

Tapestry Weavers West

Vol. 31, No. 3

September 2016 Newsletter

From Your Presidents

Hello TWW,

What a festive and lovely celebration for the opening reception of TWW's *Elemental Tapestry: Earth, Air, Fire, and Water!* Thank you to all who made it possible, especially Deborah Corsini and Kerri Hurtado.

Strolling down the hall was a joyful experience as weavers and visitors expressed their admiration for the use of elements, color, shapes, imagery, techniques, and individuality. The exhibition truly showcases the diverse range of our very talented group and contemporary tapestry! Thank you also to Nicki Bair for putting together a delightful catalog

of the exhibition, a first for TWW. Many members have shared their excitement over how lovely it is and how happy they are to have one to share and remember this remarkable exhibition. We've also received compliments from weaver friends around the country. And now thanks to Deborah's further hard work, TWW will have the opportunity to share pieces from *Elemental Tapestry* again in January at the San José Museum of Quilts and Textiles alongside incredible work from the American Tapestry Alliance. The year 2017 used to sound so far away, but with fun events like these and our spring meetings, it can't come soon enough!

Happy creating and weaving to all,

-- Ama and Elizabeth

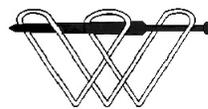
Upcoming September 2016 Meeting

Our next meeting will be held in San Francisco at the de Young Museum on Saturday, September 17, 2016. The day will begin with a lecture by Yoshiko Wada entitled "Kitsch to Art Moderne: Meisen Kimono in the First Half of Twentieth Century Japan" from 10:00-11:30 am in the auditorium, followed by lunch and our business meeting at Pacific Catch (1200 9th Ave., SF). We'll then return to the de Young to view the exhibit "Kay Sekimachi: Student, Teacher, Artist" in the TB Walker Textile Education Gallery. The museum is open from 9:30 am until 5:15 pm.

See <https://deyoung.famsf.org>

Please confirm your attendance at lunch by emailing Ilana Bar-David at ilanabardavid@gmail.com at your earliest convenience.

Note: TWW usually has the annual "show and tell" at the January meeting. Given the various activities that are coming up, we plan to have that meeting May 20, 2017.



Tapestry Weavers West is an organization with a goal to act as a supporting educational and networking group for tapestry artists. For membership information contact our membership and roster chair. www.tapestryweaverswest.org



What's Inside?

	Page
Presidents' Message	1
Upcoming September 2016 Meeting	1
Reflections and Wrapping Up the Elemental Tapestry Exhibition.....	2
Member News: Retirement Party for Jan Langdon	6
Loom Dancing	7
Weaving for a Client: The Warps and Wefts of a Commission	8
Tricia Goldberg Studio News	10
TWW Members Participate in Mail Art Exhibition	11
Minutes of the May 2016 Meeting.....	12
Upcoming Meetings and Events	13
Presentation at May 2016 TWW Meeting	14
From Our Historians.....	16

Reflections and Wrapping Up the Elemental Tapestry Exhibition at the Mills Building

Much anticipation filled the day of Thursday, June 16, 2016 as TWW members eagerly awaited the first glimpse of *Elemental Tapestry: Earth, Air, Fire, and Water* at the Mills Building in San Francisco. The Mills Building is a historic and elegant building with tall ceilings and marble floors. Our tapestries graced the lobby walls and filled the space with warm colors, textures, and rich imagery.

Bearing food and drink (in ample supply) members from near and far, friends, family, and tapestry students filled the long hallway lobby and viewed the stunning tapestries on display. It was especially noted and appreciated that Jean Pierre Larochette and Yael Lurie were among the more than one hundred guests in attendance. It was a celebratory and wonderful night and the air was filled with lively conversations and congratulations to all.

After months of working on the exhibit and dealing with all the exhibit details—from refining the prospectus, organizing the entries and curating the exhibit with Kerri Hurtado of Artsource, to organizing the labels, working on the installation layout, and collaborating with postcard producer Michael Rohde and catalog designer Nicki Bair—it was finally a time for me to relax and enjoy the show.

As of this writing (and by the time this is in the newsletter) I have returned to the Mills three times to view the exhibit and study the work in detail. I noticed features I did not really catch on my first glimpse of the work from the beads on Marcia Ellis's *SuperNatural* to the subtly blended coloration of Nicki Bair's 2015 in *Tapestry Graffiti* to the abstracted



Left: Tricia Goldberg's "Stamps" facing the exhibition signage

complexity of *Suzy's Pond* by Tricia Goldberg. It is also fascinating to watch people walk by and then stop in their tracks as they pause for a few minutes by a particular tapestry. By the end of June a few installation details had been fixed such as the missing commas added to the title signs, as well as "please do not touch" signs have been placed around the walls.

