduction to the idea of negative space in drawing class. I remembered not being the only one who so resisted the instruction that we must not draw the bottle, *but instead draw the space around the bottle*, and how monumental a shift that lesson learned makes in my art making practice. It was truly joyous to revisit that hard lesson with my yellow and teal bobbins in my hand. It was almost a spiritual sort of experience, you know?

Our next meeting is coming up Sunday January 20th at Maj-Britt Moberand's house in Berkeley. Our annual show and tell, my favorite! A few of us are also planning on attending the Textile Arts Council's monthly talk at the De Young on Saturday the 19th with jacquard weaver Sheila O'Hara.

I would love to have more pictures of tapestries available on our TWW facebook page! If you would like to have a photo of your work featured, please email it to me and let me know what sort of identifying information you would like included with it, ie, Name, Title, Size, Date, Materials, link to your website, etc. You do not need to be a member of facebook to participate.

Whatever you are up to this holiday season, weaving, spending time with family, or enjoying some solitude, I hope it goes really well.

Best,

Laura Kamian McDermott



In this Issue

President's Note	1
TWW Meetings	2
January Meeting Date & Program	
2013 Meeting Dates	
September 2012 Meeting Minutes	
Feature: From San Jose to Nantong:	6
The 7th From Lausanne to Beijing International Fiber Art Exhibition	
Member News and Announcements	10
TWW Business	13
TWW Board Members	
TWW Roster	
TWW Newsletter Submissions Info	
TWW Ballot: Changes to Bylaws	



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, Laura Kamian
laurakamian@gmail.com, 510-593-4381

Membership Chair, Marcia Ellis
mellis@sonic.net, 707-539-0115

Editor's Note

After I don't know *how* many years, I am stepping down as TWW newsletter editor, as other priorities no longer allow me the dedicated time for this task. At the meeting we'll invite members to discuss options, including shifting the newsletter over to our website. It's been a joy working on the TWW newsletter, and I look forward to seeing how it will evolve in fresh hands.

Mimi Heft



MARK YOUR CALENDARS: THE NEXT TWW MEETING TAKES PLACE SUNDAY, SEPTEMBER 20 • SEE PAGE 2

PLEASE VOTE ON CHANGES TO THE TWW BYLAWS • SEE PAGE 14

TWW January Meeting Info

Annual Show 'n' Tell on Sunday, January 20

ALSO: A SPECIAL TALK AT THE DEYOUNG MUSEUM ON SATURDAY, JANUARY 19

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

Please note we are meeting on Sunday to allow people to attend the Sheila O'Hara talk at the DeYoung Museum Saturday.

DATE: SUNDAY, JANUARY 20

- 10:30 AM** Coffee/tea and visiting
- 11:00 AM** Presentation
- 12:00 PM** Potluck lunch—please bring something to share
- 1:00 PM** Short business meeting

After the meeting, Tricia Goldberg invites us to view her solo exhibition at Red Oak Realty, 1891 Solano Avenue, Berkeley. It is about a 10-minute drive from Maj-Britt's, and Tricia is happy to drive over and return you to your car, if you like.

