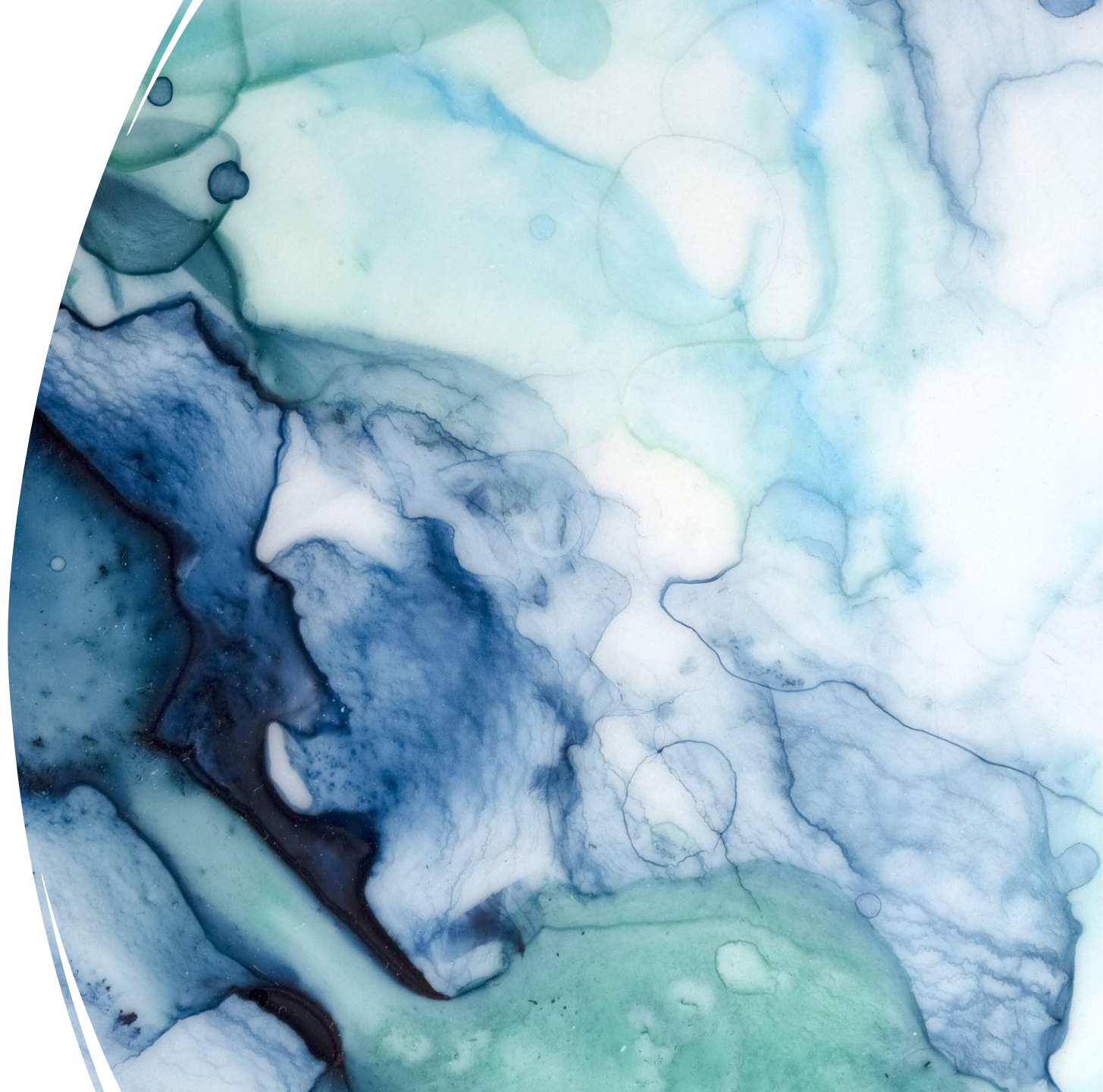


Tapestry Weavers West

2023 Annual Showcase



Ellen Athens

A Moment's Rest, 2021

24.75 x 24.25 inches

8epi, wool with metallic and rayon
accents on a cotton twine warp

Occasionally hummingbirds fly into my studio, which has a high ceiling. They exhaust themselves trying to escape through the skylights. I have a few mummified birds who failed to find the open door. I honor these beautiful and fragile birds who fly so quickly but need their moment's rest.