One sale has resulted from this exhibition (that I am aware of). Congratulations to Lyn Hart for the sale of her lovely *corriente azul* to a San José resident.

Long after the exhibit is over a catalog remains—the first documentation of a TWW exhibition. This catalog is a little gem, beautifully designed by Nicki Bair and carefully edited by Marcia Ellis, Bobbi Chamberlain and me. From our initial order of 119 catalogs there are 22 left. I have been selling catalogs by word of mouth and from the ATA email that I posted. Renowned weaver and instructor Rebecca Mezoff wrote, "I thought it was a beautiful catalog and would buy any further ones TWW did. I



use catalogs pretty heavily in my teaching. They are great for examples of technique, etc. The work in this one was wonderful.”

The remaining catalogs will be available for sale at the San José Museum of Quilts & Textiles during the second abbreviated portion of the exhibit, January 20 – March 5, 2017.

From my perspective, I think this exhibit was a great success. It feels good to get our work out and onto the walls in an interesting space. I liked the theme and feel that it inspired a lot of creative interpretations that made for a more cohesive experience. An email comment from an architect friend of Janette Gross came in that I wanted to pass on.

“I went into SF to see the tapestry show. I really enjoyed it. There are so many different aspects to think about: I saw the graphic ideas from your exhibit book, but then there are the fibers themselves, the color variations, the weaving technique, and the resulting shape and texture. I thought the exhibit presented a good variety of all those elements while at same time each weaving was clear about the theme. It was a very nice show.”

Congratulations to all for being a part of this exhibit and for sharing our tapestry creativity and vision with a larger audience.

— Deborah Corsini, Curator



Meeting up at the reception



Reflections and Wrapping Up,
Continued



Madelaine Georgette and her grandchildren
with "Over and Under"



Nicki Bair with "2015 in Tapestry Graffiti"



Janette Gross with "Aranya"



Deborah Corsini with "Fire Water"



Alex Friedman with "Macondo"



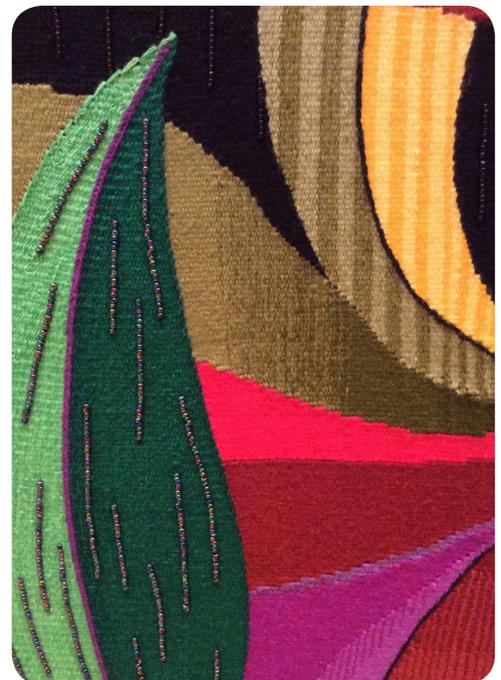
Jan
Langdon
with "Fire
Glow"



Detail of
Lyn Hart's
"corriente
azul" (See
image of the
complete
piece in the
exhibition
catalog.)



Guests enjoying Jan Moore's "River,
Take me Along"



Detail of
Marcia Ellis'
"Super
Natural"
(See image of
the complete
piece in the
exhibition
catalog.)

Member News

Retirement Party for Jan Langdon at the Richmond Art Center



Yes, after 15 years with wonderful students at Richmond, preceded by decades of teaching in San Francisco, I felt I could make the

change if I found a good replacement. When an experienced Finnish weaver/teacher was taking the Richmond night class, I asked her to substitute for me in part of the winter quarter. The class was enthusiastic about her and I decided she was the one to ask. In September Kaisu Kilpijarvi will teach the Tuesday morning class.

My class of 17 repeating students presented me with a book, “Morning Weaving with Jan”, full of portraits, group events, pictures of their

My class of 17 repeating students presented me with a book, “Morning Weaving with Jan”, full of portraits, group events, pictures of their work, and times at ‘the table’ sharing show and tell with examples of my work. This book is a forever keepsake.

work, and times at ‘the table’ sharing show and tell with examples of my work.

This book is a forever keepsake, a marvel of self publishing and group effort. Perfect!