DIRECTIONS

Maj-Britt Mobrand's Home

2350 Spaulding Av, Berkeley, CA
510-549-0326

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

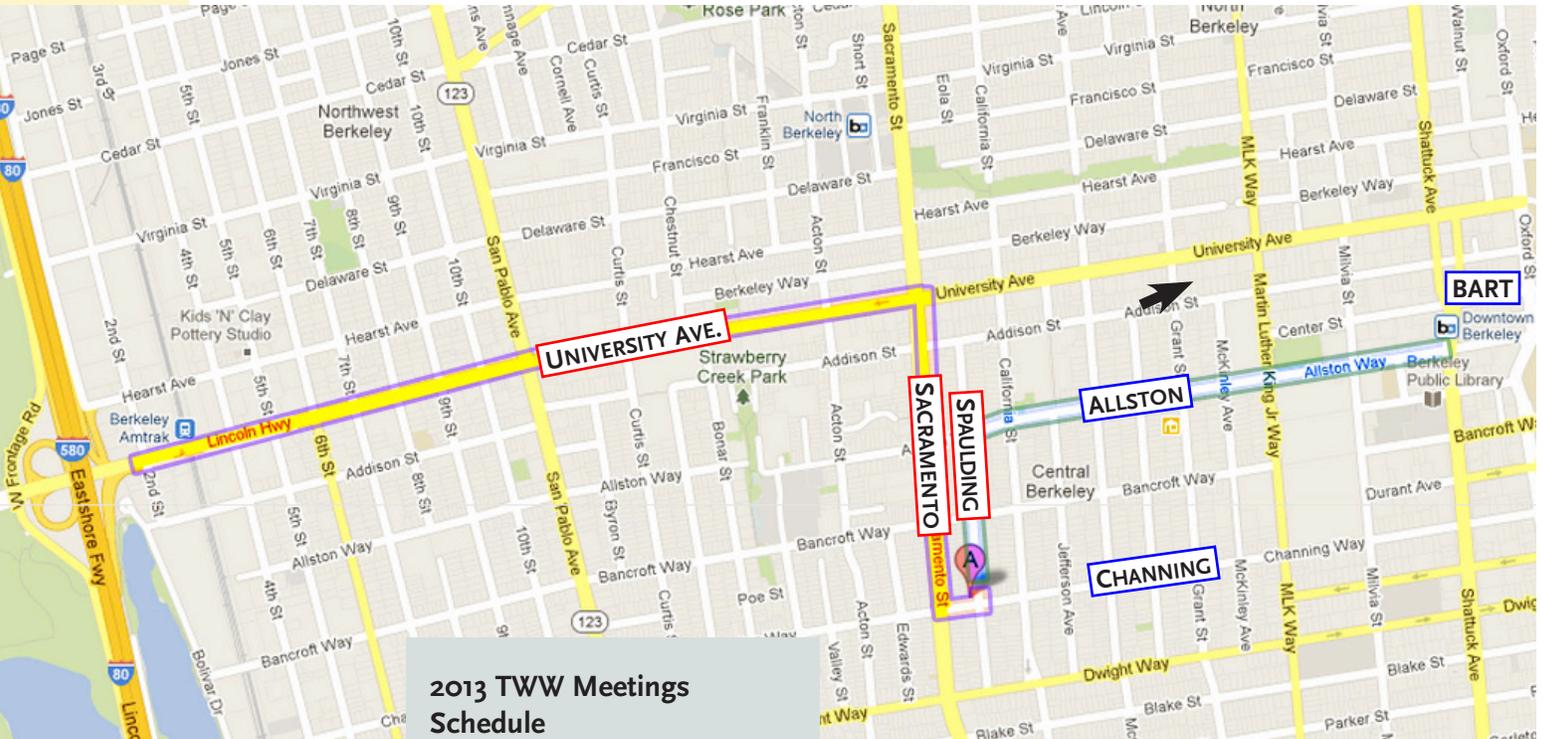
BART: Exit the **Downtown Berkeley station** via the main escalators. Turn left (facing southward) and walk

TWW Membership Dues

Membership fees for 2013 are now due. Please bring your \$30 payment to the January meeting, if you can; otherwise, please mail a check, by February 15, for \$30 payable to "TWW," to Treasurer Maj-Britt Mobrand, 2350 Spaulding Ave., Berkeley, CA. Members who have not submitted their dues by the end of February will be considered as lapsed and no longer participating. Thank you!

one block, turning right (west) onto **Allston Wy**. Walk about 9 blocks, turning left onto **Spaulding**. Maj-Britt's house is two blocks down on the right, near the corner of Channing. Total distance is about 1 mile.

HWY 80 TO EL CERRITO



2013 TWW Meetings Schedule
Pencil in the dates! Locations and programs TBD
March 16, May 18, September 21

HWY 80 TO BAY BRIDGE

Constance Hunt Presentation on Mark Adams Retrospective

Constance Hunt is one of the founding members of TWW. A few of us were in attendance at her presentation on Mark Adams at the San Jose Museum earlier this summer, and we are delighted to invite her to share that inspiring presentation with the TWW membership!

•

Among the various events in the Summer of Mark Adams exhibit, Jean Pierre felt Constance's presentation was the best; today, we can all see what Constance has done with his work. The narrative of how she has put this together is inspiring, linking words to images in ways we don't often see.

Back in the 1970s, Constance, who lived with her husband nearby the San Francisco Tapestry Workshop, brought in three drawings, asking Jean Pierre and Mark if they would make good tapestries.

Constance was doing a lot of liturgical art at the time, creating pieces like 14-ft crosses. Her studio was upstairs in the church where the group met. Later on, she housed the loom that was being used in preparation for Mark's airport show; it was a chance to intimately get to know Mark and his work, and they wove very large pieces—a 21-ft warp.

Constance hails from an art major tradition, loves to draw. Though a lot of people knew Mark, Constance was the only one who actually did the 10 cartoon exercise with him. She was curious to see what she could learn from Mark, and found it an interesting process. In reviewing for today's presentation, she realized she learned even more from him that she realized because she could pepper him with lots of questions and he would answer them. She worked a year, then went to SFTW.

Since then, Constance has moved to Vallejo, setting up a loom. She is also

a registered art therapist, holding Masters degrees in clinical psych and art therapy, and works in the 5150 unit for adolescents who are troubled, as well as other mental health areas. She loves the outsider art that they create, finds it magical, what they do with it; she honors their strength and courage. **"Every day is the open moment with them,"** Constance says.

