**MidAtlantic Fiber Association** 

# Conference 2011

"Escape"

FIBER ART VIRTUAL EXHIBIT



## Escape

MAFA 2021 Fiber Art Exhibit sponsored by Triangle Weavers Guild



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#### **Message From the MAFA Fiber Art Exhibit Coordinator**

In the Fall of 2019 when I was asked to be the coordinator for the 2021 MAFA Fiber Art Exhibit, I envisioned that my responsibilities would include determining an exhibit theme, writing a prospectus, accepting entries, and spending most of my time planning the physical logistics of an art exhibit display. By the Fall of 2020 our world had changed dramatically, and it soon became evident that if there was to be a 2021 MAFA Conference it would have to be virtual. The MAFA 2021 Conference Committee worked hard to come up with a plan for a virtual conference and I was tasked with coordinating an online exhibit.

The idea for the theme *Escape* seemed obvious. The year 2020 was challenging for most of us in many ways. The ongoing pandemic, school closures, lost jobs, social isolation, raging wildfires, racial injustices, and hotly contested elections induced stress and much anxiety. Looking to blot out all the craziness I found myself retreating to my studio where I could immerse myself in creative weaving and escape from all the negativity. I imagined many other people were doing something similar and decided that for this conference it would be appropriate to ask artists to submit work they created during the past two years that expressed, in fiber, where they went or what they did to escape these difficult times.

The 29 beautifully creative submissions included in this exhibit are both literal and abstract interpretations of the theme *Escape*. Covering a wide range of techniques and materials, these entries were a delight to receive and curate, and I hope that you will enjoy this exhibit as much as I have. What an amazing group of talented fiber artists we have participating in this year's MAFA conference!

Finally, I would like to thank Triangle Weavers Guild of North Carolina for sponsoring the MAFA Fiber Art Exhibit, the Handweavers Guild of America and the Surface Design Association for their generous award support, and Ellen Turner for her time and talent in creating the ribbon for the Viewer's Choice Award.

Yours respectfully,

Kathleen B Remsa

Kathleen B. Remea

#### **Awards**

This year we are pleased to recognize the outstanding fiber art in *Escape* by awarding the *HGA Award* and the *SDA Award of Excellence* to two of our exhibit entries. The *HGA Award* from the Handweavers Guild of America honors outstanding exhibited works of fiber art, specifically handweaving, handspinning, dyeing, basketry, felting, and related fiber arts. The *SDA Award of Excellence* is a prestigious award from the Surface Design Association that is awarded for accomplishment in surface design which includes the coloring, patterning, and structuring of fiber and fabric and involves the creative exploration of processes such as dyeing, painting, printing, stitching, embellishing, quilting, weaving, knitting, felting, and paper-making or the use of textile structures in materials other than cloth.

Both the *HGA Award* and the *SDA Award of Excellence* were judged by Marcia Weiss, an exhibited artist with works held in collections in the U.S. and Europe. Her current body of work is double cloth ikat, inspired by artisinal textile practices in West Africa and Central Asia, as well as Pennsylvania German quilting. When not working in her home studio, Marcia is the Director of the Fashion & Textiles Futures Center, Director of the Textile Design programs and the Harold Neuman Textile Design Chair at Jefferson (Philadelphia University and Thomas Jefferson University). A specialist in woven design, she teaches advanced studio courses at the undergraduate and graduate levels.



It was my great honor to judge the 2021 MAFA Art Exhibit. It was truly wonderful seeing how everyone interpreted the theme of "escape" during this unprecedented year. The exhibition contains a great range of work across many platforms, which made the judging supremely challenging. Congratulations to each and every one of you for your work! Thank you for sharing it with the rest of us. Happy creating!

Marcia Weiss

The third award given is the Viewer's Choice Award. This year conference attendees will have the opportunity to vote online to choose their favorite fiber art entry. The recipient will receive an original ribbon created by Ellen Turner.

#### **Award Recipients**

#### HGA Award -

#### Molly McLaughlin - Quiet Places





#### SDA Award of Excellence

Kelli Crispin – Shibori Dragon Banner





Voting for the Viewer's Choice Award took place during the MAFA 2021 Conference and closed June 27<sup>th</sup> at 2:00 pm. Votes were tallied and the winner was announced at Sunday's 4:15 closing session.

#### Viewer's Choice Award -

#### Kelli Crispin - Shibori Dragon Banner





#### 1. Susan Balascio

New Castle, DE Harmony Weavers Guild



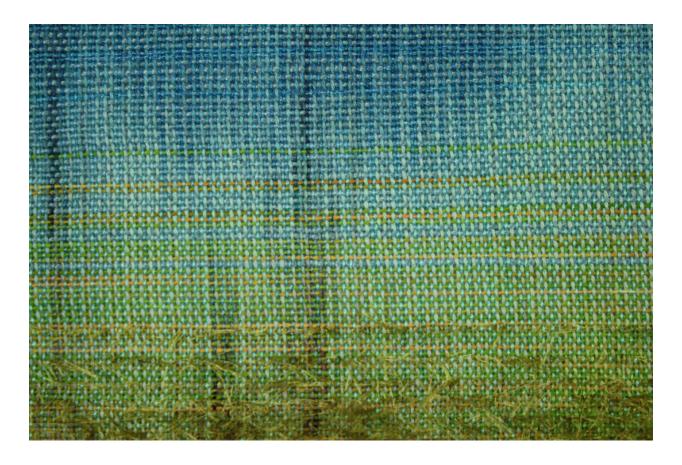
Untitled

16 x 16 inches

Wool, alpaca, silk, cotton, linen, Tencel, rayon, bamboo, and manmade fibers

Weaving and dyeing

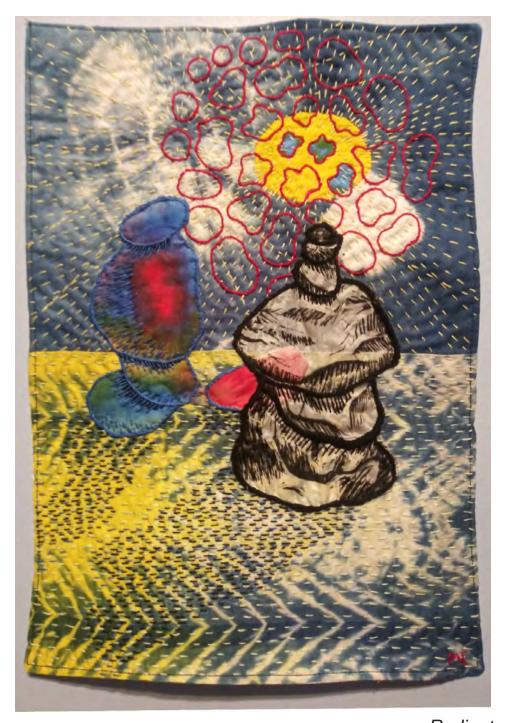
The landscape images I create are often ambiguous and ethereal. This one in particular reminds me of far off places where the sky hangs low and one can see far into the distance.