The Art Center gave me a party the afternoon following the

last Tuesday class. Lots of weaving friends and TWW members including Deborah, Maj-Britt, Tricia, and Cameron were there. Kay Sekimachi was meeting a few new weavers. Executive Director Ric Ambrose had some nice things to say about my tenure and the strong interest in the weaving department.

Teaching a workshop at Richmond can be a ticket to revisit a good experience. Meanwhile, TWW is a great way to keep in touch with the continuing network of working weavers.

-- Jan Langdon



Jan Langdon, Tricia Goldberg, Cameron Olen, George-Ann Bowers, and Deborah Corsini



Kay Sekimachi, Maj-Britt Mobrand, Jan Langdon, and Tricia Goldberg

Loom Dancing

By Stephanie Hoppe

In winter, live music and opportunities for dancing in our area are few and far between, so this past winter I took on the challenge of dancing on my loom.

This tapestry breaks new ground for me: my first figurative (albeit still fairly abstract!) design.

I combined many of the different weaving techniques I have learned over the past 20 years—Navajo wedge weave, Navajo beading/checkerboard, eccentric weft, the patterning of geometric motifs such as stripes, triangles and half circles that I learned from the tapestry weaver Silvia Heyden, and Silvia’s feather weave (which turns out to be a variation of wedge weave).

As well as using multiple techniques, I also combined many different yarns in this weaving resulting in textures shifting from shining and glistening, to soft, to matte and slubby—I feel the variety enhances the sense of movement, music, and dance. I usually weave in wool, which I dye myself with acid dyes and indigo, either a heavy rug yarn or a lighter weight Churro yarn. In *The Dancers* I used wool of several different weights and spin as well as linen, silk, and artificial fibers, some I dyed myself, others from my “inheritance” from Silvia. Sadly, this wonderful weaver, my teacher and mentor in recent years, died last year. Her daughter sent me boxes of yarns Silvia left unwoven. I feel both challenged and inspired by her presence in these yarns and a sense of her company as



“The Dancers” -- 28 X 42 inches by Stephanie Hoppe

I weave them. (For more about Silvia Heyden’s life and images of her work, visit www.rememberingsilvia.com)

The Dancers is now off the loom and finished, and the summer outdoor concert series in our town and other nearby towns are in full swing, and I am happy to be dancing outdoors in the warm summer air! (For more photos and information on *The Dancers* and my other work, visit [www.](http://www.rememberingsilvia.com)

I combined many of the different weaving techniques I have learned over the past 20 years—Navajo wedge weave, Navajo beading/checkerboard, eccentric weft, the patterning of geometric motifs such as stripes, triangles and half circles that I learned from the tapestry weaver Silvia Heyden.

Weaving for A Client: The Warps and Wefts of a Commission

by Alex Friedman

Last summer I was approached by friends of friends to weave a commission for a cabin at Lake Tahoe. I had met this couple a few times socially but I'm not sure they had ever seen my studio. However, they had studied my website and had developed a good idea of what they wanted. I invited them to my studio to have a look and discuss the possibilities.

Over the years I have enjoyed making a number of residential and corporate commissions as well as one for the doors of an ark in a synagogue. Private commissions are more challenging as they are so much more personal and come with emotional content that is important to consider. While the idea of a commission can be wonderful and exciting, there is always a certain amount of stress on both the part of the artist and the client because the latter may not be exactly certain of what they want and also don't want to offend. On the other hand, as the artist, I want to interpret exactly what they want from their multiple and sometimes conflicting suggestions. It can be a delicate dance until a comfortable level of mutual understanding and trust are achieved.

I have found that making several different sketches is a good way to help the client decide what appeals to them. I try to have different elements, colors, and a change in scale in each sketch so that I can hear their reactions and fine tune their idea. In this case, it worked out well. This couple had a pretty clear idea from the outset and my sketches helped to develop and refine their concept.



Original sketch of design

They wanted a view of Lake Tahoe from the north end and provided several horizontal photographic images as inspiration. This tapestry was to hang in a stairwell and required a decidedly vertical format (80" x 44") so my challenge was to figure out how to include all the elements they wanted in a narrow format.

Once we were mutually comfortable with the design elements, I made a few more finished drawings, tweaking some of the details. It is always



Second sketch for the commission

the tapestry at a sett of 4 epi. (In addition, the cost was less than a higher sett.) This "low resolution" factor allowed me to weave it more quickly but it meant any details would have to be suggested rather than woven into the design.