The founders of SFTW are Constance, Tricia, Care, Joyce, Christine, Elaine Ireland, Jean Pierre, and Yael. They would all talk about the "Lone Weaver" and how it would be good to get together to discuss concepts, share technique, etc. The Noe Valley shop was also the site of the first meeting of ATA. Then TWW came together in 1983–84, officially in 1985.

**"Are you still drawing?"
Mark would ask each
time they met.**

REFLECTION ON A MENTOR: MARK ADAMS

Tapestry was just one of a number of different media that Mark Adams mastered—Constance invites us to seek out his work in other media, too. Mark mastered drawing, stained glass design (Temple Emmanuel windows), watercolor, printmaking, and liturgical art, and he was an accomplished chef. He particularly enjoyed working in tapestry, however, because the kind of design it requires appealed to him; as did the bright, rich colors of wool and the large scale.

Constance met Mark in 1978, after spotting a poster on telephone pole advertising a lecture at Noe Valley Ministry. She was enchanted, and realized her embroidery could be better

rendered in the medium of tapestry. She later met the SFTW staff—that night she also learned of the birth of her godchild. Constance started taking classes, which she found challenging, especially due to her dyslexia. But she stayed on for over a year, learning. It is here where she met Jean Pierre and the others.

At his presentation, Mark showed slides of how he created the final design, which were very revealing. This was the 10-day, 10-cartoon exercise: creating a new tapestry design in one day, every day. Constance, and another artist, Rudy Richardson, decided to try it—it sounded simple enough. Day 1: Great! Easy! Day 2: Not so satisfied, but Constance tried not to make any judgments. The process continued over the days, with ideas "mezzo-mezzo." Frustration set in. She brought in different items to draw, and played around. Day 6: Her cala lilies desing takes form—worked a little differently, better; there slowly emerged more color, more interest. Then she hit her stride: by Day 8 she was translating all she saw into tapestry. Finally, Constance thought she was done, only to realize she had only 9 designs. (Rudy had only 4...) She tried to start #10, but grew frustrated, crumpled it up...then she realized this was an interesting shape, and began to draw it.

"Now the work begins—you have just had the fun part," said Mark after critiquing her work. Cartoons were the idea phase, now came time to choose a couple to evolve into more complete ideas to translate into tapestry.

Constance decided to try out a truncated version of the 10-ideas exercise on the kids she was teaching, asking them to just name ideas. All came up with very similar ideas; this made Constance realize that, had she just spent one day of idea generation, like this,

more ▷

she would have spent the year thinking about and weaving only that single idea. What Mark's 10-day exercise achieved is that it allowed Constance to expand her thought process, which in turn allowed her creativity to expand.

Constance showed us examples of how her cartoons grew: some were in black-and-white, others in full color, and then a combination of the two. She would take an object, such as a shell, and move it into the different stages; in once case, all the stages—concept, sketch, full realization—she turned into an actual tapestry.

A sampling of advice from Mark Adams:

- Rather than erasing the lines behind an object, Mark suggested that Constance "put it back, make it beautiful." The result was a wonderful connection between the two halves of the design.
- Constance had her loom warped and was awaiting Mark's instruction on how to rework a cartoon. But Mark, in his own way, urged her to go ahead and weave, and not wait for him. At the cutting off, Mark said she was right not to let him see the cartoon, that he would have

changed it, and it was good that he didn't!

- Constance asked Mark how he moves designs from medium to medium—how does he do that? She had a drawing she wanted to work from. Mark advised, "work a week and if it brings you no joy, stop; just let it remain in the original medium." This resulted in Constance's tapestry, "Memories of a Designer, Positive/Negative."
- Mark Adams' "Garden at the Lake" was an exercise in how far one could abstract an object and have it still read as what it is. Constance followed that idea, and her drawing, Prudence, was the result of that exercise.
- Mark felt the title of a piece was critical—it changes the viewer's perception and understanding of the art. "A title invites you into the piece."

From Mark Adams, Constance learned to dare, to stretch, to reach, to play with an idea, to experiment, to reach deep, and to work hard. Taking time, savoring life, choosing the relationships that are timeless—all this is so important for an artist. To that end, tapestry will remain relevant.

Constance then shared some of the pieces she created, including an homage to a Norwegian woman in the 1500s who was burned to death because she wanted to be a weaver, which only men were allowed to do. Constance felt an affinity for this woman, being she's also of Norwegian descent, and her grandfather was from the town in which the woman was burned. The tapestry depicts hands reaching up to a butterfly—the weavers' butterfly, also a symbol of freedom—woven with patterns used in that era; it's mounted on a block of burned wood—Constance wanted the smell of the burnt wood.