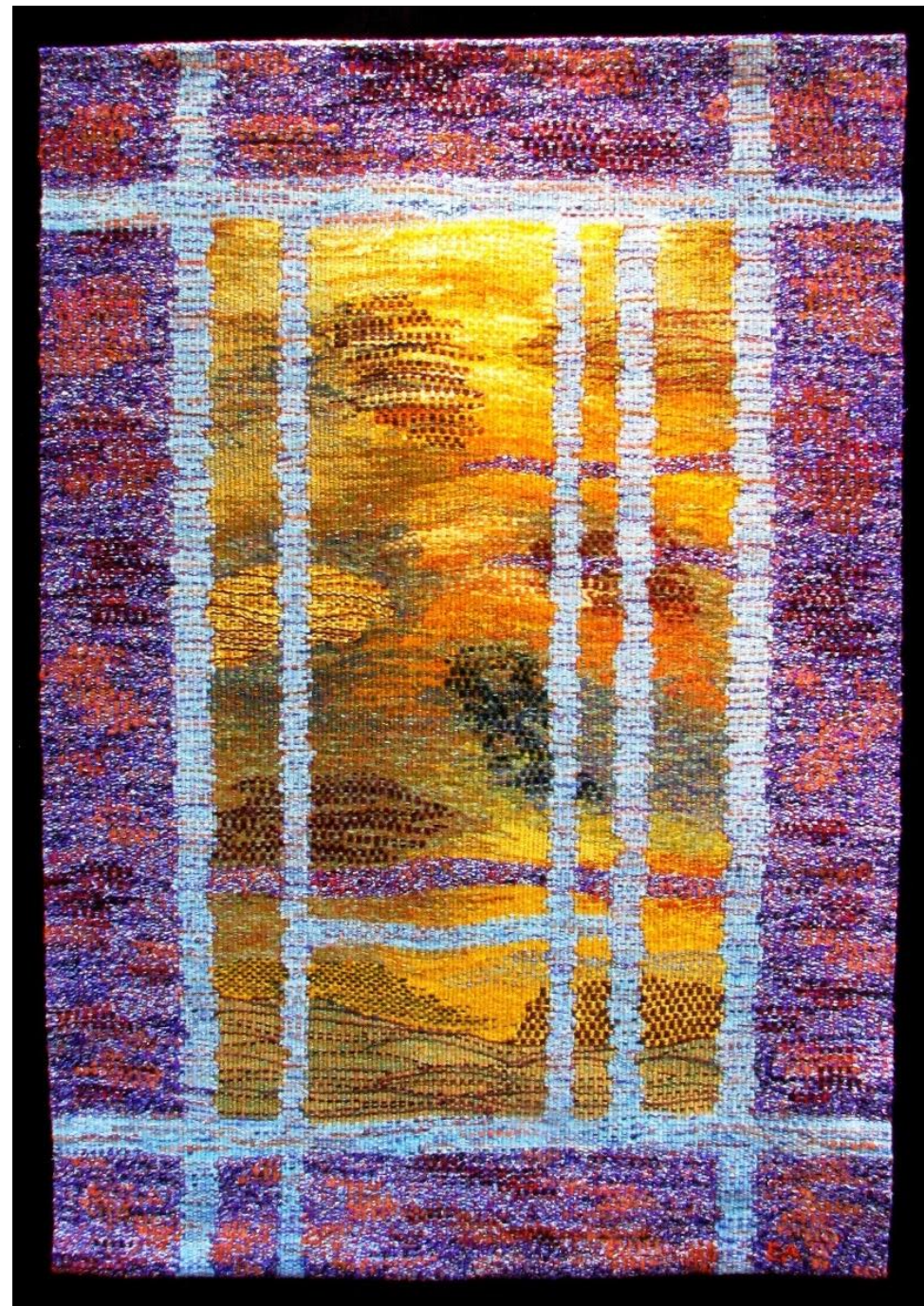
Ellen Athens

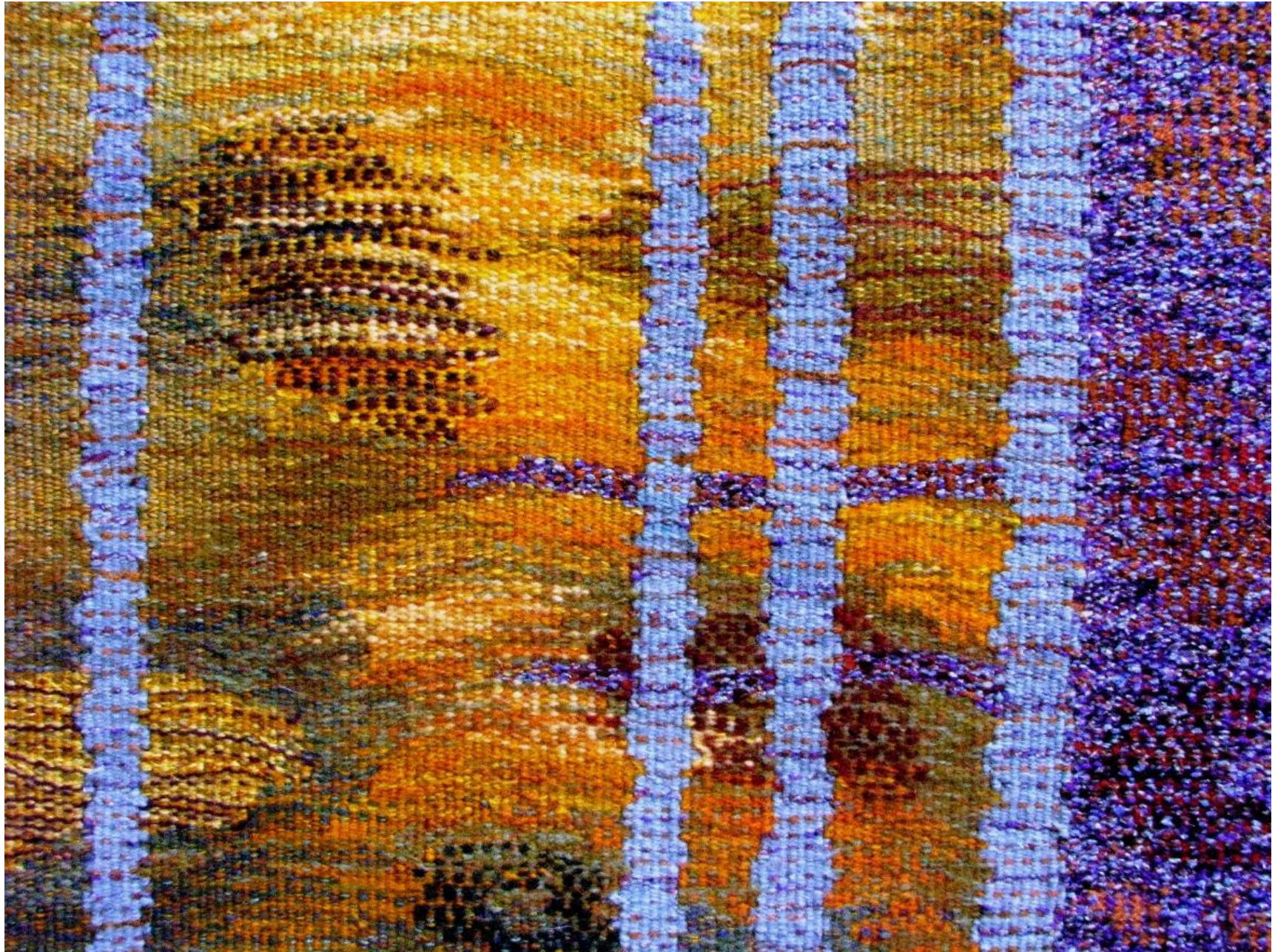
Looking Into the Light, 2023

23.5 x 33 inches

8 epi, wool with silk noil and rayon,
on a cotton twine warp

This tapestry is an interpretation of one of my mixed media collages. The collage was a combination of torn paper, paint, stamping and pastels. I tried to follow the overall composition and effect of the textured surface, while at the same time, interpreting the collage in a way that suits tapestry weaving. There was a fair amount of gold metallic paint in the collage, but I used color and a shimmery wool/rayon bobbin blend, to get the effect of light.





Ellen Athens

Spring Ranch Bluff, 2022

15 x 23 inches

8epi, wool with rayon and mixed fiber accents in the water, on a cotton twine warp

This view is from a walk I take with my dog, near Mendocino, California. The path meanders along the ocean bluff so that the view of the water always changes. I decided to add some interest to the composition by adding a geometric overlay, with value changes, onto the image I had photographed on one of my walks.





Janette Gross

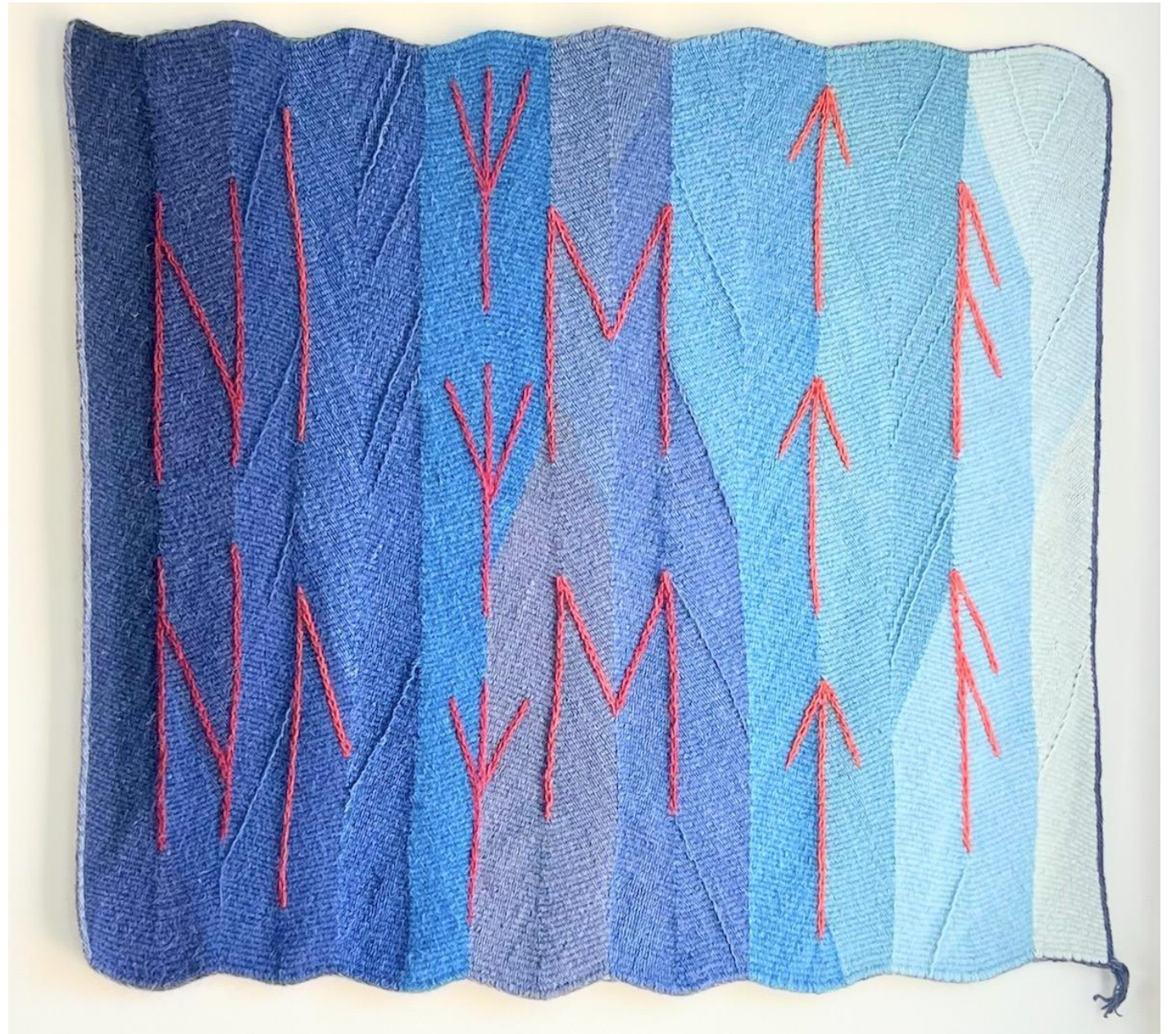
Chaos to Wisdom

31 x 28 inches

Wool warp, dyed and overtwisted weft
by Martha Stanley

Wedge weave with soumak detailing
and card woven edge

The runes tell the story of chaos through hopes/fears,
defense/protection, trust/faith/support/progress,
justice/victory/honor and finally
understanding/vitality/wisdom.



Alex Friedman

Pandemic Passage, 2021

60 x 40 inches

wool, polyester, silk on cotton warp

The early sketches for this started as a tree shape but soon morphed into this dark passage design. In this Covid period there were no shows, or deadlines and I felt very free to work on this piece using many of the purples/pinks I had in my stash. The outlines are all soumak which you can see in the detail. It was a wonderful piece to work on. I never had a chance to show it as it sold a few weeks after I finished it.





Alex Friedman

Call of the Blue Hills, 2022

55 x 44 inches

wool on cotton warp

I have always liked watercolor paints and have done a little but found it to be very difficult to manage. What I like is the way that the pigments tend to collect along the wet edges of the shapes. In this tapestry I wanted to try to replicate that detail, so I have attempted it here in wool.

This tapestry is currently in the ATB14 exhibit in Tennessee.



Alex Friedman

Untitled WIP, 2023

55? x 44 inches

Wool, silk on cotton warp

Some years ago, I saw a wooden board made with different colors in this sort of regimented pattern in the British Museum that really appealed to me. This one is different as it is woven in vertical strips that are largely unattached to each other. On my mind is the fragmentation of our society and the discomfort so many of us feel these days. I'm not sure how it will hang when it is all finished. I will have the possibility of doing a little mending/adjusting if needed. I wish I had the same options for our culture and our country.

Thanks, and come visit if you can. I miss our in person meetings!