The design process can be a delicate dance until a comfortable level of mutual understanding and trust are achieved.

hard to convey the character of a tapestry in paints or colored pencils because they are so flat. In this case, I used pastels on a very toothy watercolor paper. It gave the color and the texture and allowed me a lot of leeway for interpretation because the details were less distinct. Since the cabin is rustic, a coarse sett was appropriate, so I chose to weave



Woven sample of rocks for the commissioned piece

Most of our communication was online so it was important to give them options to consider. I would tell them which options I liked and why, and also encouraged them to be direct and comment freely as well. It's very important

that the client feel part of the process and get past the 'hurting my feelings' tendency. I would have preferred more face to face sessions but that did not happen. (Body language is so telling!) This back and forth process took several months of both email and telephone conversations. They were not rushing the project which was fine with me.

When we were close to the final design, I wove a sample, 18" x 5" in the 4 epi. sett with the colors I intended to use. It was sort of an abridged version of the final piece. It was very helpful for them to see and feel the final texture and the colors I planned to use. It turned out their computer monitor displayed the rocks in shades of pink when in fact they were more grey yellow. Monitors can vary widely so it's important they saw the final color-ways and were happy with the choices. Finally, there was a design we all felt excited about!

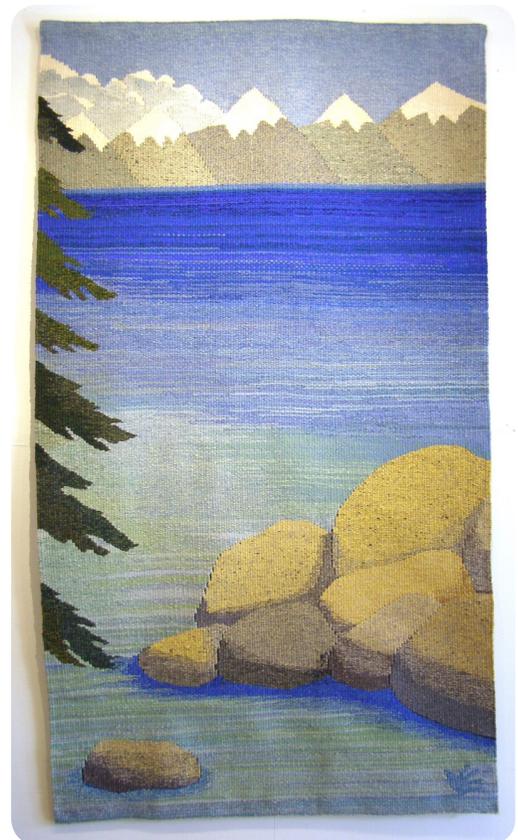
When it was clear the project was a go, I give them a one-page contract that spelled out the basic agreements; the size, the sett, the cost and how the payments were to be made. The final drawing from which I would work was included as part of the contract. The planning process can be quite lengthy, sometimes longer than the actual weaving!

Cartoon drawn, colors chosen, loom dressed, tension checked, now the weaving could begin. Because the

clients lived out of state, I kept them up to date with regular progress images and detail photos. I was nervous every time I pushed the 'send' button but their response was generally positive every time and that was very encouraging.

Finally the day came for the cutting off. I usually have a small event to celebrate but they declined the opportunity to attend. When all the finishing and the preparation for hanging was complete, I notified them it was ready. To photograph the tapestry, I had mounted it on my studio wall and that was where it was hung when they first saw it.

When the couple arrived, she exclaimed that it was just how she wanted it to look, and he was very happy with it as well. Later he admitted how hard it was to give the go-ahead on such an abstract project just based on sketches and color samples. I admitted that it is very hard to know until the final moment if you have indeed captured the essence of what they had commissioned! With much relief it was time for a little celebration.



Final commissioned tapestry

Tricia Goldberg Studio News

.....

TWW member Tricia Goldberg has a varied teaching schedule but she teaches with great regularity at her home/studio in Berkeley. Recent cutting off celebrations at her studio are shown in these photos.

In addition, Tricia was honored with an invitation to teach a three-day workshop sponsored by the American Tapestry Alliance (ATA). It will be for all levels of weavers, plans are in the works to entice more advanced students, too! It will be held at the San José Museum of Quilts and Textiles, January 26--28, 2017 preceding the receptions for ATB11 and the TWW Elemental show on Sunday, January 29, 2017.



Celebrating at Carmyn Priewe's cutting-off party are TWW members: Cameron Olen, Tricia Goldberg, Carmyn Priewe, Elizabeth Seaton, and a new student, Cynthia McAfee.



Rebecca Anaya cuts off her tapestry.