- We slowly brought the presentation to a close, with an open discussion: moving an idea from one form in to another; the love of line; the process of purging old drawings, deciding which to keep; how designing take you one a journey. We also noted the Theodor Schwenk book, *Sensitive Chaos: The Creation of Flowing Forms in Water and Air*, which talks about how all of life has the spiral motif: our DNA, river patterns, bark, seeds, wind formations, etc.

TWW Business Meeting

Members present: Alex, Tricia, Jackie, Sonja, Beverly, Maj-Britt, Care, Bobbi, April, Jan, Joan, Cam Olin, Mimi, Jean Pierre, Yael.

Treasurer's report: We have a healthy bank account. Our membership is now over 50.

ANNOUNCEMENTS:

Jean Pierre reminded folks that the Textile Museum of Oaxaca is hosting the 12-12 exhibition, *Interweaving Cultures* (see ATA announcement).

Beverly asked how TWW can contribute to NorCal Handweaver's Conference. Taking place April 25–27,

2014 in Oakland Marriott Hotel & Convention Ctr, downtown on Broadway, not far from Jack London Sq. Being organized by the Sonoma-Mendocino County guild, but they're unable to find a large enough space up there, so holding in Oakland again. Beverly has volunteered to be their tapestry point person, bring in more representation, and is giving the event organizers ideas of who to invite to run classes. Jean Pierre is offering suggestions for advanced workshops, figuring out who might be interested in participating, etc. Jean Pierre notes he is unimpressed with the facility; the vendor area was poorly populated

last time. But if we could make a big splash with our classes (larger than before) and displaying w/tapestries everywhere—a big TWW show, also invite other weavers who are not members to join and participate with us—it could become a good outreach opportunity. Suggests offering beginning and intermediate tapestry weaving classes (as usual), adding an advanced class and symposium—talks, demos, meetings—aspirational to new weavers, more interesting for our more experienced weavers. NorCal organizers don't yet have a sense of how long workshops should run, sizes,

more ▷

etc. Our San Luis Obispo show (Nov 22–Dec 29, 2013) could also be shown at the NorCal event. We want to make this something new, and have it really be a showcase for us, especially in light of the changes to Convergence and how locals are no longer solicited for input there—this NorCal show would be a better opportunity for us to shine. TBD what the cost will be to TWW for booths, walls, installation (union fees). TWW would provide an environment, and it would offer us as allies to the other sorts of weavers that attend (vs. being separate). Beverly and Jackie to work up an offer to present to them, and then we'll see if they go for it. We hope so, being there tends to be more open/unused space—it would benefit them as well as us.

San Luis Obispo show: Tricia and Care say the museum is beautiful, and they are excited to have us there, want to do a lot for us, incl. postcard, publicity, entry forms—they are lovely to work with. Dec. 7 2013 is the opening (show runs Nov 22–Dec 29, 2013), is located 10 miles from the beach, in wine country, a gorgeous area—folks should plan a weekend there! Call for Entries to appear May 1 on the TWW website. Myla created a timeline for us that we'll post on the website. Aug 15 is deadline for entries. Open to current members only, everybody is guaranteed one piece in the show (up to 5). Show name is *Tapestry Aligns On The Central Coast*. They want to have some sort of running video—open to ideas. We did this at the Bedford gallery, it was very nice. If you know of other videos, have ideas, the museum has all the equipment. Jackie recommends the video about Sylvia Hayden, *The Making of Modern Tapestry*, (0-9663450-1-0)—was really moved by it.

TWW website: Send Jackie new/additional pieces. Size to 730px wide for gallery pieces (up to eight), 375–400 px for the portrait. Save for web, 72dpi JPGs. Email to Jackie in batches of no more than about 6MB. Jan Moore actually received a referral from somebody via our website [and more recently, Stephanie Hoppe sold a piece! -Ed.]! We need a second site administer to cover for Jackie when she's on vacation; Joan will see if she has the software (requires Dreamweaver or equivalent). Mimi to work with Jackie on distributing the newsletter via the website, also archiving there.

TWW brochures: email Alex or Laura if you need more.

Show ideas: Joan says Golden Gate Weavers had a show at EBMUD, who curates art exhibits there all the time, are very serious about it, large exhibit space. They haven't had fiber before and are thrilled with the idea. TWW needs to submit a proposal to the committee; shows are about 2 years out, need to have a theme. Tricia and Laura have the info on how to submit the proposal. Jackie wants to talk to Berkeley Art Center about doing a TWW show a few years from now; her daughter exhibited there, wonderful show—Jackie knows one of the people running it now, so we have an in. Alex says Presidio Officer's club in SF has just been renovated; it's a warren of rooms, some bigger, some smaller; low ceilings. Alex will look into it.

Jackie is designing her piece for 12x12 show, inspired by her long river walk in Yelapa.