Untitled - detail

#### 2. Marie Elcin

Philadelphia, PA



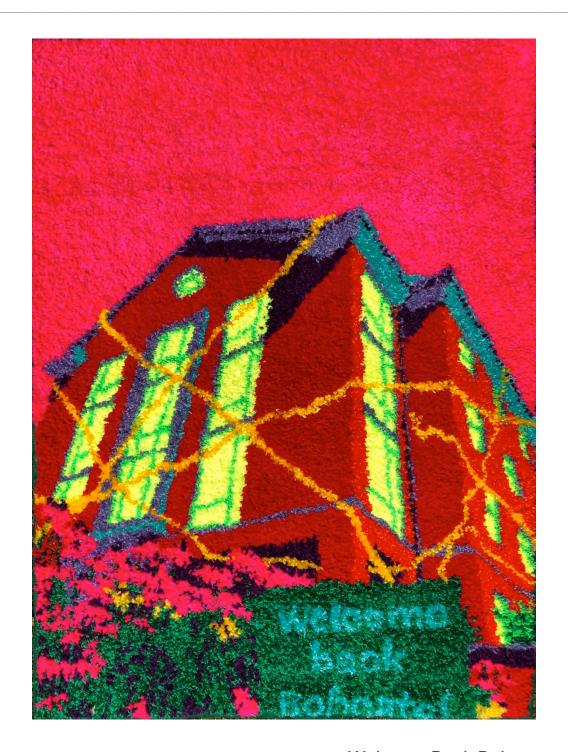
Radiant
8 x 12 inches
Silk, cotton, and beads
Sewing, dyeing, embellishment, and paints/stamps/silk screens

This past year I've tried to get out and explore different nature sites in my region as a way to escape my extended stay-at-home experience as a teacher having to do virtual learning. My family often builds cairns as a creative activity while on our hikes. The stacked rocks seem to take on human characteristics, marking our presence. We are still together, still standing, however precariously, soaking up the sun.



Radiant - detail

### 3. Kelly A. Hanning Athens, OH

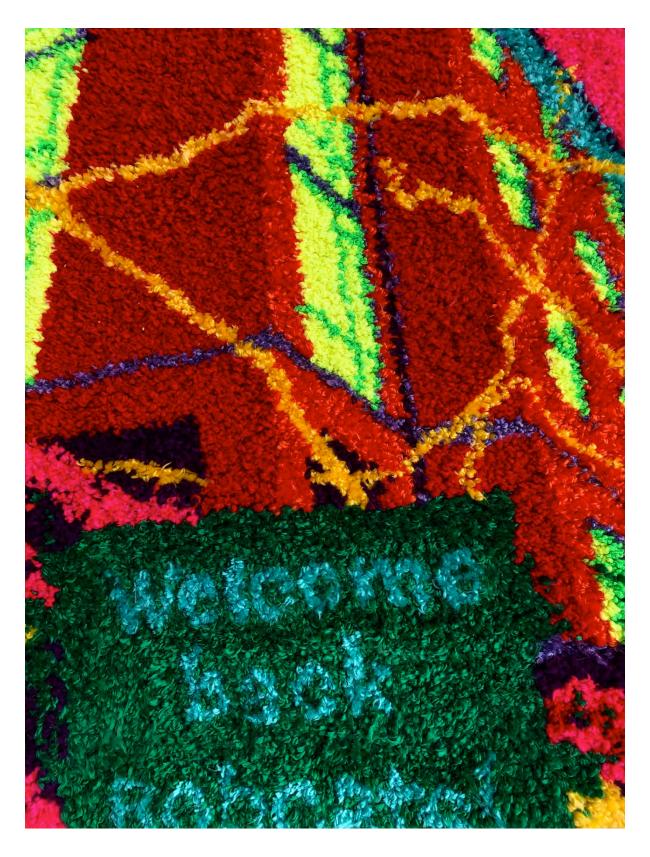


Welcome Back Bobcats 45 x 58 inches Wool, acrylic and wool blend yarn, and burlap Hand-tufting

This work addresses my internal struggle with returning to an academic/professional lifestyle during a pandemic. How can one continue normally while the world rages outside? Rug making is a cathartic technique that allows me to meditate on my place in the world and how I navigate through life. Through this practice I am not only distracted from the turmoil, but I am also able to clear my head to deal with these issues in a healthy way.



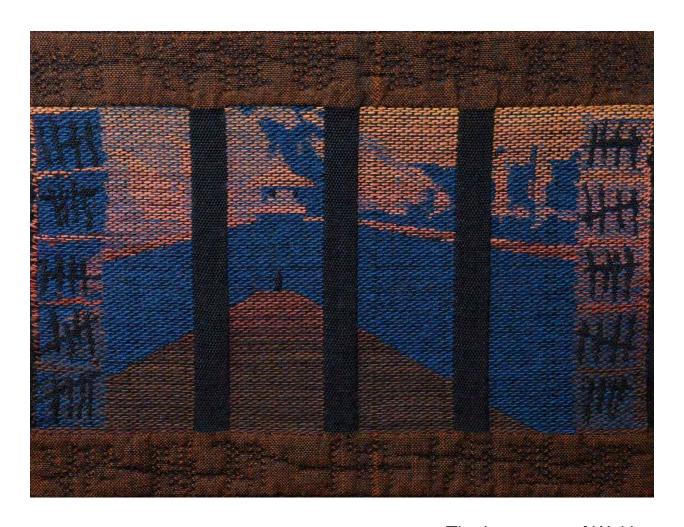
Welcome Back Bobcats - detail



Welcome Back Bobcats - detail

#### 4. Deborah Silver

Cleveland Heights, OH Instructor



The Language of Waiting 24 x 18 inches Wool and cotton Weaving

This weaving was inspired by the Johnny Cash song, "Folsom Prison Blues." It tells a story of isolation, the hashmarks being the language of waiting. I wanted to make a piece that used both split-shed lampas and piqué on the same warp. The lampas combines two pattern wefts to create visual dimension. The piqué structure adds depth to the top and bottom borders.



