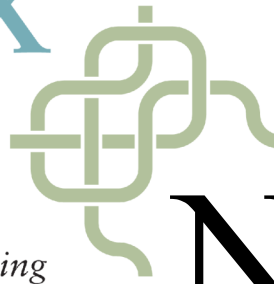


COMPLEX WEAVERS

Encouraging curiosity, exploration, innovation in weaving



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The torch is about to be passed. Richard Jeryan and Cally Booker will be taking on the Presidency and First Vice Presidency in June. We wish them much success as they take on these new roles. Wendy Morris will be leaving the board after six years of very active service. Her contributions have been unparalleled and her support inexhaustible. Thank you, Wendy, from all the Complex Weavers!

Lynn Smetko said she just had to get back to weaving and needed to move on from *Journal* editing. What a change she fostered! The move to color is the one we all recognize, but there are many behind the scenes changes that have made the *Journal* the impressive publication it is today. Instead of retiring though, Lynn has volunteered to fill the vacancy in the Secretary position, created by Richard's move to the presidency.

I'm happy to announce that Ruth MacGregor has accepted the responsibilities of *Journal* editor. Ruth has a background that more than qualifies her for this role. Her last major editing work was *Threads That Move: Proceedings of the 2nd International Conference on Braiding*, a beautiful book. Thanks for taking this on Ruth—but I suspect it will interfere with your fiber fun.

Further news about the *Journal*, it is now available online. Log on, and you will see an additional link at the top of the page. Hope you enjoy it!

I want to thank all the members who responded to my call for matching funds for Complexity. We are halfway to our goal! For those of you who forgot, got distracted, procrastinated, etc., all is not lost. You can still go to this page <http://www.complex-weavers.org/support-future-complexity-exhibits/>

to add your donation. Our hope is that the fund will continue to grow in the coming years and become a major source of financing for the exhibition.

Seminars 2016! Yes, we are already thinking about the next one! Ann Niemi has taken on the role of Chair and she is already at work on finding a venue and putting a committee together. We will definitely be heading for the Midwest—somewhere around Lake Michigan. That's a lot of territory but as close as we can get to saying exactly where at the moment. Let Ann know if you can/want to volunteer to help.

I have said it before in this framework, but it bears repeating! Complex Weavers is a totally volunteer effort. Organizing seminars and sharing there, publishing journals, fostering study groups, tending a library, communicating on the web, mounting exhibitions, producing a newsletter, tracking membership, handling merchandise, publicizing—all these activities are done by members who say yes. Don't just wait to be asked, let us know what you like to do and what you can do.

—Penny Peters

New Study Group Proposed

We are proposing a new study group to be called **Archaeological Textiles**, which will cover everything from textile impressions in prehistoric ceramics to relics in cathedral treasuries. This group will have an online presence, and members will submit contributions for a newsletter. If enough people are interested in a sample exchange, that can be considered as well. Dues will be based on costs for web hosting or mailing printed copies of the newsletter. We will be at Seminars in June and would love input; otherwise, feel free to e-mail questions or suggestions to Laura Thode at LThode.art@gmail.com Please put Complex Weavers in the subject to be sure I see it.

Complexity: Observations from the Committee Chair

For years I heard the lament, “Why don’t we have a major juried exhibit?” We can thank Kay Faulkner, Complex Weavers VP several years ago and a Board willing to take a leap that we’ve had two successful juried exhibits. The first was Glamour, Glitter, Glitz, named to fit the atmosphere of Southern California, site of the 2012 Convergence, (and later traveling to Maryland for five weeks at the VisArts Center in Rockville). The Board voted to sponsor another exhibit in 2014 and settled on a repeating name—Complexity. I hope each of you is able to view Complexity 2014 in Lincoln, Tacoma, or Providence. The exhibit is catalogued in the June 2014 issue of the Complex Weavers Journal (CWJ). The 2012 exhibit appeared in the October 2012 issue of CWJ.

It has been a real joy to watch submissions come across my desk for both exhibits. Members of Complex Weavers are truly accomplished in both technique and artistic expression. I’m so proud of Complex Weavers members.

For members who haven’t had a great deal of experience entering exhibits, I would like to share some of the situations I’ve encountered as chair of the Exhibit Committee. Probably the most time-consuming activity was resizing images to a resolution suitable for printing. The prospectus asks that images be submitted as JPEGs—4 inches in the longest dimension at 300 pixels per inch (1200 pixels). This is the same resolution required for publication in CWJ and for gallery and CW publicity purposes. However, many images are submitted with incorrect dimensions, suggesting that members may need some help with image resizing. Kay Faulkner recommends a program you can download to your computer called PIXresizer at <http://bluefive.pair.com/pixresizer.htm> I tried it, and I agree with Kay that it is really easy to use, and it is free. Select or create the option that has 1200 in the size and mark JPEG. Be sure “Maintain aspect ratio” is checked.