Tricia Goldberg

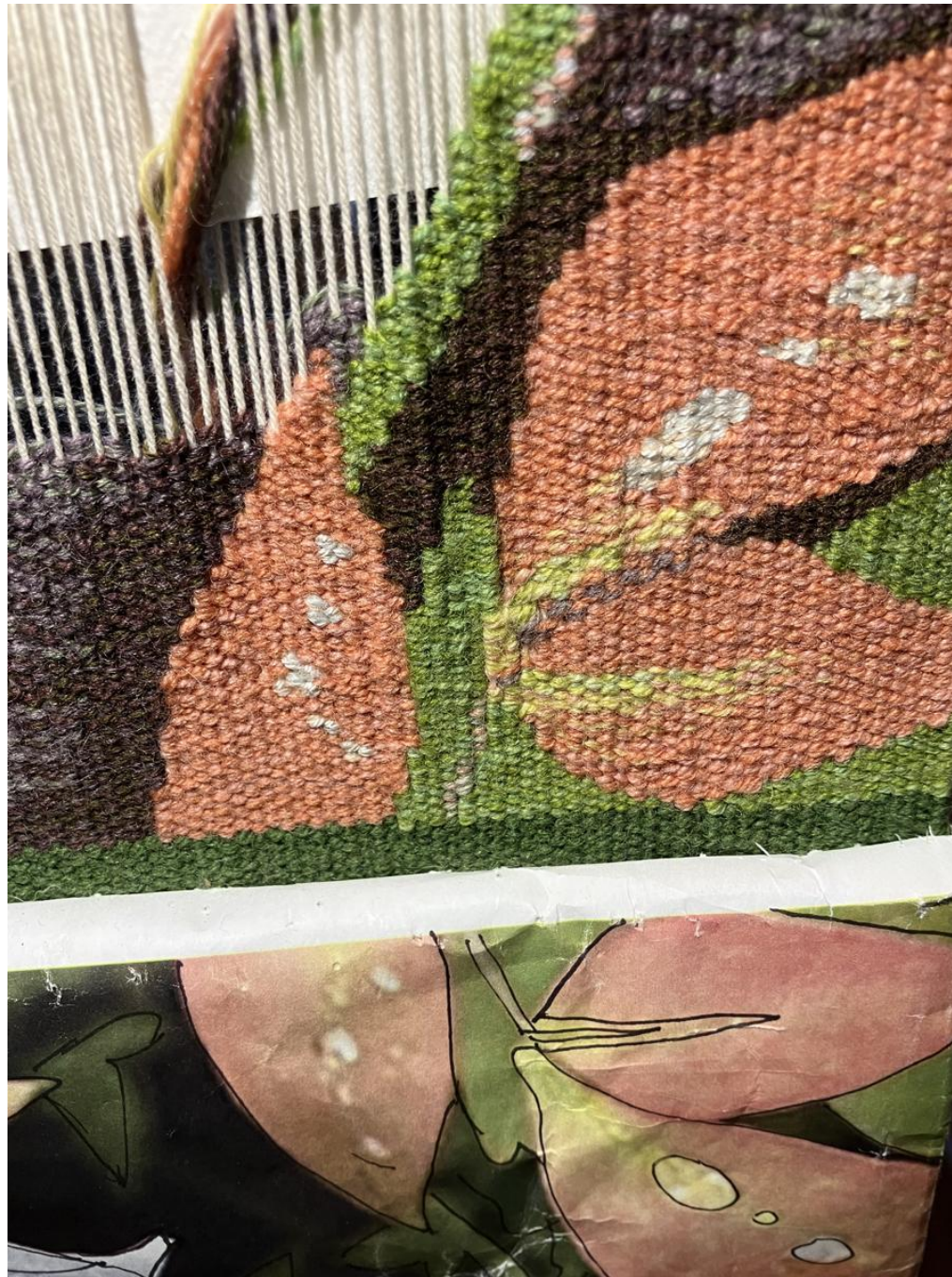
Fortnight Lily

Work in progress

I have two pieces to share that are in-progress. I was excited to return to my own work after the honor of several commissioned tapestries. A fortnight lily flower glowing with raindrops was my inspiration for *Fortnight Lily*. I began to weave and chose to use a limited color palette.

As you can see, I didn't get very far!





Tricia Goldberg

Saxophone Hummingbird Nectar
Work in progress

A close friend asked me to weave a surprise tapestry for her husband for his 70th birthday.

Since his birthday is soon, I began right away. The working title is *Saxophone Hummingbird Nectar*.



Mary Lane

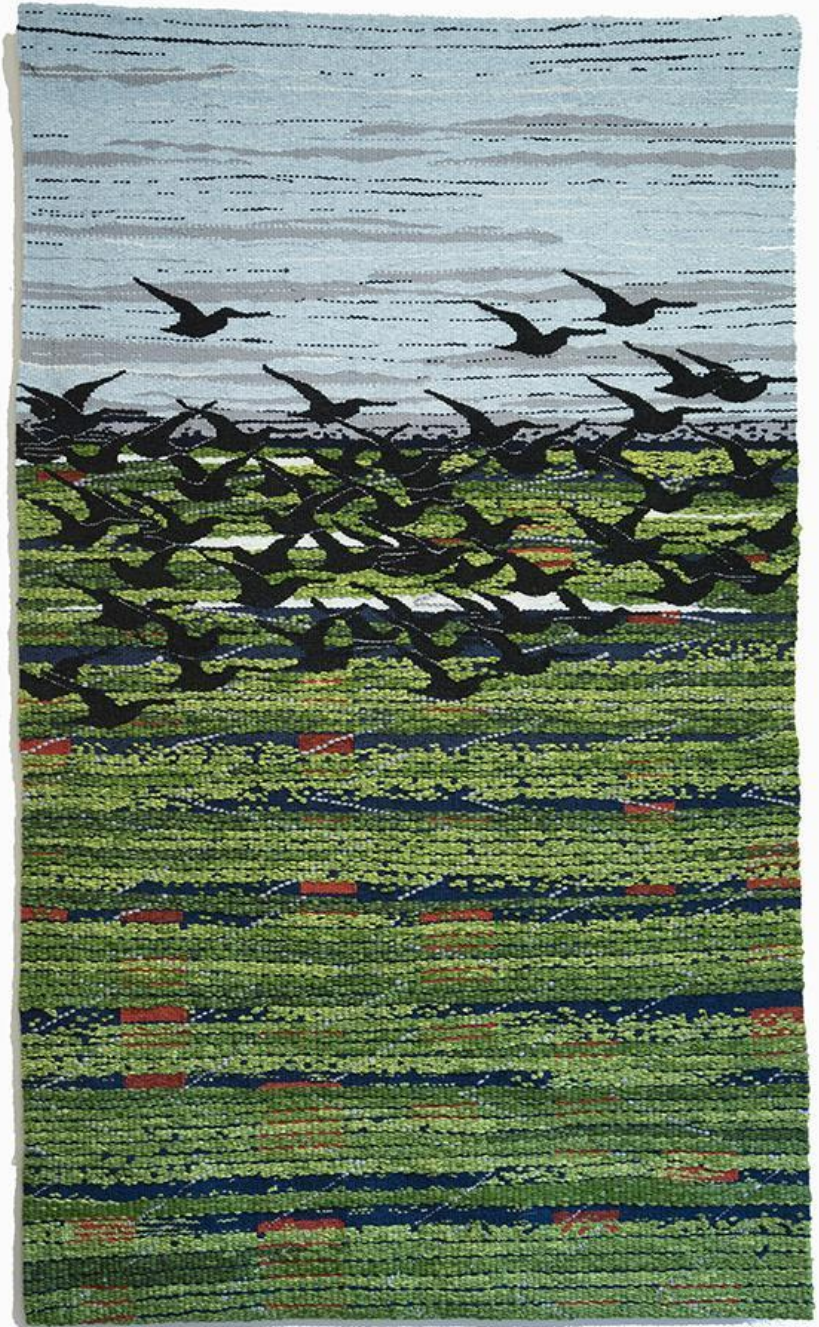
Swift, 2021

50 x 30.5 inches

8 and 4 epi, cotton warp, wool and cotton

I have always been influenced by tapestries from the past, especially those woven in Europe during the Middle Ages, the rich textile tradition from the Andes and the Coptic weavings created in Egypt and surrounding areas. That influence can be seen in my use of pattern and specific weaving techniques employed by those early weavers.

My most recent tapestries reference historical textiles more directly through the incorporation of borrowed patterns, motifs and/or details. The excerpts are combined with each other, and with other image sources, such as drawings or photographs, to produce a layered image in which the different components are merged together into one blended image. The collaged and layered image is created in Photoshop.





Mary Lane

Drift, 2021

51 x 29.5 inches

8 and 4 epi cotton warp, wool, cotton
and metallic weft

The design for *Drift* includes patterns I created by cropping details from historic textiles and reconfiguring them. As I composed the design, the blue background with the gold motif became water. Water sometimes seems so abundant, as when one visits the ocean. Other times it is scarce, creating tensions between the various stakeholders. In scarcity, difficult decisions impact the entire biome. The middle section is a break, a pause. The abstract patterns offer the opportunity for absorption and reflection.

This tapestry employs two weave densities – 8 warps per inch and 4 warps per inch. In the coarser areas, I used boucle yarns to create texture and surface relief. The middle section of the tapestry is finer and includes metallic yarns.