The Language of Waiting - detail

#### 5. Theda Sandiford

Jersey City, NJ Associate Member



Blackty Black Blanket
120 x 60 x 36 inches
Recycled commercial fishing net, 4" zip ties, and leather chaise lounge
Textile manipulation and knotting

Racial gaslighting hides in plain sight in everyday interactions. It subtly shifts dialog from a racist topic at hand onto me, the accuser – forcing me to question and re-assess my own response to racism, rather than the racism itself.

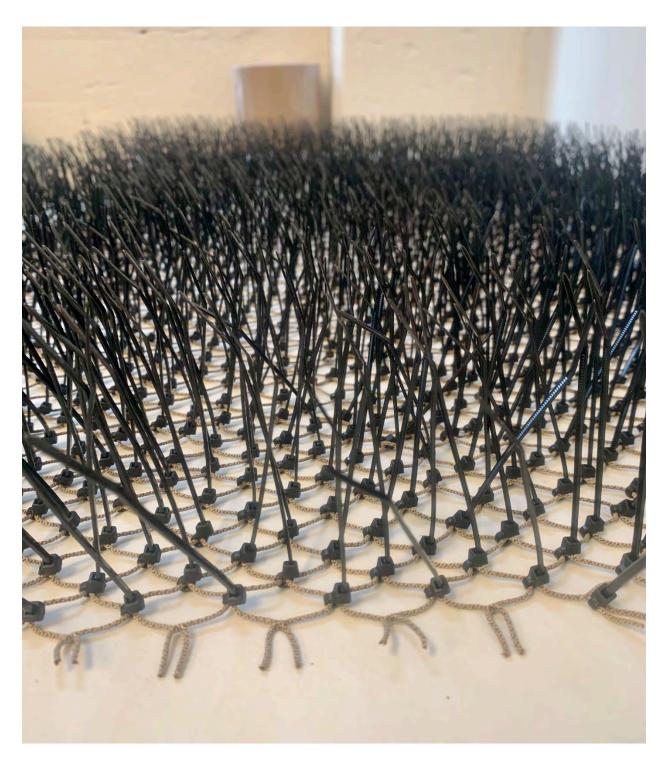
"You're being overly dramatic."

"Are you sure it was about race?"

"I'm sure he/she didn't mean it like that."

Intentional or not, these types of comments trigger a spiral of self-doubt and create a convenient way for people to avoid uncomfortable conversations about race.

The constant questioning, twisting, and undermining of what I know to be true – has had a compound negative affect upon me, manifesting insomnia, anxiety, and hefty amounts of emotional baggage. Through this work, I am exercising these demons and creating aesthetic armor for protection using a blanket created from recovered fishing net and thousands of black zip ties to shield myself.



Blackty Black Blanket - detail

#### 6. Nancy Everham

Tabernacle, NJ Harmony Weavers Guild, New York Guild of Handweavers



My Morning Cup of Coffee
12 x 16 inches
Wool, alpaca, cotton, and recycled/repurposed materials
Weaving and spinning

My morning cup of coffee is an essential start to my day. As I look out my picture window my thoughts escape like the steam rising from the delicious brew in my cup. My attempt to capture this experience in my tapestry began with the alpaca yarn that I hand spun that perfectly matched the color of the coffee. But I didn't stop there.

Times change and so does life, but my morning cup of coffee remains a constant. As my life transitioned from a hectic work life filled with coffee, business attire, and deadlines to leisurely coffee in the morning, the ombré effect in the tapestry reflects this transition. As the colors proceed from a dark beginning, the tapestry leads us upward towards a steamy escape to contemplate the silence of our thoughts.

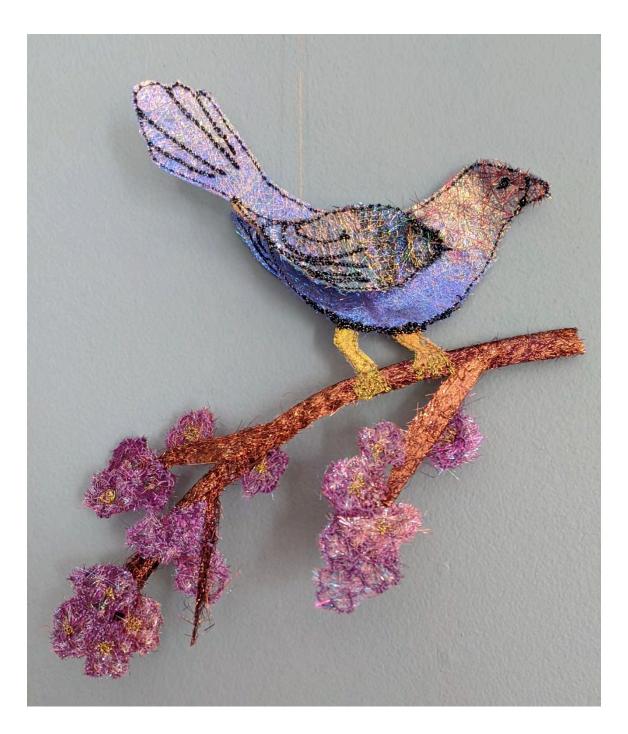
Thus, by weaving this tapestry, I contemplate a life change, a slower pace, and the escape that comes with My Morning Cup of Coffee.