Close up of Rebecca Anaya's tapestry, "Isabel"



Carmyn Priewe's tapestry inspired by artwork from Infinite Purpose, a book by Lori Portka and Liv Lane.

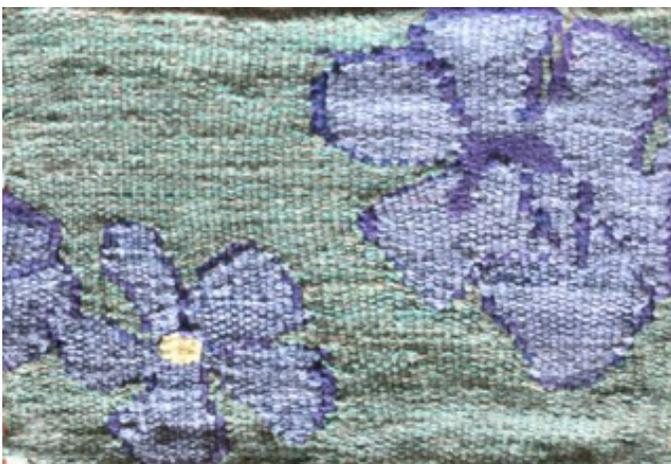


TWW Members Participate in Mail Art Exhibition

by Tricia Goldberg

Several TWW members are participating in an exhibition: *Traveling Tapestry: Textile Mail Art*, sponsored by the Museo Textil de Oaxaca (MTO – Textile Museum of Oaxaca) and the Museo de la Filatelia de Oaxaca (MUFI – Philately Museum of Oaxaca), in collaboration with the American Tapestry Alliance (ATA). This exhibition will open during the Second Mesoamerican Textiles Meeting, October 13–15, 2016.

Continuing a long history of mail art, the tapestries, backed with cardboard, addressed and stamped, were sent through the mail as postcards. I was excited by this prospect, and concerned about the tapestry making it there safely, but wanted to be part of this show, open to all tapestry weavers worldwide. I am interested in being part of shows that include the following criteria: small format, unjuried, and have a theme or something to inspire a direction. This show was all of these things, and more! I look forward to seeing pictures of the exhibition and learning about the conference.



Carollee Howes used hand-dyed indigo silk yarn for her piece, “Indigo”.



“Greetings from California” by Tricia Goldberg



“Saludos de California” by Merna Strauch

“Bare Emergence”
by Nicki Bair



Minutes of the May 21, 2016 Meeting

The Tapestry Weavers West Meeting was held at the studio of Laura Kamian McDermott in Richmond, CA. The Minutes are submitted by TWW Secretary Rebecca Anaya.

Attendees:

Rebecca Anaya	Laura Kamian McDermott
Ilana Bar-David	Jan Langdon
Bobbi Chamberlain	Summer Larson
Deborah Corsini	Sonja Miremont
Sharon Crary	Jan Moore
Dance Doyle	Beverly Muir
Marcia Ellis	Elizabeth Seaton
Alex Friedman	Suzanne Shebby
Tricia Goldberg	Care Standley
Patricia Jordan	Ama Wertz

Agenda

1. Treasurer Update (Laura)
2. Website Update (Ama)
3. Programming/Next Meeting (Ilana)
4. Mills Exhibit (Deborah)

Website Update:

- The new website on Squarespace has launched! In addition to the public-facing part of the site, there will be a members-only section protected by a password, which will house newsletters, etc.
- Ama requested that members send images of their work to her for display on the slideshow on the site's homepage. Exhibition guidelines for taking photos of work should be used. Ama will rotate in one image per member at a time; changing the rotation periodically.
- Rebecca, Care, and Dance will provide help with website maintenance. Ama will follow up with them on how to do this.
- Discussion re: including a thumbnail picture next to members' names on the Current

TWW Members page. Currently, the names of members with their own websites are hyperlinked to those sites. Adding thumbnails might clutter the clean design.

- Ama confirmed the exhibit card is on the site.
- Discussion of future uses of the site, such as using it to sign up new members, paying dues and exhibition fees via Paypal. We can eventually sell exhibition catalogs via the website as well.
- The total cost is \$155/year for domain, website, hosting, and emailing. There is no limitation on what you can sell via the site.