Mary Lane

Work in progress

51 x 25.5 inches (when finished)

6epi, cotton warp, wool and cotton weft

The design for this as yet untitled tapestry is a blended collage composed of a detail from a textile with a woven geometric pattern and a watercolor. The maquette has a lot of “noise” generated by blowing up the source images. I decided to interpret these details in the image through the woven technique of *demi duite*. I chose specific *demi duite* patterns to use for the different combinations of colors.



Barbara Winn Armstrong

Agate Passage – One, 2023

15 x 20 inches

8 epi, 12/12 cotton seine twine warp,
and wool weft

This is the view of Agate Passage from my home on Bainbridge Island. The brown lump on the channel buoy is the sea lion who takes up residence there in March each year, while this tapestry was being woven. The tree trunk and leaves are the madrona that has found a precarious home near water's edge, buffeted by the winds from the south. The surface of the water in this narrow part of the Sound often takes on an overall geometric pattern, exaggerated here.



Barbara Winn Armstrong

Airstream – One, 2023

6.5 x 8.5 inches

8 epi, 16/3 Bockens linen warp, wool
and mercerized cotton weft

For as long as I can remember, I have enjoyed seeing an Airstream. When my husband and I joined my son and his girlfriend, now wife, for a brunch on Potrero Hill, the bookshop opposite fortuitously had on its shelves a silver-embellished book narrating the history of Airstreams. On that same visit, I found an enticing anthology of early essays by Joan Didion. So I now have a ready reference of all the models of Airstream since the company's founding in 1931, and many more volumes of Joan Didion's work.



Barbara Winn Armstrong

Geraniums, 2023

16 x 19.5 inches

8 epi 12/12 cotton seine twine warp,
wool weft, wool embroidery

Geraniums was inspired by the real-life geraniums at my kitchen window, brought in from the threatening cold eighteen months ago. They are still in residence. The woven flowers are clearly exaggerated in size, the leaves not at all.

The shading in the purple gave me an opportunity to work on irregular hatching. Deciding upon, and then working the background pattern, presented both a challenge and a happy outcome. The slits you see are ones I like. This piece, and my earlier Agate Passage piece, overcame any concern I may have felt about attempting something “larger.” It is a pleasure to have a more expansive playground on which to work out one’s ideas.



Janet Moore

For Darcy Farrow, 2023

10 epi, wool weft on cotton warp

This tapestry borrows from my earlier composition in *River Take Me Along* and extends the theme of place and story telling. Often the title of a work will illuminate a composition and bring a narrative or melody to mind. I have wanted to explore my relationship with music through the visual medium of tapestry for some time now, and I began to see this theme emerging in tapestries like *River take Me Along*, *When I Was Seventeen*, and now *For Darcy Farrow*.

Some of you may have heard “Darcy Farrow,” a song by Steve Gillette, recorded by Ian and Sylvia, Nancy Griffiths, and many others. It opens with a great visual as so many of my favorite songs do:

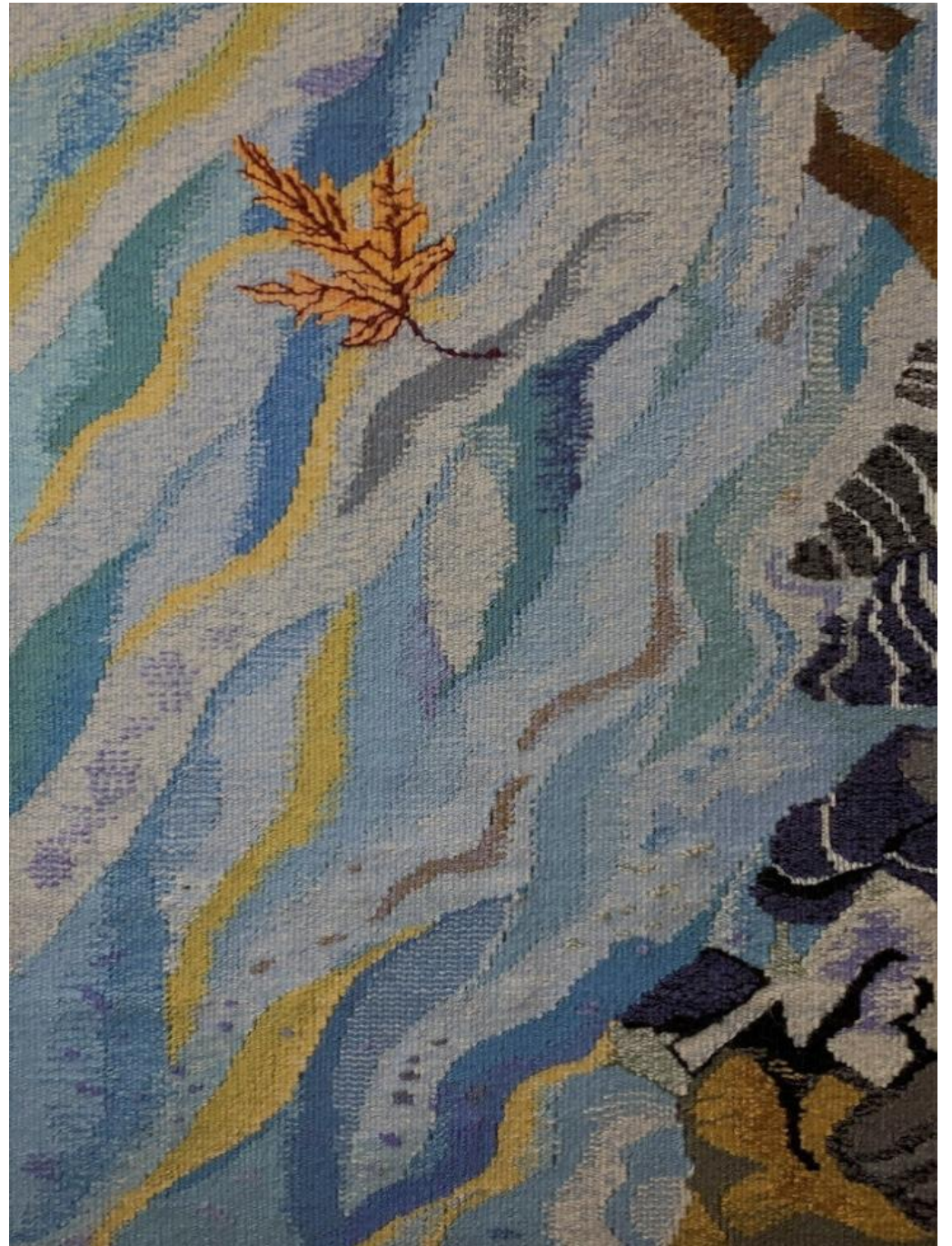
*Where the Walker runs down to the Carson Valley plain
There lived a maiden, Darcy Farrow was her name.
The daughter of Old Dundee and a fair one was she
The sweetest flower that bloomed o’er the range.*

I’ll leave it to you to YouTube this nostalgic song of range romance and tragedy.



Janet Moore

Leaf's Journey, 2022
18 x 22 inches
Wool on cotton



Molly Elkind

Air Quality, 2023

15 x 19 inches framed (tapestry 11.5 x 10 inches, including fringe)

8 epi; cotton, paper, plastic, wool

This piece responds to the jarring experience of seeing brilliant blue skies transformed by wildfire ash.

Wildfires are more common and more destructive in an era of climate change brought about by the use of fossil fuels, including their use to make plastic.





Molly Elkind

Ashfall, 2022

18.5 x 12 x 3 inches framed;
tapestry 18 x 7 inches, including
grass and fringe
8 epi; linen, paper, grasses, ashes,
matte medium

I am honored that this piece was accepted to the ATA Biennial 14 this year. It responds to the devastating human toll of wildfires experienced in New Mexico in 2022.





Molly Elkind

WUI #4: Ashes

12 x 15 inches framed; tapestry 9.75 x 9.75 inches, including fringe
8 epi; linen, paper, plastic survey marking whiskers, ashes, blue grama grass

WUI is the abbreviation for Wildland-Urban Interface, the zone in which human habitation pushes up against wildlands, a zone in which wildfire is increasingly common throughout the United States.





Ellie Hurtado

For Senora Evangelina

19 x 15 inches

10 epi; Burnham churro wool and my handspun churro that I dyed with vegetable dyes

I made this for my 89 year old mother-in-law to honour her Purepecha and Aztec heritage—the weaving has been sent to her and I didn't get a photo of the piece off the loom.

The figures represent Aztec warriors and the hummingbird is a symbol in the Purepecha culture as is the woman weaving on the backstrap loom—the Purepecha are the indigenous people of Michoacán, Mexico.

I completed this in the class with my wonderful teacher, Kathe Todd-Hooker.