My Morning Cup of Coffee – detail

#### 7. Eileen Doughty

Vienna, VA Potomic Fiber Arts Guild



Bird On A Twig
4 x 6 inches
Metallic threads and Angelina fiber
Sewing

Bright shiny objects were needed more than ever during Covid quarantining. I made a lot of sun catchers over the last several months, out of a metallic fiber that fuses into a paper-like sheet. Machine stitching with metallic threads added detail. Fish and butterflies were also popular with my buyers. Hang in the window or a sunny spot and smile.



Bird On A Twig -detail



Additional Sun Catchers

#### 8. Charlene Marietti

Medford, NJ Harmony Weavers Guild, New York Guild of Handweavers, Philadelphia Guild of Handweavers



Celebrate
10.5 x 10.5 x 3.5 inches
Wool, silk, cotton, and other
Weaving, embellishment, and kumihimo

With most non-essential activities severely restricted under the COVID-19 pandemic lockdown, many people escaped the feeling of helplessness by responding to the needs of others. This virtual fireworks display of vivid colors, glittering sprays, and spiraling showers high in the sky recognizes and celebrates the many generous individuals who cared for others by contributing whatever, however, and whenever they could throughout the pandemic.

Three factors influenced the design and execution of this piece: the long year of isolation and the pervasive 'gray gloom' that was commonplace; the joy of my six-year-old granddaughter's selection of the brightest colors and metallic threads from my stash for her first weaving project; and the behavior of the fringe end of a kumihimo braid. Once conceived, the execution of this work was, itself, an escape.



Celebrate – side view



Celebrate – detail

#### 9. Kelli Crispin

Carrboro, NC Triangle Weavers Guild





Shibori Dragon Banner 58 x 108 inches Rayon Dyeing, textile manipulation, and shibori I thought about this piece for three years before I started working on it. I love dragons and wanted to do something large-scale with shibori techniques on a whole cloth – no piecing! Part of that time, I was just learning different techniques and in the other part I was waiting for the right dragon to come to me. Eventually I just had to make myself start working on it. I spent all of 2019 designing the image and stitching it on and off. By late March 2020 I was ready to put it in the indigo vat.

Perhaps there are a few connections I could make to the "escape theme"...Finally getting this piece finished offered me an escape from the emotions that were coming up about the isolation and the unknown of the pandemic. The piece took such a long time in coming that I feel the image and energy of the dragon finally escaped into physical form. These connections might be a reach, but if nothing else I wanted to share the work with more folks than just my small circle.

The dragon hangs in my living room and dominates the space. It is quite fierce and powerful, but also protective – exactly the energy I have needed this past year.



Shibori Dragon Banner – detail

#### 10. Susan E. Picinich

Towson, MD Weavers Guild of Greater Baltimore

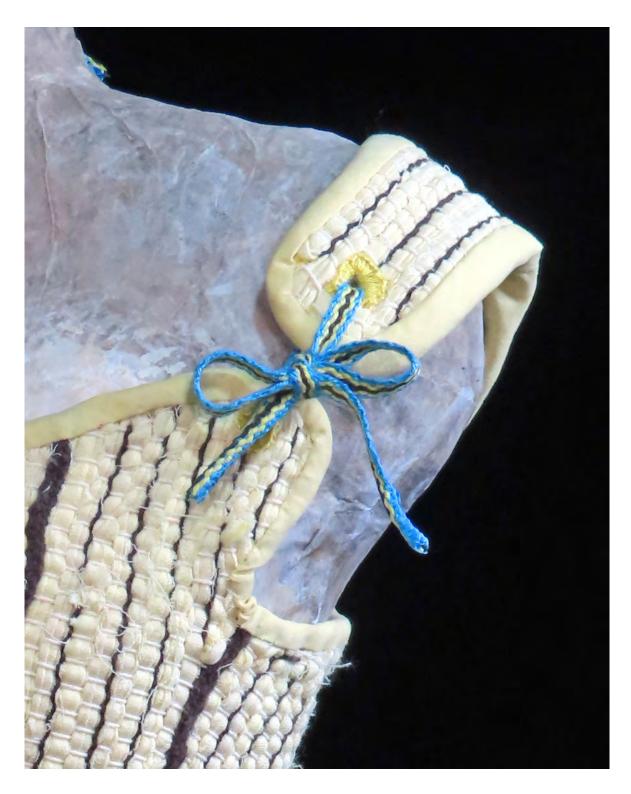


Cinderella's Corset – front
15 x 8 x 6 inches
Cotton, Tencel, and recycled/repurposed materials
Weaving, sewing, and recycling/repurposing

Cinderella's Corset is a miniature fantasy bodice for an escape to a storybook world. This half-scale garment is woven of cotton rags, using a pulled-warp technique for shaping. Maybe this is what Cinderella would have made for herself from leftover fabric scraps. Making costumes and playing dress up allows the imagination free rein.



Cinderella's Corset - back



Cinderella's Corset - detail

#### 11. Annette Devitt

Pedricktown, NJ Third Star Fiber Guild



Transition
11 x17 inches
Cotton, rayon, and other
Weaving, sewing, and dyeing

I dye warps for scarves and weave up extra lengths of the warp between scarves to create mini-artwork pieces. When I took this particular piece off the loom, I realized that I had left long fringe on one end and neatly cut the other end. The left side reminded me of the turbulent, scary year that was 2020. The piece then transitions into the right side, which makes me think of a calmer future with some bright highlights of things to come. I am looking to "Escape" into that bright future.