We discussed the January meeting ideas. March meeting may possibly host a Brazilian weaver; Alex is still working on that. May meeting could be at the deYoung again, to see their

archives—it was so wonderful last time; Alex and Maj-Britt will look into this. Jan recommends we also meet with their conservationist, which can be very interesting to see.

Sonja brought yarn to sell. Borgs Nokam, \$5/skein 1-ply (though looks like 2-ply).

Patern-A is gone, so we're all wondering where to go! A friend of Alex's is collecting info on where to get an alternative wool, also looms and other supplies. Check out Needlework, Inc, on Union Square at Geary/Stockton on 2nd floor (look for big sign, yellow with big N). They bought up all the Patern-A they could find. Not cheap, and only small bundles, but at least it's something.

Joan proposed we make Constance a life member, unanimous vote agreed.

Sonja shared her new tapestry, inspired by her visit to the Alabama Hills, east of the Sierras. Despite all the vertical lines, she wove from bottom-up so she could "feel" the roundness and slope of the boulders. Now she is going weave the design again, but sideways. Will hang them as a diptych. Jackie says she wove a piece that way using same cartoon, different direction, and was amazed at how different they are from one another. Sonja created cartoons of both directions—dramatically different, found it such a different physical and thought process. Due to the Patern-A shortage, Sonja using lots of different yarns for these pieces—the different textures add another dimension.

Meeting adjourned.

•
Respectfully submitted,

Mimi Heft

≡

Feature

From San Jose to Nantong: The 7th From Lausanne to Beijing International Fiber Art Exhibition

(Article adapted from the winter San Jose Museum of Quilts & Textiles member's newsletter)

Dressed in hot pink sequined mini dresses, eight beautiful young Chinese women were beating loudly on large drums, welcoming visitors, artists, and guests to the 7th From Lausanne to Beijing International Fiber Art Exhibition held in Nantong, China, November 8–December 15, 2012. Red carpets, many speeches, ribbon cutting, a dragon dance, fireworks, and confetti rounded out the festive opening ceremony of the exhibition. After the ceremony, the hundreds of guests were invited

into the four grand exhibition halls, newly renovated buildings of a former spinning mill, and now the home of "1985" Cultural and Creative Industrial Park, to get their first glimpse of the exhibition. It was dazzling.

Because of the San Jose Museum of Quilts & Textiles close relationship with the Chinese artists from the 2009 exhibition *Changing Landscapes: Contemporary Chinese Fiber Art* and its recent showing at the Dayton Art Institute, 2012, I was invited to represent the museum as a juror, participate in the symposium, and have a piece of my work (unjuried) in the exhibit. This

was my second trip to China (the first was in 2010 to the 6th From Lausanne to Beijing International Fiber Art Exhibition in Zhengzhou) to see and to be a part of this important international exhibition. The exhibition was outstanding in every aspect. The four large buildings of the venue were each attractively installed with the artwork and I was told that a professional lighting designer flew in from Beijing to set the lights. Over 300 pieces filled the galleries, at once impressive and overwhelming. The quality and content of

more ▶



Installation view of gallery with Deng Lin's silk pile tapestry in foreground



▲ Nancy Kozikowski (detail)



▲ *Fate of Mirror*, by Professor Ni Yue Hong



◀ *Home*, by Li Dapeng (detail)

From San Jose to Nantong, contintued

the work was well done and thoughtfully conceived.

All kinds of fiber art work were represented: tapestries, knitting, sculptural pieces, installations, surface design and quilting, intimate small-scale works to supersized pieces. Embroidered pieces were prominent, especially from the Chinese artists. Many of these pieces are created in specialized workshops, directed by the artist, but made by others. This is a custom that is accepted in China and practiced because there is convenient access to embroidery or weaving workshops.

For contemporary North American tapestry designer/weavers this practice seems unusual.

As a curator (and tapestry weaver), it was instructive to concentrate on a few things: international fiber-art trends and artists, the work and development of the Chinese artists that I knew from *Changing Landscapes*, and tapestry.

Artists from Europe, Asia, South America, and North America were represented. The Japanese and Korean works in particular stood out because of their simple elegance

and sophisticated mastery of design and technique. Japanese artist Asako Ishizaki's flowing lace-like piece was a stunning textile—cascading lengths of delicately woven material, red on one side and white on the other, streamed down from the ceiling and connected at the bottom, but never mixed colors. Chinese artist Deng Lin's calligraphic silk pile textile was a strong graphic image with references to ancient landscape and primitive writing. An amazing and ambitious piece was the gigantic thirteen-foot high by

more ▷

From San Jose to Nantong, contintued

sixteen-foot wide knitted *Sweater* by Man Yunhui. It was hand knit by the artist using specially created needles and a thick yarn, about the size of a wrist, composed of hundreds of smaller multi-colored threads. These examples are just a glimpse of the hundreds of works that were on display. Familiar North American artists included in the exhibit are Susan Taber Avila, Louise Lemieux Berube, Don Burns, Nancy Kozikowski, Monique Lehman, John Paul Morabito, , Joan Schulze, Connie Utterbach, and Carol Westfall to name a few.