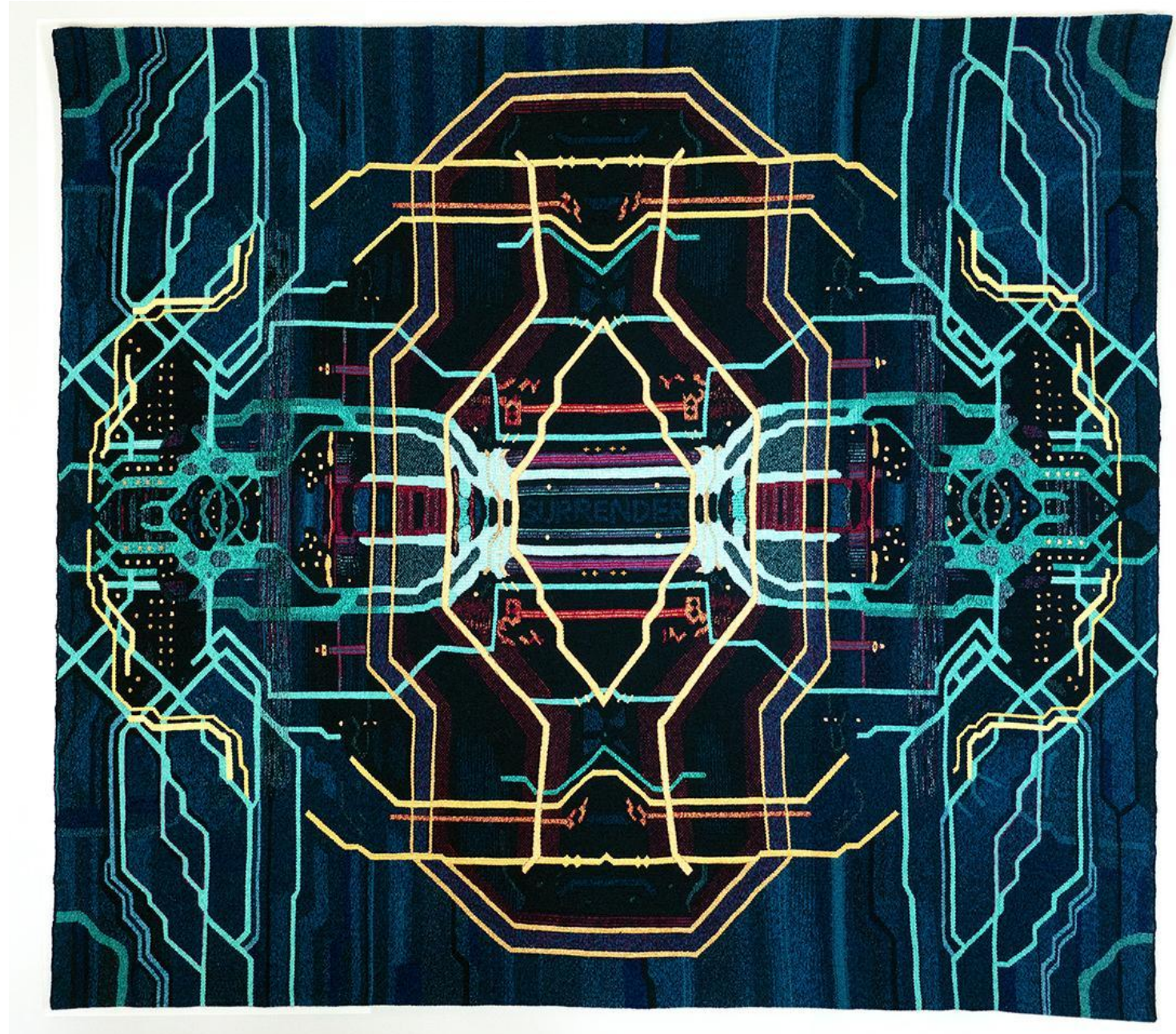
Ellen Ramsey

Portal to the Metaverse, 2022

68 x 77 inches

8 epi; wool, silk, rayon, metallic thread, cotton warp

My current work investigates the humanity within our technological obsessions. *Portal to the Metaverse* borrows the lines and shapes found in circuit board assemblies and reconfigures the elements into a centralized medallion design. Similar compositions are common in many carpet weaving traditions. My reference to those traditions considers the role of textiles in marking ritual spaces and imagines a related purpose for this tapestry as a symbolic doorway to the metaverse, an immersive virtual world. The work offers a place for contemplation and connection between the material and the digital.





Ellen Ramsey

Wired, 2019

12 x 6 inches

14 epi; wool, cotton, electrical wire,
acrylic paint

Wired is the very first tapestry I wove in response to the theme of technology. It explores the pixelation and intense, unnatural colors found in screen projected imagery. I was curious about the possibility of weaving with salvaged electrical wire. I knew the warp would show, so I painted the warps in the center with neon acrylic paint.





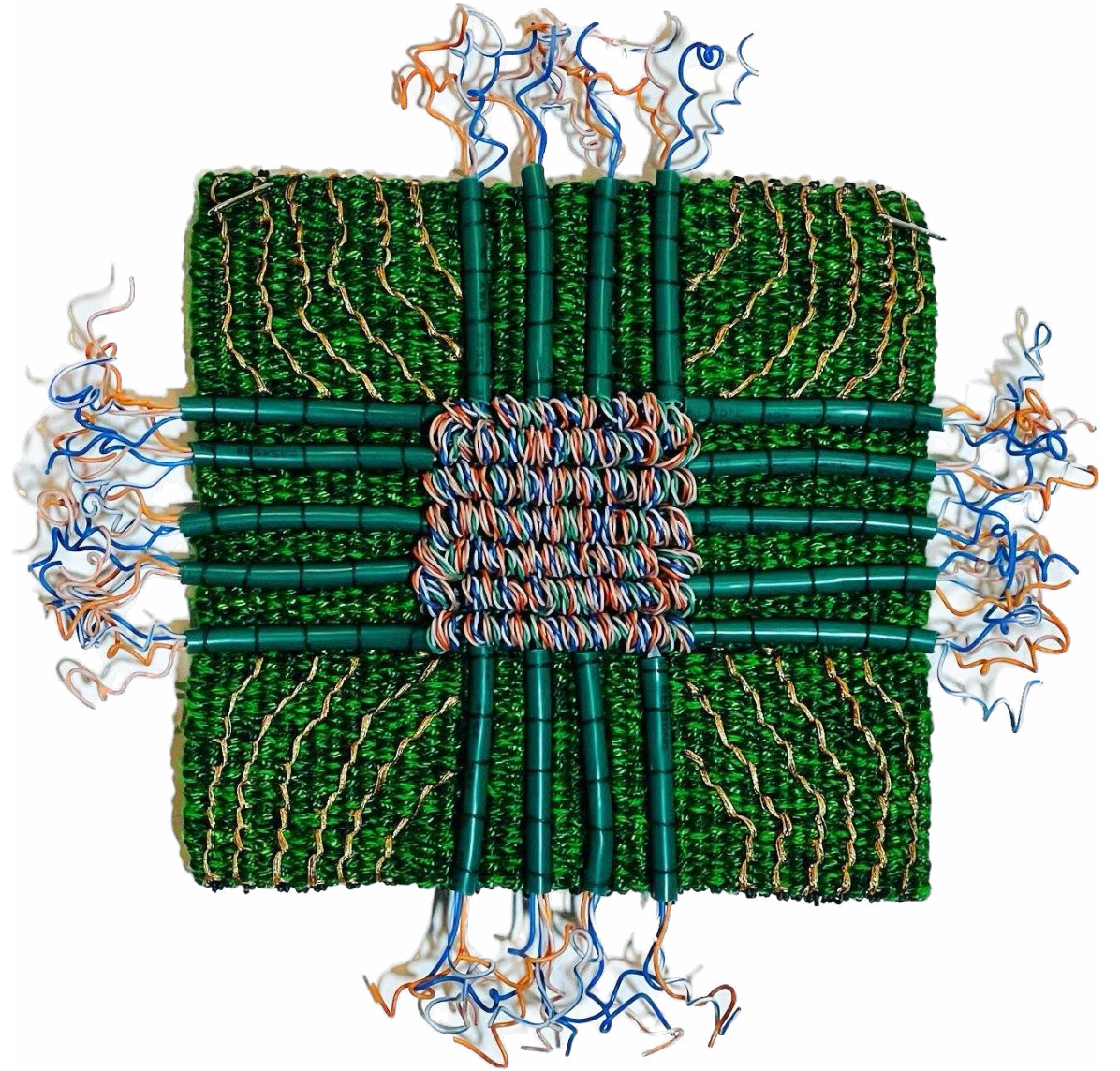
Ellen Ramsey

Soft Processor, 2023

7 x 7 inches

6 epi; wool, linen, rayon, Tencel,
metallic thread, electrical wire,
cotton warp

Inspired by the possibilities in *Wired*, I continue to weave small mixed media pieces using colorful electrical wire. *Soft Processor* is my most recent piece, completed in April 2023. These tiny works, created quickly in the spirit of play and experimentation, are an antidote to the seriousness and long timelines required for large work. In this one, the electrical wire is couched to the “macrochip.”



Kennita Tully

Immersion Through Time, 2023

72 x 12 inches

8epi; cotton seine twine warp, wool,
linen, and paper weft

Immersion Through Time is the first weaving I've done on my 6 foot Shannock. I wanted to get to know the loom so warped it full width with plans to do several wide, but short tapestries. The design went through multiple iterations before taking off, and inevitably the weave took over. I've never experienced anything quite like it. My loosely defined "cartoon" existed as only a rounded border and 2 curved lines defining the basic composition. Early drawings included a few rock-like shapes in the foreground. I had no idea how it would begin or where it would end. Ultimately, once finished, I have to admit it looks suspiciously like my surroundings.





Kennita Tully

Like Rain Falling..., 2022

21 x 18 inches

8 epi; cotton seine twine warp, wool
and silk weft

This piece was an experiment borne out of a desire to achieve the richness of pile techniques I had used in early works, but with the flat tapestry surface and color blending. I take a lot of photographs of my surroundings and this weaving was inspired by a strikingly colorful October day after a rain. As usual after a good rain, the prairie grass was glowing.