Programming:

- September meeting:
First choice: Jean Pierre Larochette's house in Berkeley – Tricia will ask Jean Pierre
Fall back: Alex's studio in Sausalito
Third Saturday in September
Other ideas discussed were a visit to Windrush Farm or to the Napa open studios. It was decided that Windrush Farm could make a good fieldtrip option.
- Deborah proposed that TWW offer members a training on how to take photographs and format them digitally for exhibitions, etc. Alex offered to provide training for Mac users. It was not determined when this training would take place, but likely after a future business meeting.
- January meeting:
Option of having a business meeting on Sunday 1/29/17 before the opening of the American Tapestry Alliance show at the San José Museum of Quilts and Textiles (SJMQT).
- Also at the SJMQT:
1/20 – 3/5/17 a portion of the Elemental show will move to SJMQT
3/8 – 4/16/17 three person show with Deborah, Alex, and Michael Rohde
- March meeting (TBD)
- May meeting:

This will be a sharing meeting on the third Saturday in May to be hosted by either Care or Sonja.

- Mills Exhibit:

PR: Deborah has handled PR with a number of textile-focused organizations. Dance suggested broadening scope to organizations outside of the textile art world. Members are welcome to promote via the email postcard. Alex suggested ICG for marketing – 30 websites that do events; can be posted here for free (?). SF Chronicle has new art critic. Alex knows him and will ask him to attend the reception.

Catalog: Deborah and Nicki working on this. Being done by Blurb. Looking great! Estimated cost is about \$20 each. Decision made to order 50 additional catalogs to sell at exhibit receptions (Mills Building and SJMQT), bringing total order to 114. Confirmed the number of catalogs ordered by each member to date. Nicki will distribute email via Marcia re: cost including postage and tax. Members will send checks to Laura who will let Deborah know when received. Deborah requested that members let her know if they will attend the reception as catalogs can be distributed there.

Reception: Reception is 5:30 – 7:30 on June 16. Deborah will draft an email for Marcia to distribute to members regarding assistance needed with the Mills reception. This will help coordinate the potluck (finger food only, please!), beverages, and volunteers to set up prior to the reception and clean up afterward. Members should pack out what they pack in.

Transportation to the Mills Building. Driving NOT recommended due to high traffic time/location. Parking available at Stockton Street Garage. Better option is to take BART and exit Montgomery Station. Alex and Tricia are drop off points for work for the Mills show. The other option is to ship the work.

- Looking forward to SJMQT portion of Elemental exhibit: Deborah is curating and will select pieces after they are hung at Mills Building. Will select as many pieces as possible, but SJMQT space is smaller.

Upcoming Meetings and Events

.....

In January, receptions for both the *Elemental Tapestry: Earth, Air, Fire and Water* exhibit and the ATA Biennial 11 exhibit will be held on Sunday, January 29, 2017 at the San José Museum of Quilts & Textiles. The two exhibit receptions will be held at the same time, 3–5:00 pm. There will also be an ATA program that day – details to follow. If needed or necessary, a business meeting could be held at the museum prior to the receptions, although it is likely to be a full day of tapestry already. See <http://americantapestryalliance.org/exhibitions/atbiennials/american-tapestry-biennial-11> and/or <http://www.sjqiltmuseum.org>

Our March meeting will tentatively be held on Sunday, March 19, 2017 in conjunction with the reception for *Embedded Pattern: Three Approaches*, also at the San José Museum of Quilts & Textiles. This is a three-person show featuring Michael Rhode, Alex Friedman, and Deborah Corsini. Alex will offer a public lecture and walk-through of the gallery that afternoon. We will hold the meeting prior to the reception at a location and time to be determined.

Finally, a handful of people expressed interest in a field trip to Windrush Farm when it was mentioned in the last newsletter. We will research a time to visit that will include interesting programming at the farm, then send out an email poll (similar to that for the Getty Museum trip) to determine interest and availability.

See <https://windrushfarm.wordpress.com>

Presentation at May 2016 TWW Meeting

by Laura Kamian McDermott

Thank you to all who came out to my studio in Richmond, California for the May 21, 2016 TWW meeting. It was such a treat to host!

I have been weaving since 2009 and many members have been at it quite a bit longer than that, I decided to focus my presentation on the evolution of my work and creative process, with the hope that it could be of some use or inspiration to the membership.

Abstraction and Imagery Generating Systems

The over arching theme of my presentation is how I rely on what I call “Imagery Generating Systems” to keep my work moving forward, and to give me my subject matter for weaving.

I am primarily an abstractionist, but I don’t pull my ideas from thin air, and I don’t really enjoy facing a blank page. Instead, I make use of imagery that is already out there in the world, and manipulate it in my sketchbook or with my phone camera and printer. Examples of some of these systems include: cutting up and collaging stenciled letters and numbers, working with the letters of the

I wanted to obliterate that value judgment of “fine art” versus “women’s work,” so I made a conscious effort to bring my fine art and fiber art practices together.