Professors Ni Yue Hong and Lin Lecheng had handsome new tapestries. Ni Yue Hong was the co-curator of *Changing Landscapes* and Lin Lecheng is the artist and professor who originally conceived of the idea of having an international fiber art exhibit in China. Their earlier tapestries included in *Changing Landscapes* were gifts to

the Museum's collection. These newer pieces are timeless interpretations of landscape and use combinations of flat tapestry and cut pile.

There was a wide variety of styles of tapestries by both Chinese and international artists. The gamut ranged from very simple designs to complex, abstract to representational, flat to textural, and traditional to eccentric. *Home*, a quiet and beautiful tapestry by Li Dapeng is a delicately rendered piece that has a photographic like quality. Amidst a forest landscape a few solitary figures are discovered and poignantly speak to man's isolation

and commune with nature. The detail pictured here shows the subtle and beautiful articulation of the tapestry weave. A small quirky tapestry by Georgia weaver Nino Kvrivishvili appealed to me because of its fresh approach to rendering a landscape, telling a story in a vertical cartoon like format, and its eccentric weaving. *Continuous*, by Wang Kai, captures the depth and majesty of a range of mountains, a view from above that symbolizes nature's enduring strength and continuum. Fellow juror, Monique Lehman's reflective self-portrait *My Life*, is a striking profile of her younger

[more ▷](#)

▶ Super sized knitted Sweater by Ma Yunhui

▼ *Continuous*, by Wang Kai



self that captures the yearnings of youth and the unknowing future to come. Congratulations go to Monique for the recent sale of this tapestry to the Chinese government.

I was pleased to meet so many of the artists and especially Nancy Kosikowski, whose work I have been familiar with for many years. Nancy was invited to have a solo exhibit in one of the buildings and her galleries were filled with her new work of American Indian inspired tapestries. She did a series depicting pottery that was skillfully rendered. Through subtle hachure and color blending she gracefully captured the curves of the bowls and the essence of these ancient designs.

In Nantong, my itinerary included visits to the Blue and White Museum and the Textile Museum. Both are

small museums that have a specific focus on the unique indigo and white resist fabrics that are still being made in Nantong and on the textile history of China. Although English translations were minimal, I did see a demonstration of the resist process and an 18,000 year old bone needle.

In Shanghai, I visited the world-class Shanghai Museum that features amazing collections of bronzes, jade, calligraphy, furniture, and paintings. The top floor had a wonderful display of Chinese minority garments and textiles, including two examples of baby carriers. These were of particular interest to me as the Museum will be featuring an exhibition of Chinese baby carriers in May of 2013. Showcased at the Shanghai Museum of Contemporary Art was an unexpected exhibit, *Design Colours Life—Contemporary*

Finnish Design and Marimekko. It was a treat to see the lengths of Marimekko fabrics hanging from the high ceiling in a truly artful display.

Of course, no trip to China would be complete without mentioning all the delicious food from breakfast to banquets. From the soups to the dumplings, the seafood and varieties of tofu, it was a culinary feast! Shanghai, with a population of twenty-three million, is an amazing cosmopolitan city and a fascinating mixture of old and new architecture, history, and adventure. The night skyline of Shanghai looking across the river to the Pudong is a magical view that I will never forget.

Deborah Corsini
Curator
San Jose Museum of Quilts & Textiles



▼ Pots, by Nancy Kozikowski



▲ *Into Tumucumaque*, by Deborah Corsini in foreground, with Monique Lehman's tapestry in distance

Members News and Announcements

Tricia Goldberg Solo Exhibition

• RED OAK REALTY, 1891 SOLANO AV
(AT THE ALAMEDA), BERKELEY

• SHOW DATES:
NOW THRU FEBRUARY 22

It was fun and an honor to have my first solo reception surrounded by family, friends and weavers, including TWW members Care, Marianne, Cameron, and Maj-Britt. You are welcome to stop by during office hours, open every day.

All sales will include a 10% donation to the Red Oak Opportunity Fund (ROOF), coordinated by Catherine Stern, catherine@redoakrealty.com



PHOTOS BY SUE DOSICK



- ▲ Maj-Britt, and Adam from the tool library
- ◀ Tricia with friends, Patrice and Bruce with Poppies



TWW Website Brings Stephanie Hoppe a Buyer

I'm happy and grateful to report selling a large (for me) piece through the TWW website! The client, from the Santa Barbara area, telephoned to say she had a large (life-size) painting of a horse in her living room and was looking for a tapestry in similar colors to fill out that part of the room. She had googled "tapestry weavers," and the first item that came up was the TWW website, which she said she found very impressive. Happily, my "Earth Air Fire Water" suited her, and she bought it—the first piece I have sold without the buyer seeing—and touching—the work in person.