Transition - detail, right side



Transition - detail, left side

## 12. Vandana Jain

Brooklyn, NY New York Guild of Handweavers



Ascendence 29 x 86 inches Cotton and acrylic Weaving

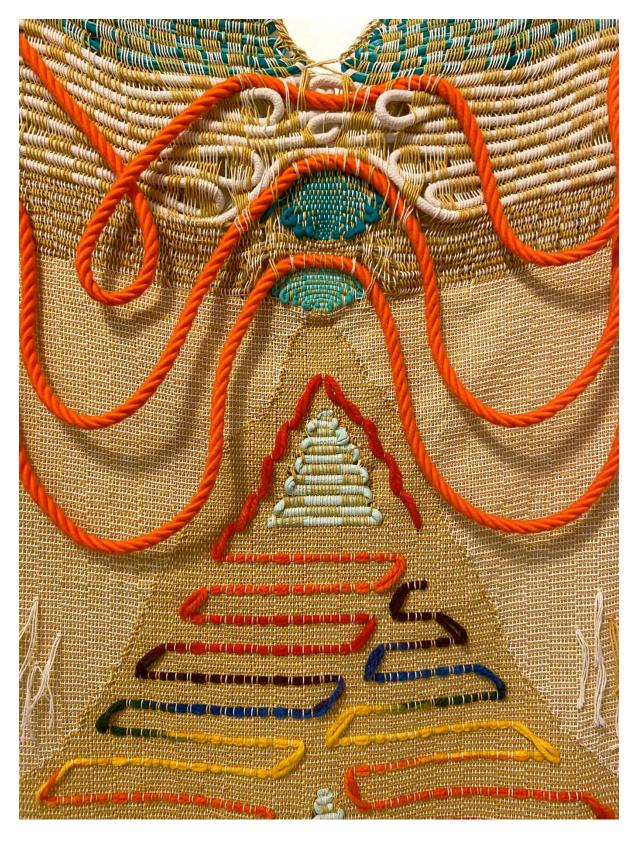
For a long time, I had kept my visual art practice and my weaving separate. Art was for expressing ideas and weaving was for making good cloth. But the pandemic brought about an unsolicited pause, one which led me to rethink why (and how) I made things. I started using the loom in a more intuitive way than before, allowing materials and ideas to work together.

"Ascendence", my latest tapestry, was inspired by a shaped sisal wall hanging with overlaid embellishment. I didn't have a plan, so the composition was improvised as I went along. I created 'nodes' along the center axis that loosely represent different chakras in the Ayurvedic holistic medicine system. The warp is 8/4 cotton in yellow and ecru, and it is also used in the weft, along with T-shirt yarns, white and orange cottons, and a rainbow gradient acrylic yarn.

This pandemic has been and continues to be devastating. I hope that it brings us all a moment of reflection, where we can think more deeply about the things that are important to us. I am grateful that it allowed me an escape from the everyday grind, an extended moment to reflect on my work and take it a step further.



Ascendence – detail



Ascendence – detail

### 13. Deborah A. Lawson

Hagerstown, MD Instructor Central PA Guild of Handweavers, Weaver's Roundtable



On A Breath of Air 90 x 60 inches

Silk, linen, rayon, slit copper, Mylar metallic, chaine rayon with metallic, and beads Weaving, sewing, spinning, and embellishment I wanted to create a semi-transparent curtain/hanging for a very large window in my dining room. This was inspired by a series of transparent jacquard weavings by Danish weaver Dorte Ostergaard Jacobsen. The goal was to make a piece that initially appears to be a simple linen and silk gauze with the light in back, with darker patterning using supplemental warp and weft. But I also wanted to make a piece that would change when the light is in front, so I used a 24-shaft parallel-threaded moire with two colors of linen and a silk weft. The shiny silk captures the light from some directions (but not all) so that the woven pattern is revealed sometimes. The piece is extremely light (165a total for each of the four panels) so it floats and moves in the slightest breeze. The photos don't do it justice, if it were live, the slight air currents in the hall would make the panels move independently. I wanted to weave a piece that at first appears simple but upon examination reveals that it is not simple at all. Technical details: Main warp is 40/2 linen in bleached white and natural sett at 38 epi with supplemental handspun Bombyx silk. The main weft is 30/2 silk, beat at 18 ppi with inserted second pattern wefts of red 20/2 silk, copper metal combined with 20/2 hand-dyed silk, and handspun Muga silk. Some sections have slit copper wire combined with the 30/2 white silk. Sometimes during the last year it seemed that the only escape was to fly out of the window on the breeze.



On A Breath of Air - detail



On A Breath of Air – installation

## 14. Vicki Aspenberg

New York, NY New York Guild of Handweavers



Milton, PA 1954 8.5 x 9 inches Wool and cotton Weaving

In this tapestry, I capture my memories of a free and happy time in my childhood when I was about eight years old. I often walked along a stream near my house. I wanted to live on an island in the stream. There were often large flocks of birds flying over and my cousin told me the number of birds in the flock would be the number of people attending my wedding. I also loved looking at clouds and finding animal shapes in the cloud formations. I started this tapestry right before Covid began, but as it turned out the timing was perfect as the weaving of this piece provided much comfort and calm during the anxious period of isolating at home during Covid.



Milton, PA 1954 - detail

## 15. Mary Jane E. Svenson

St. Michaels, MD Harmony Weavers Guild



Chincua Monarchs on Milkweed

13 x15 inches each panel

Cotton and Tencel

Weaving

At 11,000 ft. we rode a horse, then trekked on foot to the Chincua Monarch Sanctuary in Michoacan, Mexico. It was the highlight of our two-month camping caravan in Mexico during February and March 2020. As we hiked, monarchs flew all around us. They were feeding on the giant yellow milkweed. Mating pairs were everywhere, even underfoot and above us we watched them awaken in the tall canopy of Oyamel Trees. As the sun rose and warmed them, orange clouds of thousands of monarchs would fill the sky. Silence is required — it is a spiritual place, as indigenous Mexicans believe the butterflies are the spirits of their ancestors. It feels true.

Upon our return home and through the year of pandemic isolation, I wove monarchs. I watched them come alive on my loom and relived the magical time in Chincua. It was a perfect Escape!