Armenian Alphabet, making stencils of shapes from keys and layering them into landscapes, and taking intentionally obscure photos of interiors and printing them with a low quality printer to draw out an abstract composition. The material qualities of fiber itself can also give me clues on how a piece wants to be arranged: I have made a series of knitted and felted I-cords, where the



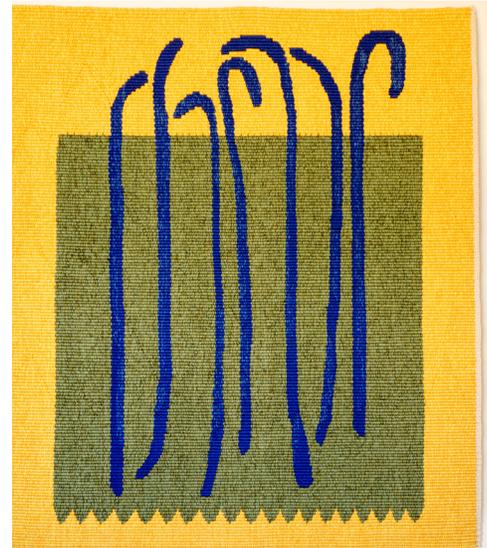
Laura Kamian McDermott at the loom.
(Photo by Nancy Jackson)

wet-felting process helps block the piece into a composition. My most recent weaving *River Bed*, is inspired by one of these I-cord installations.

Bodies of Work

My first love as an artist was painting, which I practiced in high school and my early twenties. After learning to knit at 22, I noticed a disturbing trend in thinking about my work: that my painting was serious

work, but that my knitting was just a form of leisure. I wanted to obliterate that value judgment of “fine art” versus “women’s work,” so I made a conscious effort to bring my



River Bed was inspired by knitted and felted I-cord installations.

fine art and fiber art practices together. In the early days of that marriage, I used fiber along with materials from the painting world (beeswax,

paint, rabbit skin glue) together on the same piece (Fine Art/Fiber Art Series 2001-2004). Eventually the painting materials dropped away, and I began using fiber alone to create installation pieces. These works combined fiber with the negative space of the studio wall and could be installed from small to very large scale (Sampler Series 2004, and I-Cord Series 2006-2008). In 2009, I became enchanted with the process of taking very bad photographs of interiors with my low quality camera phone, printing them with a low quality printer, and then sketching out the abstract composition that spoke out to me. I worked with these images over and over, trying to figure out what they wanted to become.

Eventually I flashed back to a 1998 Textiles Survey course I took at San Francisco State University with Sheila O'Hara, and realized that these interiors wanted to be "built" with tapestry weaving. After struggling to work out the warp and weft balance and issues of draw-in on my own, I eventually

found Tapestry Weavers West, and got hooked up with teacher and master weaver Nancy Jackson. I am forever grateful to Tapestry Weavers West for providing me with the community and connecting me to the resources that have helped nurture my artwork for the past several years. Thank you to all the members over the years who have gathered and worked to make Tapestry Weavers West such a thriving community!

You can read more about and view more of my work at www.lrkmc.com.

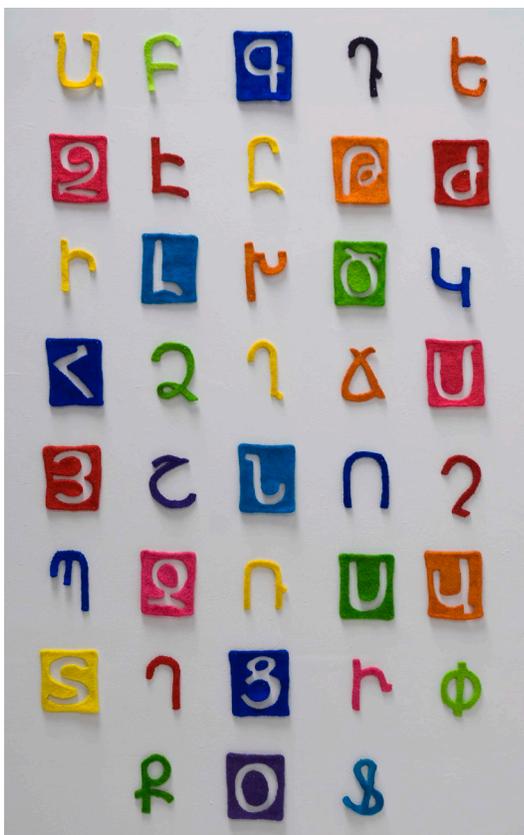


Yellow Mystery Keycap



Casita, Shapes, and Shadows

The Armenian Alphabet



Sampler Series

From Our Historians

Lillian Elliot

by Jan Moore

(Originally published in the TWW Newsletter, Vol. 9, No. 4, August 1994)

There are some teachers and mentors who leave a distinct mark on the memory. Lillian Elliott was a signpost, in a sense, a directional marker for some of us who were fortunate to have contact with her.