◀ *Earth Air Fire Water*, by Stephanie Hoppe



PHOTO CREDIT: LINDSAY SHIELDS, FROM SEPTEMBER 2012 WORKSHOP

Tricia Goldberg Workshop in Mendocino

Tricia Goldberg will be offering her second workshop, *Tapestry: Pattern, Color, and Techniques*, on the beautiful coast at the Mendocino Art Center, August 2–4, 2013. Plan to come and enjoy a weaving retreat in a beautiful light-filled room a short walk to the beautiful cliffs overlooking the ocean and right in the lovely town. Please contact Tricia at triciagold@sbcglobal.net for information on enrolling.



more ▷



Nancy Jackson Appears in Three Bridges West Video

I have been interviewed by the video team at ThreeBridgesWest.com regarding my icon work. I know it's not as specific to tapestry as other posts I share with TWW, but there is one shot of a small tapestry icon in the video and the backdrop for the interview is my tapestry yarn in milk carton cubbies. Then, there are my comments about art and the sacred. Since all of my artworks—paintings, tapestries, drawings, icons, etc.—are sacred (though often indirectly), it seems appropriate to present this.

Here's the link: <http://threebridgeswest.com/general/nancy-jackson---artist-iconographer-and-weaver/>

Nancy Jackson



Rita's Excellent Adventure

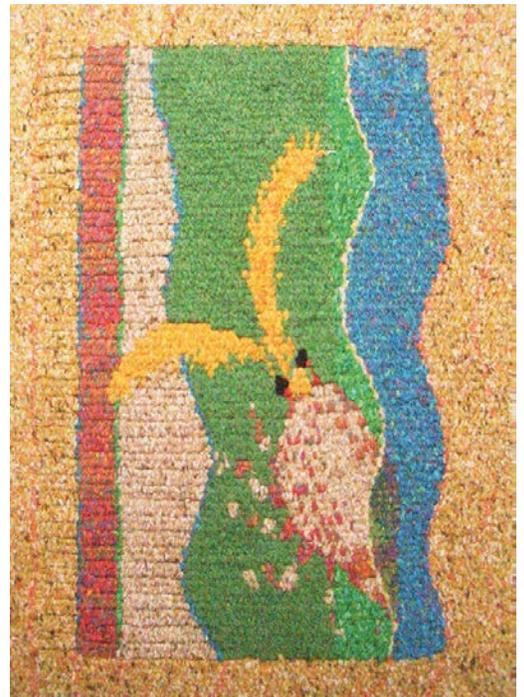
Nicki Bair wrote a story in verse about a sandcrab named Rita that lived in a swash of the Santa Monica Bay. Rita's adventures in search of the best purple plankton were illustrated with twenty tapestries by Nicki, and by five other tapestry artists, including Merna Strauch, also a TWW member. The twenty tapestries were exhibited in Long Beach in July at the Society Gallery with the published book available for purchase. The next showing of the entire exhibit will be at the Morris Graves Museum of Art in Eureka in April/May 2013. To see some of the other tapestries and/or buy the book, go to www.nickibair.com.

Here is a photo of the tapestry for the first page and the verse that goes along with it...

The real name of our hero is hard to say right
Mispronouncing her name, well it's just not polite.
She prefers it be shorter, she cuts more than half.
Call me Rita, just Rita, she says with a laugh.*

*Egg shaped Rita's a sand crab, a nickel in size.
She has wispy antennae, ten legs and black eyes.
If she moves from the shore to perhaps a new hole,
She might swim, she might crawl, she might dig like a mole.*

*There's a rule for when Rita goes out for a snack,
She can never go forward—she goes only back.
So her rear will go first and her head will go last,
But she'll always arrive quite surprisingly fast.*



*Emerita analoga

more ▷

Jan Langdon's Tapestry Published in *West Marin Review*

Jan's tapestry "RED, WHITE & BLACK" was selected for inclusion in Volume IV 2012 edition of the *West Marin Review*. The journal came out in November and is distributed mostly in Marin county and is a collection of prose, poetry and art. This tapestry is the first textile to be illustrated in the Review series. It is edited and published by volunteers and is a group collaboration between the Pt. Reyes Books store and a steering committee of West Marin residents.



Mark Adams SJMQ&T Catalog Now Available

Mark Adams *Catalogue Raisonné of Tapestries* is finally available from the San Jose Museum of Quilts & Textiles. It is available for \$65.

http://www.sjqmiltmuseum.org/museum_store.html

It includes an introduction by Deborah Corsini and Joyce Hulbert and essays by Paul Chadbourne Mills and Melissa Leventon. The San Jose Museum of Quilts & Textiles is donating a copy of the catalog to TWW for their generosity in supporting the exhibition. Deborah will bring the catalog to the next meeting and we can decide how we can loan and share it and ultimately where it might live.