Kennita Tully

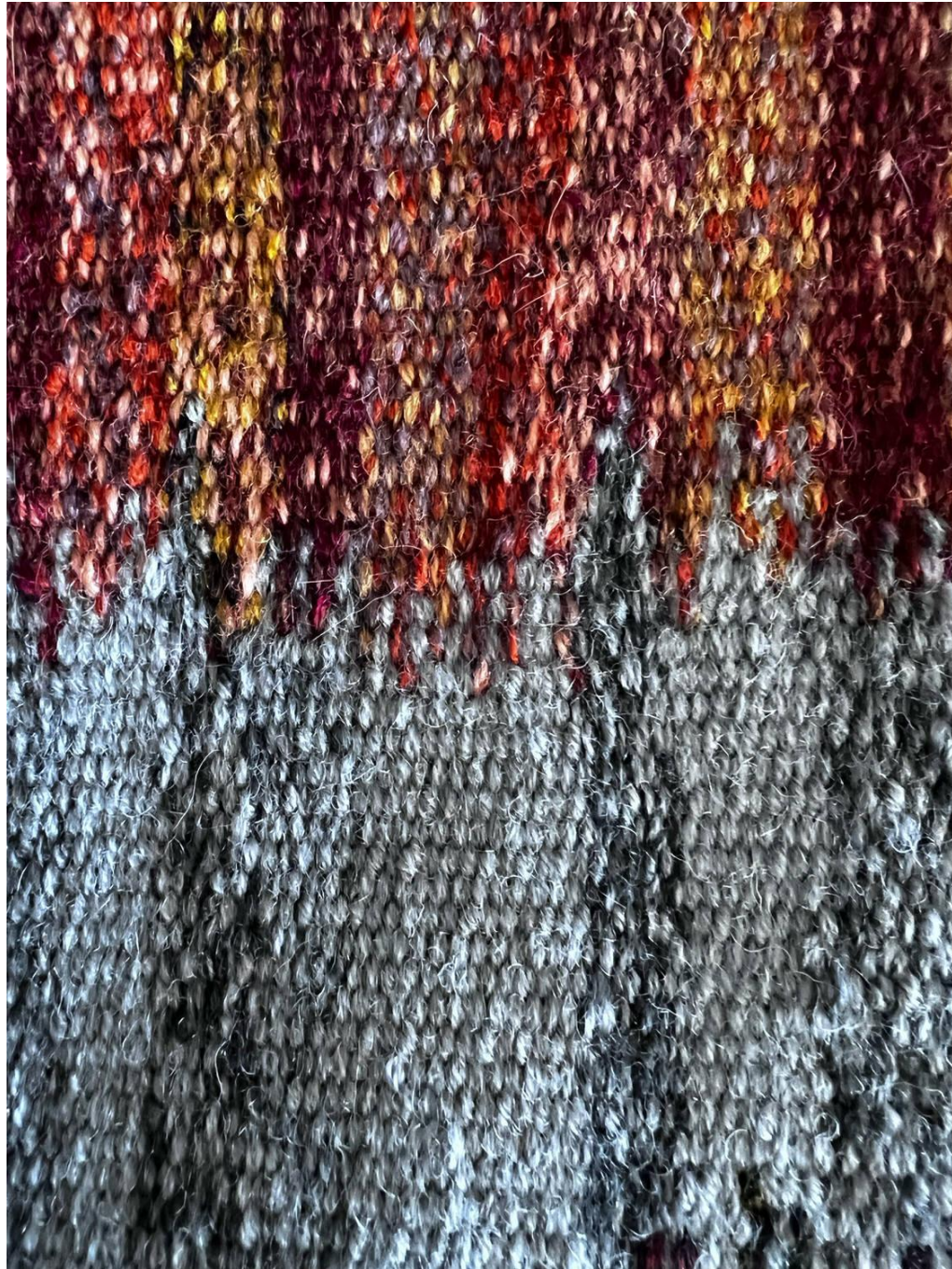
Prairie.Jan.01.23, 2023

18.5 x 18.5 inches

8 epi; cotton seine twine warp, wool
weft

Continuing with the same “experiment,” I wove
Prairie.Jan.01.23. This tapestry was inspired by a
particular spot on my morning walk that is always
changing with the season- and always brings me
pause.





Katherine A. Straznickas

10 January 2023 to 9 March 2023
10 x 8 inches
12 epi; wool, silk, cotton seine twine

This is one of two tapestries that I began after my mother entered hospice and then completed after her death. Off the loom, the undulating vertical quality of this fabric becomes clear and suggests a kind of rising energy.