Chincua Monarchs on Milkweed - on loom



Chincua Monarchs on Milkweed - detail

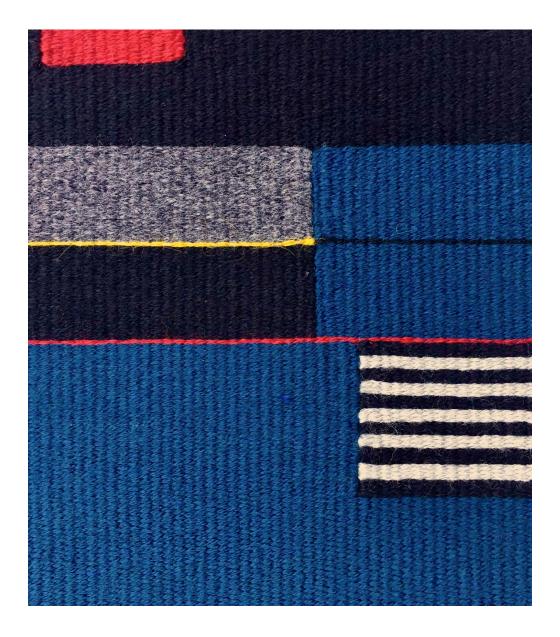
# 16. Wendy Miller Roberts

Bel Air, MD Weavers Guild of Greater Baltimore



Corridors of Time 11.5 x 50 inches Wool and linen Weaving

The inspiration for "Corridors of Time" was the creative escape and exploration of space and color during the COVID quarantine of 2020. Each day weaving led to another path, hallway, corridor of escape in time.



Corridors of Time - detail



Corridors of Time - detail

### 17. Gudrun Kiel-Bullock

Providence Forge, VA Williamsburg Spinners & Weavers Guild



Escape – Reading, Nature, Creating Art
15 x 10 x 6 inches
Wood, alpaca, cardboard, and paper
Sewing and felting

Escaping – While reading takes me out of the world of realty into the world of mystery, intrigue, fantasy, and adventure, the beauty of nature, creating art, and bringing inspiration into form brings me into the present moment but with no sense of time. All three have been important in keeping me centered and my sculpture embodies these three themes. The sculpture, my art creation, is reading a book while lying outdoors in nature.

My sculpture is needle felted (no armature) with wool batt. Her dress is wet felted Merino wool and is machine sewn and partially felted onto the body. Her hair is alpaca wool. The "grass" is needle felted Perendale wool over a wool batt. The book is cardboard with copied pages of A Gift of Peace – Selections from a Course in Miracles. She is reading The Cost of Illusions.



Escape - Reading, Nature, Creating Art - detail



Escape - Reading, Nature, Creating Art - side



Escape - Reading, Nature, Creating Art - top

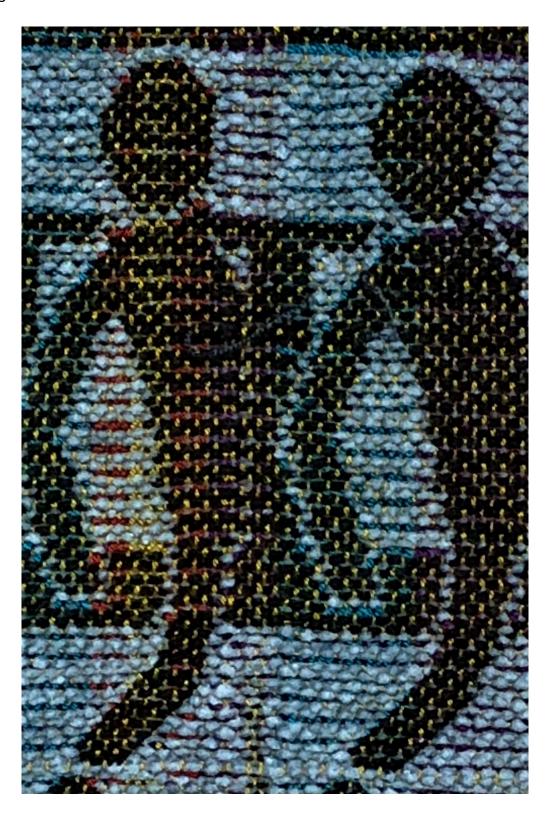
## 18. Eileen Driscoll

Ithica, NY Weavers Guild of Rochester



Freedom 7 x 36 inches Rayon and Tencel Weaving

The March 15, 2021 New Yorker Cover depicted an apartment building full of faces gazing longingly at a dog cavorting outdoors in the sunshine. I wanted my figures to escape from indoor isolation, released from COVID quarantine, to dance in the springtime warmth.



Freedom – detail

## 19. Molly McLaughlin

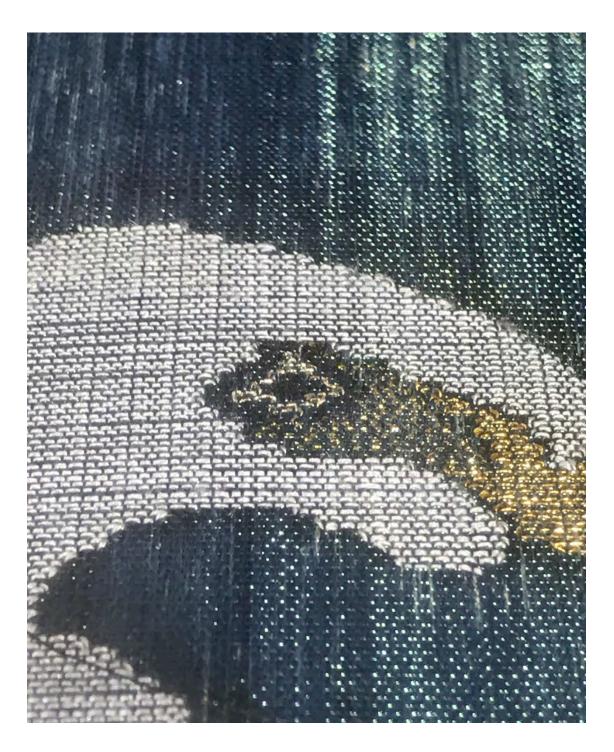
Hampton, NH Fiber Arts Network





Quiet Places
17 x 20 inches
Silk and 40 gauge copper
Weaving, dyeing, and paints/stamps/silk screens

My work during the pandemic has focused on recreating the visual experiences that have provided a sense of peace and joy for me over the last year. Sometimes, these experiences were as close as my backyard and sometimes they were discovered while exploring new isolated paths. All were treasured moments reminding me of a larger world beyond my own.