Also regarding your images, I’d like to quote Complexity 2014 juror Alice Schlein who wrote in her Juror’s Statement:

...I wish I could have seen all the work in person before marking scores, but jurying by photograph is a necessary evil these days. Good photographic skills can be acquired in the same way as good weaving skills: through self-study, reading, and classroom experience. Good photographs bump your work up a notch in the jurying process. You've spent all that time and effort on your weaving; now go the extra mile.

The prospectus also specifies size and weight limitations that future committees may want to re-evaluate. Forty-eight inches square for two-dimensional art and a weight limit of 25 pounds for three-dimensional art are too large and heavy for hanging in many exhibit spaces.

Some submitters included more than one item in an entry. Future committees will need to develop a policy for this. For example, multiple items in one entry might be useful to demonstrate several variations of the same threading, but is that one entry or several? Artists are asked to submit both a full view and a detail view of the item. A detail view allows the artist to spotlight something special they want the juror to see. Nevertheless, artists should be aware that the juror is going to zoom in and thoroughly inspect both images.

Another issue that needs clarification is the length of the description. Many submitters either did not see or they ignored the statement to limit descriptions to 250 words. We had to cut many and some with more than one entry combined statements into one description. This caused confusion, as did creating titles that were very similar to each other. Perhaps fiber content and yarn structure or type, weave structure, and a possible brief statement regarding inspiration is enough for a description.

It is very important that all parts of an entry be correctly labeled and anonymous for the jurors. A surprising number of artists did not label images, entry forms, permissions, etc. as directed in the prospectus. I spent a great deal of time re-labeling items as directed in the prospectus. In the future, submissions that don't meet the prospectus requirements may not be accepted.

The next Exhibit Committee received CW Board approval to evalu-

ate and recommend, if possible, an online submission process. This will probably put stringent regulation on length of description, image sizing, and correct labeling. I have not evaluated online programs, but using one would greatly ease the work of the committee. Online submission is now a requirement for many exhibits.

I was amazed by the insurance values and sales prices some artists claimed on several items. Some price estimates were exceedingly low; others were what I would call exceedingly high. Those with accepted items from other countries were cautioned to not go over \$200 in value and to mark the package as "educational material". I had several encounters with customs agents during the 2012 exhibit and one official finally admitted that \$200 was the trigger for charging duty at that time. Insurance is a different issue and the prospectus clearly states that we will insure up to \$300. If an artist wants more insurance than that value, they must supply it themselves. We were fortunate this year that Treenway Silks added a rider to their business insurance to cover shipping of items between venues and while on exhibit at Seminars and in Providence. One of our committee members, Susan Bowman, had served as chair of the Pikes Peak Weavers Guild exhibit *The Woven Word: Firestorm*. During that process she learned that shippers will reimburse only for cost of materials unless the artist can prove—with sales receipts—a consistent record of selling similar items at the declared insurance value.

In addition to excellence in technique, I think the 2014 jurors were looking for innovation—items that were "outside the box". I haven't had much time to weave lately and I had only one item that had been woven within the time limit and had not been published or in a major show. Let me use the scarf I submitted as an example.

The weft and one-half of the warp are 30/2 silk from Treenway Silks. The other half of the warp is doubled 60/2 space dyed Tencel from Just our Yarn. The Tencel was carefully wound in a circle in order to line up colors. Weave structure is what is often called turned taqueté.



Board Happenings

January 21, 2014 through June 20, 2014

The techniques used are very good—beat is even, finishing is appropriate, and the scarf has a beautiful drape. Colors blend, BUT, there is nothing innovative about it. It is beautiful, but it is not unusual. Many of you have woven something similar. I was sorry, but not overly surprised, when it was not accepted.

I have enjoyed volunteering for Complex Weavers to work on what I consider an important addition to all the other benefits the organization provides. We are indeed lucky to have so many volunteers who provide us with their expertise and time.

Speaking of expertise and time, I've been blessed to have extremely qualified people serve as committee members and jurors. Susan Bowman and Laurie Autio have served for both exhibits. Committee members assuming local arrangements responsibilities for Glamour, Glitter, Glitz were Anna Zinsmeister, Christine Bianco, and Christine Spanlger. Local arrangements in Tacoma were handled by committee member, Sandra Swarbrick, and Laurie Autio assumed local arrangement responsibilities for the Providence venue. We have been fortunate to have Patrice George, Marguerite Gingras, Sandra Rude, Alice Schlein, Wendy Weiss, and Bhakti Ziek serve as jurors. Richard Jeryan was the contact between the committee and the jurors both years, allowing committee members to submit items. Be sure to thank each one of them when you see them.