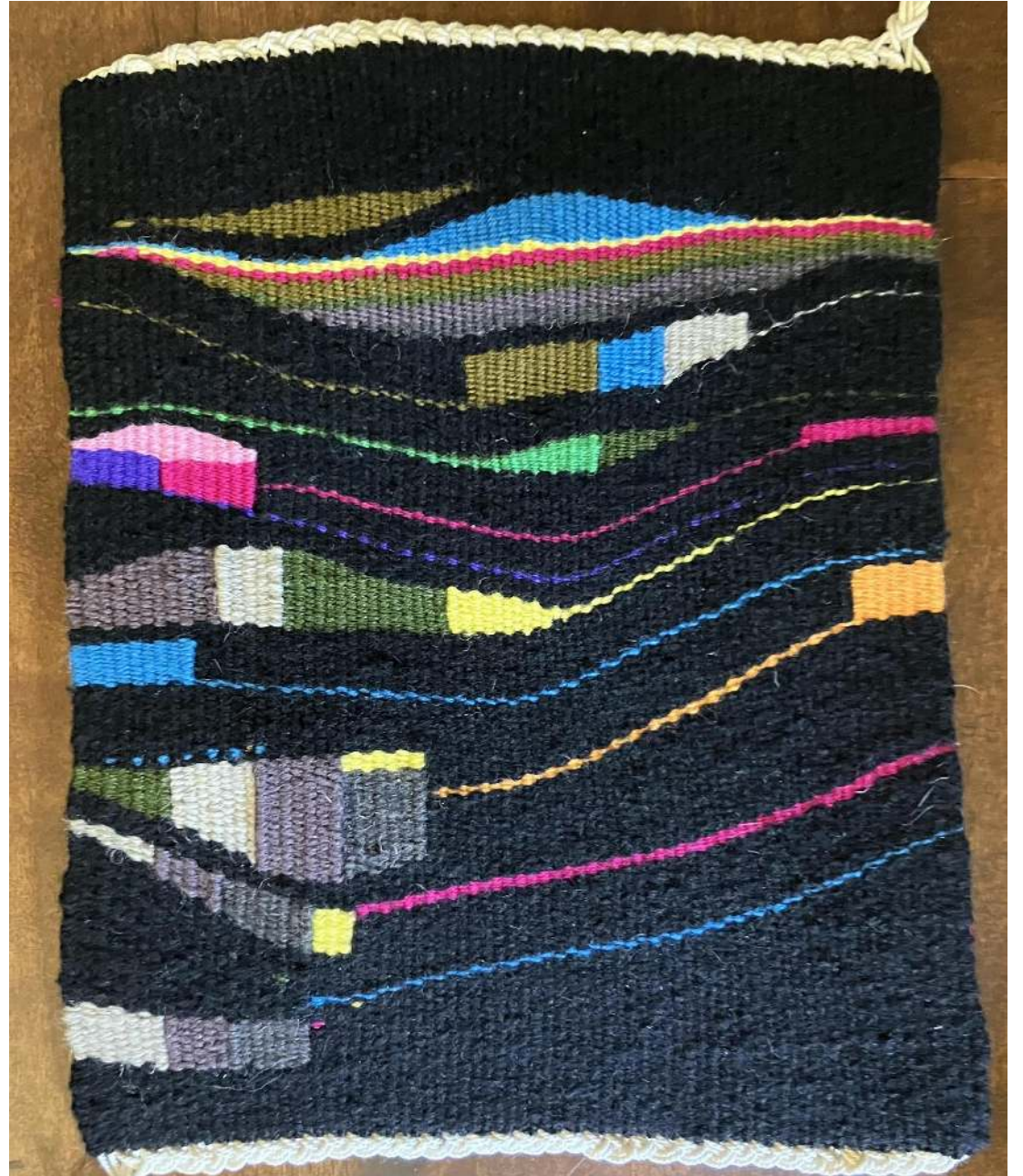
Katherine A. Straznickas

6 February 2023 to 4 April 2023

10 x 8 inches

8epi; wool, cotton seine twine

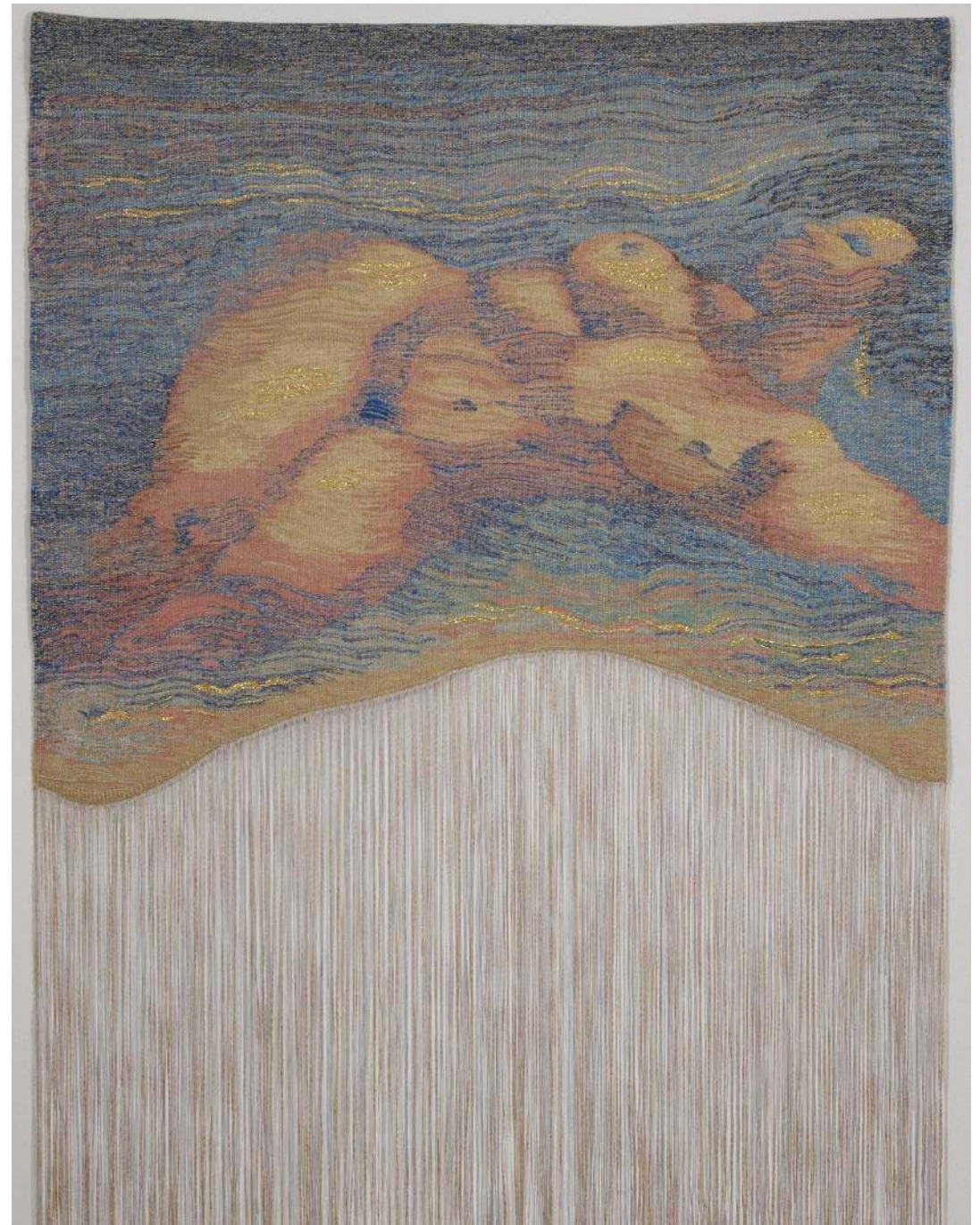
This is one of two tapestries that I began after my mother entered hospice and then completed after her death. What began as a deliberate exploration of black and dull wefts with closed shapes evolved over time as brighter wools and more flowing shapes that kept nudging their way into the tapestry. Remaining open to the materials gave me space to reflect on the nature of loss and transformation.



Heather Larsen

Adrift (Who Will Decide for Me?)

I am a figurative artist working in my preferred medium of handwoven tapestry. Combining my love of textiles with my fascination for the landscape of the human face and figure, I enjoy the challenges of working within the constraints of the loom to create images that spark an emotional connection to our shared humanity. Through my tapestries, I call attention to the female experience from a female perspective. *Adrift (Who Will Decide for Me?)* is my response to the recent legislative decision, made by a few, which affects the many.



Madeline Georgette

Nature Singing, 2022

30 x 17 x 3 inches

Cotton warp, wool and cotton weft

Double warp, knitted forms

My work is entirely inspired by nature with a focus on landscape. My viewpoint oscillates between aerial and microscopic and I like to include multiple perspectives in one piece. I explore imagery from nature's abundance, the different moods of weather effects and the effects of climate change. Texture is an integral element of all my work.



Madelaine Georgette

Fertile Fields, 2023
28 x 24 x 2.5 inches
Cotton warp, wool and cotton weft



Madelaine Georgette

Fields, 2022

18 x 10 x 1.5 inches

Cotton warp, wool and cotton weft

Marshes, 2023

18 x 10 x 1.5 inches

Cotton warp, wool and cotton weft



Bonnie Garlington

Longing for Home, 2022

5 x 7 inches

8epi; cotton seine twine warp, wool
weft embellished with novelty yarns,
embroidery, and beads

This image depicting the golden hills of California was inspired by the book *How Much of These Hills is Gold?* by C Pam Zhang.



Stephanie Hoppe

To Get From Red to Green I Had to Go Through Blue and Yellow, 2021

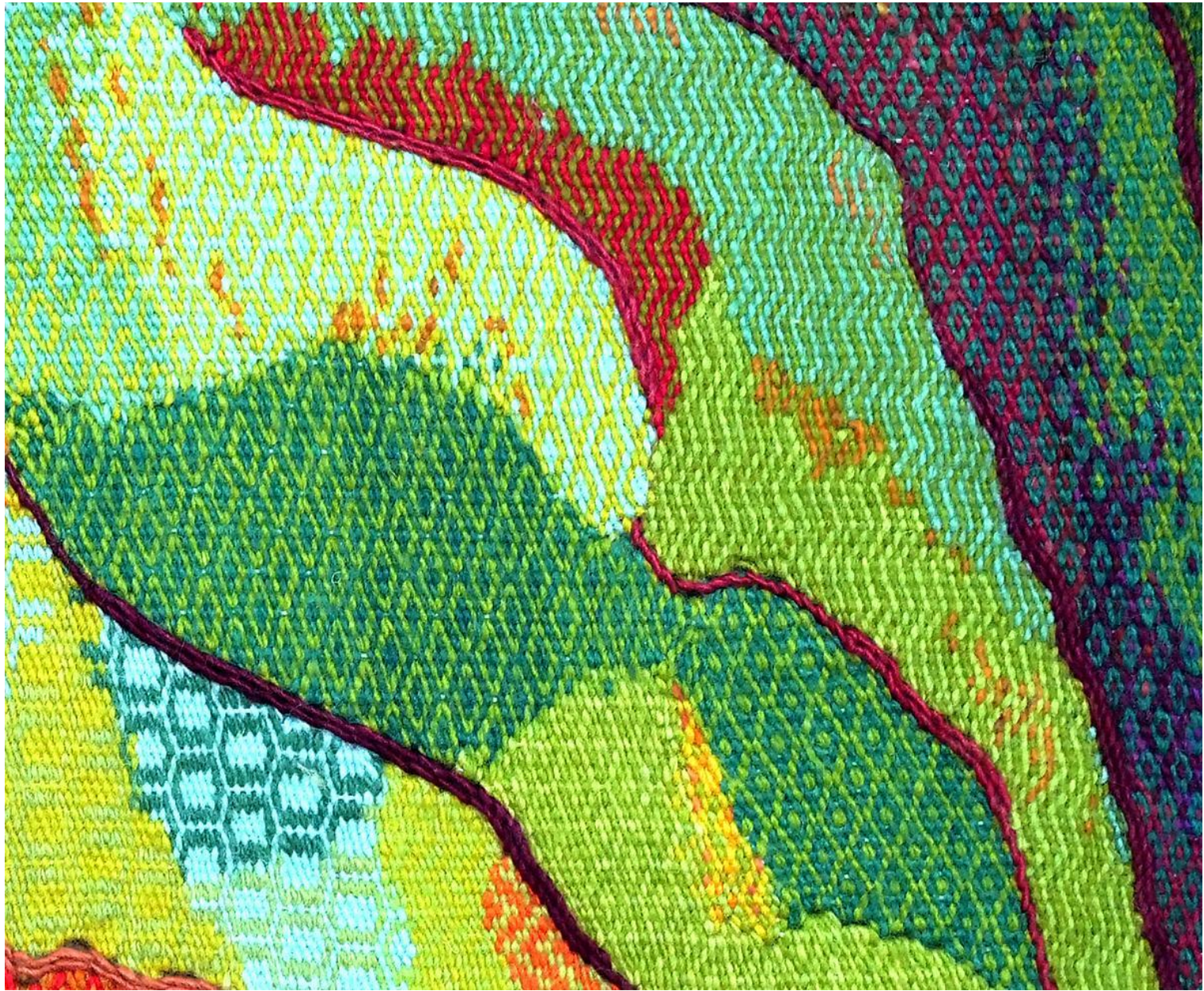
24 x 45 inches

5 epi, 3-ply worsted wool warp, single ply wool rug yarn; Rosepath boundweave, soumak, and twining

For a Covid lockdown research project, I explored Rosepath boundweave, a three-shaft weave that must have been woven in medieval Scandinavia on warp-weighted looms and would work well on my Navajo-style loom. Different treadlings of the same threading give many different wave and diamond patterns. I also used soumak and twining for outlining and emphasis.