An exhibition of Mark Adams watercolors was recently on view at the John Berggruen Gallery, San Francisco. Images from the exhibition may be viewed on the gallery's website:

http://www.berggruen.com/#/exhibitions/2012-12-06_mark-adams/



▲ *Red, White & Black*, by Jan Langdon, 9.5" x 11.5"

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.



Find TWW Online!

TWW's website and Facebook pages are up and running!

Website: For the website, members are encouraged to send photos of your work and set up your artist's gallery page; if you already have done so, you may submit more, up to five photos per member. Post submissions to Jackie Wollenberg, jwoll@mcn.org.

Facebook: Laura Kamian McDermott set up a Facebook page where members may post pictures, announcements, events—any news you want to share. So please search for "Tapestry Weavers West" and "like" our page! For questions regarding our Facebook page, contact Laura Kamian McDermott, laurakamian@gmail.com.



All TWW communications should now include our web address (www.tapestryweaverswest.org) and Facebook link (www.facebook.com/TapestryWeaversWest), and members are encouraged to link their personal websites to TWW's site.

TWW Board Members

ELECTED POSITIONS:

President Laura Kamian McDermott,
laurakamian@gmail.com

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

Treasurer Maj-Britt Mobrand,
glimakraweavingstudio@comcast.net

Secretary Jackie Wollenberg,
jwoll@mcn.org

VOLUNTEER POSITIONS:

Membership & Roster Chair
Marcia Ellis, mellis@sonic.net

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

Webmaster Jackie Wollenberg,
jwoll@mcn.org

TWW Historians Bobbi Chamberlain,
webob@vbbn.com; Sonja Miremont,
sonjabm1@comcast.net

Exhibition Mailing List Coordinator
Jan Moore, apricotjan2009@att.net

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

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:

Marcia Ellis

TWW Membership & Roster Chair
mellis@sonic.net 707-539-0115

TWW Membership Dues

If you wish to join TWW or renew your membership, please send a check for \$30 made out to "TWW" to:

Maj-Britt Mobrand, TWW Treasurer
2350 Spaulding Avenue
Berkeley, CA 94703-1628
510-549-0326

Please remit membership dues for the year by the January TWW meeting.

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 \$30 dues fee for members who are dealing with financial hardship.

This waiver is awarded upon request and Board approval, with a limit of three awards per year; previous recipients must wait one year before reapplying.

We value all our members, and hope you will consider this aid as an investment in our organization and in the weaving community.

TWW Newsletter Submissions Info

Our newsletter is published four times a year, distributed via email before each meeting.

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

SUBMISSIONS DEADLINE FOR THE MARCH 2013 EDITION: February 10 for articles and ads in all formats.

Please send submissions to co-editor **Mimi Heft** at mimi.heft@gmail.com

PLEASE NOTE: Articles submitted after the deadline will be held for the following issue—no exceptions. Regrettably, additional material or information received after the deadline cannot be included, due to time constraints.

MEMBERS WITHOUT EMAIL: We are working on finding a new editor, and will announce, when we can, where to send your SASE.

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

≡

Proposed Changes to TWW By-Laws

Please take a moment to read about the following two proposed changes to the TWW By-Laws and submit your vote by email to laurakamian@gmail.com, or by mail to: TWW, 1516 Scenic Ave, Richmond, CA 94805. (If you would like a copy of the By-Laws, please email me and I will send it to you.)

Proposed Change #1: Honorary Membership

Inspired by founding member Constance Hunt's presentation at our September 15th meeting, TWW Board Members propose creating a second category of TWW Membership called "Honorary Membership." This category would be offered free of charge to the founding members of TWW as a way to honor them, and could also be offered to individuals or groups who wish to stay abreast of our news and happenings. Honorary Membership would include access to our newsletter, and an invitation to attend our meetings. Honorary Membership would differ from Regular Membership in that only Regular (dues paying) Members would have the benefit of exhibiting with TWW.

Proposed Change #2: Allow Voting by Email

The current version of the By-Laws states,

"An amendment to the By-Laws may be proposed by any member. The proposed amendment will be published in the newsletter and then voted on by the membership. The amendment will be adopted if approved by a majority of the members voting."

The Board wishes to amend this procedure to allow the proposal and voting on issues by email.

TWW Ballot: Proposed Changes to TWW By-Laws

Please submit your vote by email to: laurakamian@gmail.com
or by post to: TWW, 1516 Scenic Ave, Richmond, CA 94805

1. I am in favor of creating a class of Membership called "Honorary Membership", as described above.

Yes

No

2. I am in favor of allowing the proposal of and voting on of amendments to the By-Laws by email.

Yes

No

Thank you for your vote!