Quiet Places - detail

## 20. Nancy Wohlenberg

Albuquerque, NM Associate Member



Rift Valley Flyway
4 x 15 inches
Wool, silk, and cotton
Weaving, soumak, warp wrapping, and discontinuous tapestry

Working on a design helps me better understand and put into perspective the world around me. I have been a weaver for over 30 years and came to tapestry weaving about 20 years ago. With a background in the sciences, I have an abiding love of the chemistry, biology and geology of New Mexico combined with an artist's delight in the colors and forms of the landscape.

Dreams of flying over the Rift Valley of the Rio Grande and thoughts of the blue ribbon of the river flowing through that valley are combined in this tapestry. It was abstracted into segments to give the feel of the passage of time.



Rift Valley Flyway - detail

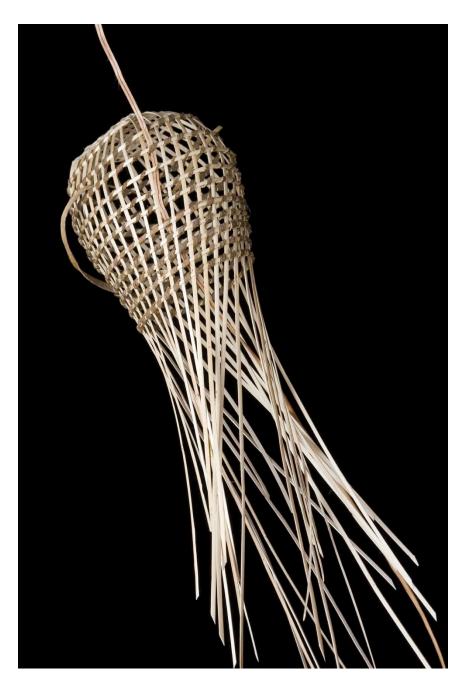
## 21. Judy Zugish

Marysville, WA Instructor



Bubbles on a Tightrope 8 x 60 inches Ivory willow Basketry

What's the way in? What's the way out? Ideas are like bubbles, one leading to the next. But clearly in this jumble of shared isolation, our escapes involved leaning in hard. For me that becomes the deep skeining process – to grow, peel, split, size, and thin each rare strand of ivory willow. This piece is made with homegrown and hand-skeined willow and the barks from summer harvests, cured, softened, and hand cut. Such penetrating concentration frees my creative mind to play at will with possibilities. To invent form, discover stitch, and awaken line. Each are linked with spun cordage of plant fibers as connections. It is this combination of hyper-focus and mind freedoms that works its magic ESCAPE! into creativity.



Bubbles on a Tightrope - detail



Bubbles on a Tightrope – detail

## 22. Rita Saerens

West Lafayette, IN Associate Member



Jazz in Banff 33 X 55 inches Cotton and Tencel Weaving

Hearing jazz on a wintry spring day around nightfall in the mountains around Banff, Canada inspired this double layer rep weave (with a different manual pick-up sequence for each pick). I had the luxury to spend a whole week doing nothing but designing weavings and wandering around.



Jazz in Banff - detail



Jazz in Banff – back

### 23. Kate Ohara

Philadelphia, PA Philadelphia Guild of Handweavers



Life in the Cracks
6 x 5 inches
Wool, silk, cotton, linen, rayon, and bamboo
Weaving and dyeing

In one of my trips to the dumpster, I took a moment to appreciate my surroundings. It was a sunny day with a gentle breeze and the sky was a vibrant blue with drifting clouds. I lowered my gaze to the trees, bushes, and grass. Since I was at the dumpster, I was standing on asphalt. I looked at the asphalt and was immediately drawn to a crack with grass, weeds, and flowers thriving in their environment. My thoughts were drawn to those of us who are struggling during the hardships and isolation of our lives during the world wide COVID-19 crisis. I saw the image of the growth through the cracks as one of hope and resilience. Weaving, which has been my lifeline, allowed me to express my interpretation of life in the cracks.



Life in the Cracks - inspiration photo

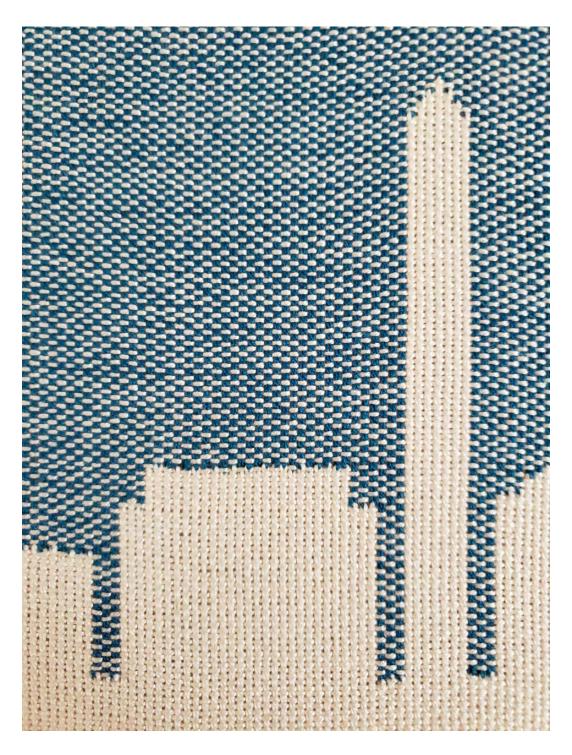
### 24. Deborah Herrin

Silver Spring, MD Potomic Fiber Arts Guild, Weavers Guild of Greater Baltimore



DC Skyline 16 x 8 inches Cotton Weaving

In Handwoven magazine, I had seen a scarf woven using the clasped weft technique and made to look like skyscrapers. I wanted to see if I could use the same technique to reproduce a real skyline. Normally I work in D.C. but with the pandemic I have "escaped" to my home in Maryland.



DC Skyline - detail

### 25. Helena Valentine

Sicklerville, NJ Harmony Weavers Guild, New York Guild of Handweavers, Philadelphia Guild of Handweavers



Boxed Blues
12.5 x 13.5 inches
Rayon
Weaving and dyeing

The inspiration for the work was the illusion of depth the weave structure created when I sampled it. The pattern seemed to create cells with depth. The cells reminded me that we all want to escape from the boxes we find ourselves in, whether by our perception or by the perception of others.