I find fascinating the way some plants, such as roses, put out leaves with a dramatic flush of red that then shifts to green. What color is that transition? Not sure I answered the question, but I like the exuberance that came from the range of woven patterns manifested in all the bright colors that emerged from the dyepot.





Stephanie Hoppe

Blood from roses, 2022

4 panels, 10 x 10 inches each

8 epi; cotton warp, single-ply wool weft

(Borg mattgarn)

Rosepath boundweave

Continuing my exploration of Rosepath boundweave and red shifting to green, I dyed just a few darker and lighter shades of red and green and kept the design to simple geometric shapes to emphasize the woven patterning. Red easily overpowers green, and I worked to balance the red and green portions of each panel so neither color receded into just a background for the other.





Stephanie Hoppe

Ancient Rites, 2022

36 x 35 inches

6 epi; 2-ply worsted wool warp,
hand-dyed wool and silk weft

Eccentric weft and wedge weave with
overstitching and overdyeing

Often when a piece is not successful, I unravel it and reuse the yarn. But in this case, I had used many short pieces of weft in the eccentric weave and needle woven changes off loom that would be frustrating to reuse. As the original piece was light in color—ivory, tan, light blue—I experimented with overdyeing with dilute washes of yellow and gold acid dyes. I added overstitching with silk and wool yarns, outlining some of the original motifs and shapes and adding circles and spirals and areas of small stitches for texture.





Kathe Todd-Hooker

Asana

27 x 11 inches

22 epi; embroidery floss, dressmakers thread, cotton seine twine, metallic threads

Asana means practice and guidelines one aspires to.

This is my practice and the narrative of how I wish to live my life. Each object is a story or a talisman or a promise of my practice.



Kathe Todd-Hooker

Kyra and Squeaker - adoption

10 x 13 inches

10 epi; cotton seine twine 12/6; wool urth yarns, alv yarns, embroidery floss, horsehair, silk acrylics, Churro, grosse graine ribbon, metallic threads, ribbon

Tapestry and soumak sampler of every twining technique I know—37 different ones.

Kyra adopted Squeaker, a kitten someone once tossed over a fence at 3 weeks. I bottled-fed Squeaker. He became part of the family. He thinks he can weave. He does not know he's a cat. Please do not tell him differently.



Kathe Todd-Hooker

Been there, Done that – Hands off. Not again!

20 x 5.5 inches

22 epi; embroidery floss, dressmakers thread,
cotton seine twine, metallic threads 20/6

Tapestry and soumak, twining with addition of
found objects that make a point

I lived through these times once before. I lost friends and lived
through the devastation. I do not want my grandkids to go there or
be there. It's time to take a stand. Hands off!



Bonni Brooks

Calamity, 2022

60 x 36 inches

8 epi on cotton warp; wool and silk

The design for this tapestry was originally about change – sudden, cataclysmic change. The portal, taken from exploration of glaciers and ice caves, became a symbol of journeying into the unknown. Later, as the design evolved, the piece began to speak more specifically of loss as two close friends experienced sudden loss and explored their grief and new aloneness in very different ways.

I love that every viewer finds a different story in this piece.



Bonni Brooks

Variations on a birch by Kes, 2022

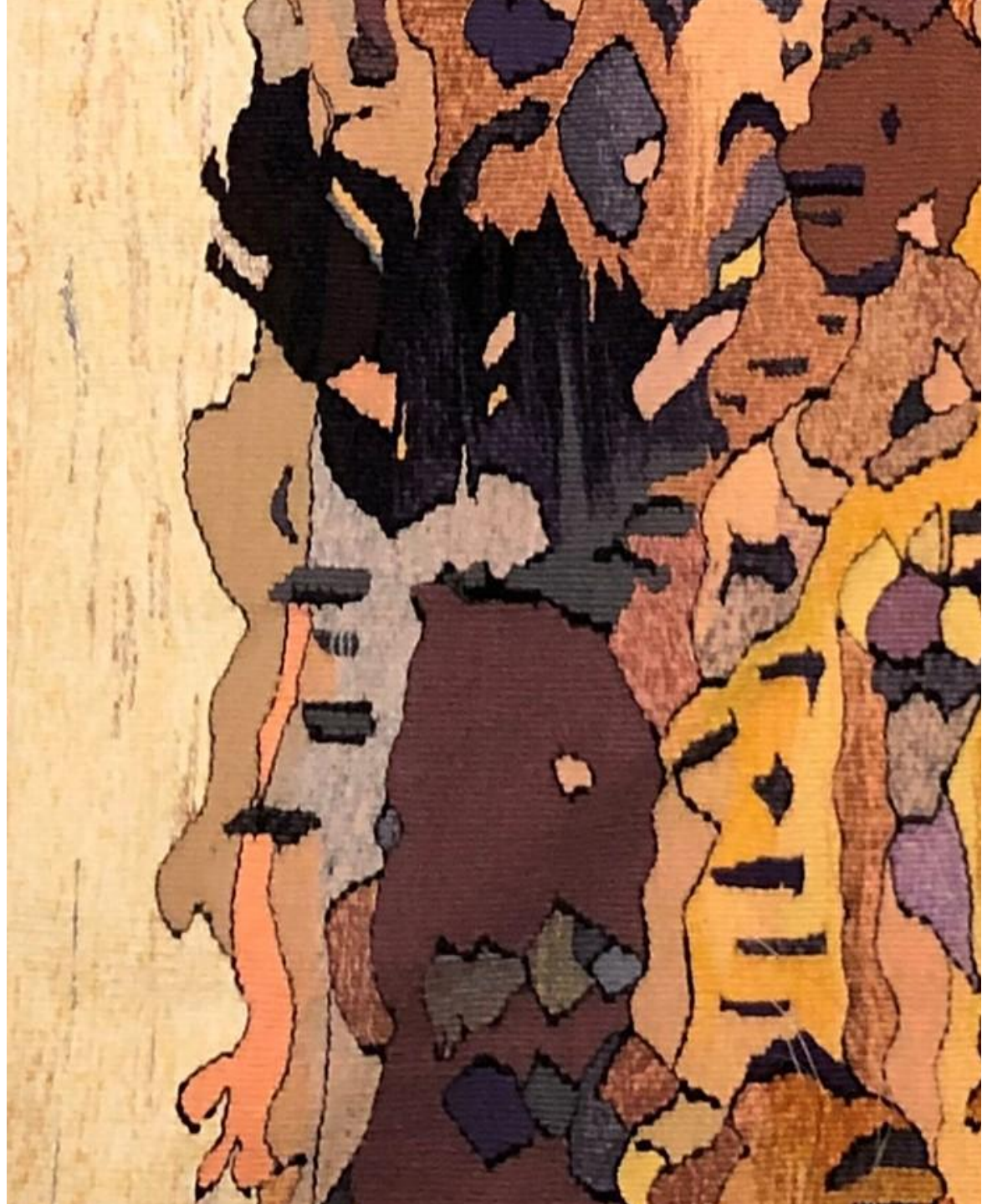
21 x 56 inches

8 epi on cotton warp; wool, linen, silk

My good friend, painter Kes Woodward, gave me a small watercolor for Christmas. I've always wanted to respond to one of his paintings, most of which are far too intricate to allow for a sensitive interpretation. In the smaller piece, I saw a manageable jumping off point and decided to weave a Kes-inspired tree, but much larger to capture the movement I see in his work.

Variations was the result, both like and unlike Kes' work.





Bonni Brooks

Blue, 2022

5 x 10 inches

8 epi on cotton warp; wool, linen, silk

One of the wonderful gifts in the August TWW-sponsored workshop with Fiona Hutchison was the exploration of materials I don't usually work with. This "not a feather" design emerged from the workshop and appealed to my love of things that are both abstract and representational.

I truly enjoyed finding bits of soft, curly, shiny and crunchy to bring up onto the surface and spill off the edge.



Deborah Corsini

Golden Boy/Black Widow, 2021

54 x 33 inches

6 epi; wedge weave on cotton warp,
wool weft with natural dyes, cotton
bandana, lurex, rayon

This tapestry is an abstracted expression of unease to all the political, environmental, and social changes going on around the world. It is a metaphor for the duality of good and evil. *Golden Boy* is our beautiful planet, its sustaining life force, and natural symbioses. *Black Widow* is all that is wrong in the world – pandemic, war, pestilence, climate change, famine, inequality, loss of democracy – creating instability and insecurity. A delicate veil of thin spider-like threads laces through the central spine of glowing color. Ubiquitous, worn cotton bandanas are woven throughout, symbolizing the common everyman.

Will mankind prevail to live responsibly, with human kindness and respect for the planet and each other?





Deborah Corsini

Heat Wave, 2022

42 x 29 inches

6 epi; wedge weave on cotton warp

The direct effects of the climate emergency of our warming planet are being felt around the world. More intense heat, sea-level rise, superstorms, and heat waves are causing mega droughts, loss of habitats, and global food insecurity. In abstraction and color, this piece captures the intensity of an oppressive heat wave. Green spikes pushing in from the selvages are symbolic reminders of the loss of our flourishing and verdant earth.

Dynamic line and expressive color are the elements I use to compose my hand-woven abstract tapestries. I weave with an eccentric weaving technique—wedge weave—and design my pieces in the weaving process on the loom.





Deborah Corsini

Downstream, 2022

Installation of *Downstream* in the Left Coast Annual
at the Sanchez Art Center in Pacifica, CA.

Floral design by Susan Landry.