CW President Penny Peters has proven to be an excellent arm twister and facilitator. She recently announced the opportunity for members to donate to a restricted fund devoted to future Complexities. Member donations will be matched by an anonymous donor up to \$5,000. Volunteer to participate in CW activities when and where you can and donate to Complexity what you can. There are many ways to participate in CW and Complexity.

I'm going to try to think of something innovative for Complexity 2016 and might have time to weave it. Join me!!

*Sandra Hutton
Exhibit Committee Chair*

The meetings of the CW Board are held electronically via email with the meeting agenda and position papers posted on the CW Board Yahoo Group website. Below are the key actions from the Board.

Board meeting starting January 12, 2014:

- 1. Treasurer's Report:** Kathy Warner reviewed the 2013 annual CW financial report, balance sheet, and profit and loss statement and comparisons with 2012. Kathy noted that 2013 was a good, financially healthy year for CW with a significant increase in dues revenue. PayPal continues to be very popular with the membership.
- 2. CW Publications:** All volumes of *Compilations* continue to sell, particularly to our new members. *Compilations* published to-date include up to issue #76 (September 2004). A motion that CW prepare a further compilation volume of *Journal* articles, *Compilation 5*, was approved. The reprinting of *Compilations 1* and *2* was left for later discussion.
- 3. Publicity Report:** CW's Facebook exposure continues to expand. A proposal was offered that CW sponsor workshops at regional weaving conferences. The benefits, issues, and ideas were widely discussed, and there was general Board agreement that sponsoring CW workshops is a desirable activity.
- 4. 2014 Election:** Penny Peters thanked the Nominating Committee, Linda Hartshorn (Chair), Dianne Totten, and Pat Foster, for conducting the election. Over 50 percent of the members voted electronically. The election results were: Richard Jeryan is President-elect; Cally Booker is First Vice President-elect
- 5. Library Report:** Tim Flint reported an increase in checkouts for the second year in a row—71 in 2013, 70 in 2012, and 42 in 2011.
- 6. Website Report:** Deborah Holcomb reported that new website coding, the membership database, and the initial new page content were completed. Web statistics from July through December 2013 showed over 14,000 visits from 90 countries with 7100

unique visitors and 78,000 page views.

7. **Journal Report:** Penny Peters announced that Ruth MacGregor has accepted the editorship of the *Complex Weavers Journal (CWJ)*. Lynn Smetko and Ruth will publish the June 2014 issue as co-editors and Ruth will take over as sole Editor for the October issue. The Board approved a motion to post *CWJ* in a members-only section of the CW website.
8. **Digitization of Study Group Materials:** The Board continued its discussion of the pros and cons of digitizing CW's Study Group materials with the goal of facilitating the sharing of information, reducing the cost to share—particularly to a worldwide membership—and providing an electronic backup of Study Group materials. An electronic exchange permission form was prepared and the Board approved a motion to introduce the electronic exchange of a test group of materials from Study Groups that already have digital files in place.
9. **Seminars 2014:** The registration for Seminars 2014 opened on February 1, 2014 and was full in about 15 hours. Members were encouraged to join the waiting list.
10. **Seminars 2016:** Penny Peters announced that Ann Niemi of Allegan, Michigan, will be the chair of Seminars 2016. Seminars are expected to be held in the American Midwest with Ann Arbor, Michigan, and Chicago, Illinois, being the leading proposed sites.
11. **Area Reps:** The Board continued its discussion of the role of Area Reps. It considered ways to share extra information and access with the Area Reps so that they can better serve as the local face of CW. An Area Reps Yahoo group exists but is not widely used. An action plan will be prepared and a Reps meeting will be held as part of Seminars to discuss the recommendations and get the Reps' suggestions and input into the reinvigoration of the program.
12. **New Study Group Proposal:** Beryl Moody announced that she had received a proposal from a CW member who would like to start a new Study Group using the drafts from Oscar Beriau in *Home Weaving*. The results of the Study Group would be published in book form. The Board discussed the proposal extensively and supported the idea. The proposal for the new Study Group will be published in *CWJ*.