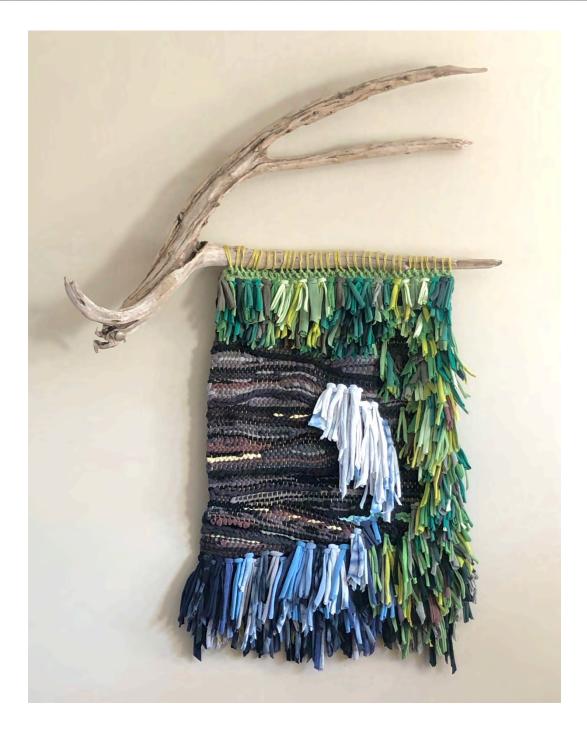
The weave is a16-shaft twill. The rayon warp and weft were dyed separately in two different but closely related blue gradients.



Boxed Blues - detail

## 26. Beckie Hynes

Lancaster, PA Lancaster Spinners and Weavers

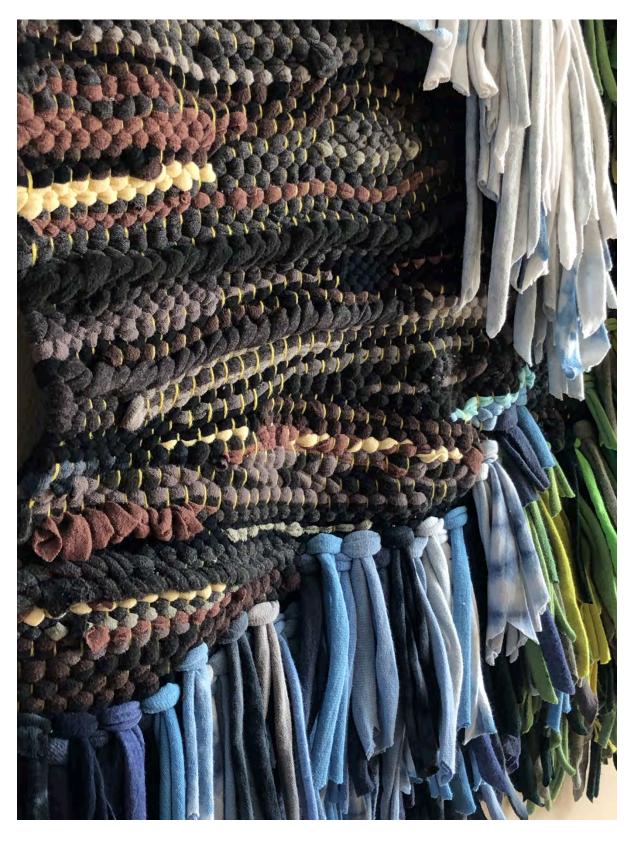


Watkins Glen
22 x 38 inches
Cotton, driftwood, and recycled/repurposed materials
Weaving and recycling/repurposing

During the beginning of the Covid pandemic, I knew I had to somehow escape the walls of my home quarantine, even if it was only figuratively. I have always blended my passion for weaving with my love of recycling by using salvaged t-shirts as much as I can on my loom. I wondered what would happen if I were to "paint" with my t-shirt yarn and recreate a landscape from my hikes and travels. This work, Watkins Glen, is from a family trip to the Finger Lakes of New York. The waterfalls within Watkins Glen State Park are truly mesmerizing and the images of the water in the gorge stayed with me long after this trip. In this work, I recreate the image of the water falling around the rock walls of the gorge using various tapestry techniques as well as many different colors of t-shirts, including some that were tie dyed. My goal is to add a beautiful escape, to bring the outside beauty into the home.



Watkins Glen - detail



Watkins Glen - detail

## 27. Joan E. Martin

Erie, PA Chautauqua County Weavers Guild



The Fool
14 x 20 inches
Wool, silk, cotton, rayon, and beads
Weaving, felting, embellishment, and textile manipulation

The Fool is the first card in the Tarot deck – number 0. The Fool is off to Adventure to see the World. His first adventure is walking off the cliff.

My collage includes techniques I've learned through the years at weaving and embroidery classes and conferences. Included are felting, soy silk fusion, tapestry, kumihimo, dyeing, and many embroidery stitches. The various parts simply fell together during the last year or so.



The Fool - detail

### 28. Carol Wood

Wallkill, NY New York Guild of Handweavers, Southern Tier Fiberarts Guild Woodstock Weavers



Seed Pod 10.75 x 12.75 inches Wool Weaving and photography From March 2020 through March 2021, my family, friends and I drastically limited our interactions in order to not get sick from COVID. The forced isolation led my daughter to do a lot of gardening and photographing of plant life, and enabled me to focus on a weaving technique that has intrigued me since I inherited a remnant of ancient Peruvian figural double weave from my mother. One of my daughter's photographs inspired me and I modified it into a gray scale/gridded image and incorporated it into this image, one of a series of figural double weave pieces that I worked on all year.



Seed Pod - detail

## 29. Molly Elkind

Santa Fe, NM Instructor



Indian Paintbrush
11 x 14 x 1.5 inches
Wool, cotton, and linen
Weaving and paints/stamps/silk screen

During the pandemic, almost daily walks on the trails around our Santa Fe home became our escape and our refuge. We enjoyed seeing cacti and wildflowers bloom and experiencing the changing seasons. Nature persisted in being beautiful despite all the chaos and uncertainty in human society.



Indian Paintbrush - detail

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