She was a teacher of mine at San Francisco State University in 1989 and 1990, serving on my MFA committee. I had a great deal of respect for her reputation and wanted her for a mentor. She was not initially enthusiastic, eschewing my romanticism, wanting to see a new form, perhaps. I needed to convince her, and she responded to my growth. She directed me to look at history and to play with ideas of time and event; to consider the visual details of narrative in such a manner that they became abstract.

Elements in her teaching formed a framework for approaching textiles as art. She encouraged looking at an idea through a cycle of processes; looking at a fragment in several ways, through several mediums, each offering insight. She loved the Fayoum portraits; the real faces of the ancients, the grief, warmth, and humanity in their dark eyes. She wove them into tapestry along with portraits of her friends and favored bits of modernist paintings. She continually affirmed the hand and mind actively making, responding with intelligence and curiosity. What does this act give now? And if I change it, what now? Construct

an open form; allow space through it. Draw the shadow. Construct a closed form, a torso; decorate the skin of the form. Tear it open. Heal it. Relinquish it. Collaborate. Separate. Experiment. Release attachment to perfection. Explore organic qualities. Overspin. Create tension/torsion. Release it. Play with time. History can be rewritten and provide surprises. Allow the humor, the swift insight. Change the ending of the Bayeaux

Tapestry. Dislocate technique. Shift cultural gears. Reshuffle to find new combinations. Adore light, shadow, space, line, texture, structure, surface, juncture, form. Allow musing, over time, close up, by candlelight.

Lillian Elliott was my teacher, my mentor, and a special intelligence in my life. When I think of her passing, I have regrets for all those who will not have the chance to learn from her, but I am very thankful that so many of us have. Her generous mind has touched more than a few of us. We are her legacy.



Studio for Rent

There are two studios available in the building that houses Laura Kamian McDermott's studio. The address is: 855 Parr Blvd, Richmond, CA 94801.

Feel free to contact her for details at laurakamian@gmail.com.

Your 2016 Board Members

Elected Positions

Presidents

Elizabeth Seaton
eseatonet@gmail.com

Ama Wertz
ama.wertz@gmail.com

Vice President and Programming Chairs

Ilana Bar-David
ilanabardavid@gmail.com

Carmyn Priewe
carmyn.priewe@gmail.com

Treasurer

Laura Kamian McDermott
laurakamian@gmail.com

Secretary

Rebecca Anaya
goshzilla@gmail.com

Volunteer Positions

Membership and Roster Chair

Marcia Ellis
mellis@sonic.net

Newsletter Team

Madelaine Georgette
studiogeorgette@mac.com

Patricia Jordan
pj@reese-jordan.com

Tricia Goldberg
triciagold@sglobal.net

Historians

Bobbi Chamberlain
webob@vbbn.com

Sonja Miremont
sonjabm1@comcast.net

Exhibition Mailing List

Jan Moore
apricotjan2009@att.net

From Your TWW Treasurer, Laura Laura
Kamian McDermott

Treasurer's reports are given at our quarterly meetings. An annual report is also emailed to all renewing members in January of each year. Reports are not published in the newsletter, but are available to any member at any time by emailing the current Treasurer and requesting one.

— laurakamian@gmail.com

Elemental Tapestry: Earth, Air, Fire, and Water

An exhibition of Tapestry Weavers West members' works

Culled from the Mills Building exhibit

At the San José Museum of Quilts & Textiles

520 South 1st Street

San José, CA

January 20 – March 5, 2017

Reception: Sunday, January 29, 2017

From 3 – 5 pm

This exhibition will be on display in conjunction with the ATA Biennial 11 and the receptions for both exhibits will be held at the same time.

In addition, ATA is planning a program for Sunday, January 29, 2017 that will include a guest speaker and a tapestry weaver's panel. Complete details will be announced and sent to TWW members as they become available.

Message from the Newsletter Editor

We hope you have enjoyed this newsletter, the first by your new Newsletter Team. As Editor, I wish to thank the team for their great work and to congratulate Patricia Jordan for her outstanding layout work. I wish to also thank all those members who contributed articles and news. We encourage you to share your weaving experiences and welcome all contributions.