Board meeting starting April 21, 2014:

1. **Treasurer's Report:** Kathy Warner reviewed the 2014 first quarter CW financial reports showing the continued good health of CW. It was noted with pleasure that Seminars 2014 is on budget.
2. **Awards Program:** A complete listing of all of the 2013 CW award winners was published in the February 2014 issue of *CWJ*.
3. **Membership Report:**
 - **Membership status:** As of April 29, 2014, CW has 1252 members including 22 guilds, one library, and five family memberships. This is an increase from the June 2013 level of 1059 members.
 - **CW website membership process:** The new website membership function went live in July 2013 as part of the new website format. Since July 2013 there have been 300 renewals and 234 new memberships on the website compared to 141 renewals and 53 new memberships via postal mail. A login "help" function for easier web access and a greater use of pull-down menus have been proposed for future web developments.
4. **Seminars 2014:** 211 attendees including 20 seminar leaders plus ten companion delegates have registered for Seminars. For the first time, the class size limits have been raised to allow every delegate to attend their first choice of class. Volunteers are being organized, Study Group meetings set-up, and other events are in the final stage of organization. The opening reception for the Complexity exhibition is scheduled for Friday evening, June 27, 2014.
5. **Complexity 2014:** Complexity 2014 opened on April 6, 2014 at the Hillestad Gallery in Lincoln, Nebraska. The opening was well attended and the juror/curator presented the juror's perspectives and discussed the prize winners. The exhibition was publicized to magazines and journals, shops, and guilds. The exhibition will move to Seminars and then to Convergence, in Providence, Rhode Island.
6. **Seminars 2016:** Ann Niemi posted a report on the planning for Seminar 2016. The comparative costs of transporta-

tion to the host city and the costs and amenities for each proposed site will be carefully considered in selecting the 2016 venue.

7. **Website Report:** Deborah Holcomb announced that the *Journal* is now online in the members-only section of the CW website. It was proposed that images of the CW Award winners along with their downloadable .wif files be available on the website.
8. **Study Group Report:** A proposal to reform and broaden the focus of the Medieval Textiles group is included in this issue of the *Newsletter*.
9. **Area Reps:** A proposal was discussed regarding the role of the Area Reps, the Board's communication with the Area Reps, and the role of the Publicity Chair. A meeting of the Area Reps will be held during Seminars to develop a new Area Rep position description and enhanced communication between both the Board and the Area Reps and the Area Reps and their members. The Board approved a motion to change the position name to "Area Liaison" and to assign Area Liaison responsibility to the 2nd VP as support for the 1st VP.
10. **Board Appointment:** As a result of the election, the position of Secretary will become vacant. The Board approved the appointment of Lynn Smetko to serve the remainder of Richard Jeryan's term as Secretary as of the Annual General Meeting.
11. **CW Meeting at Convergence:** The CW meeting at Convergence will be held on Wednesday, July 16 from 4:15 to 5:00 pm in the RICC (convention center).

Richard Jeryan
Secretary/Archivist

Classifieds

Hand Looms, Supplement #17, \$10.

The Looms of Margaret Bergman; Three Bergman Looms; The Saunderstown Weaving School; The Loom at the Old Chelmsford Garrison House; Khmer Looms of Cambodia. Hand Looms, Supplements #1 to #10, on CD, \$15. The Spinning Wheel Sleuth, P.O. Box 422, Andover, MA 01810. www.spwhsl.com



Events

Weaving Outside the Box

A gallery show by the Weavers Guild of Greater Baltimore—Weaving Outside the Box: Exploring Idioms in Fiber—runs through June 27, 2014 at the Howard County Center for the Arts located at 8510 High Ridge Rd., Ellicott City, Maryland. The show was juried and judged by Christine Spangler and Anna Byrd Mays. For more information: www.hocoarts.org

Complexity 2014

Two opportunities remain to see Complexity 2014, an International Juried Exhibition of fiber art. It will be at the gallery of the Hotel Murano during CW Seminars (June 28-30) with an opening reception Friday, June 27, 7:00-9:00 p.m. at the hotel (tickets required). The exhibition then travels to Brown University's Cohen Gallery in Providence, Rhode Island, during Convergence (July 14-August 1). <http://www.complex-weavers.org/news-events/complexity-2014/>

Textile Society of America Symposium

The Textile Society of America's biennial symposium is scheduled for September 10-14, 2014 in Los Angeles, California. Titled *New Directions: Examining the Past, Creating the Future*, the symposium will explore change and innovation in textiles in the past while looking at the state of the field of textiles, textile study, production and creativity, today and for the future. For more information on the symposium sessions and related exhibitions, workshops, and tours visit the symposium website at http://textilesocietyofamerica.org/tsa_symposium/symposia-2014/

Coverlet College

The National Museum of the American Coverlet will host its third annual Coverlet College September 27-28, 2014 at the museum in Bedford, Pennsylvania. Aimed at anyone interested in 19th century woven American coverlets, the college includes sessions on both basic and more advanced topics, such as coverlet weave structures, historic looms, coverlet fringes, and Ohio's coverlet corridor. Hands-on sessions are interspersed among the more formal presentations. For more information visit the museum's events website at <http://www.coverletmuseum.org/events.htm>

Nature in the Making

A joint exhibition by CW members Stacey Harvey-Brown and Agnes Hauptli, *Nature in the Making: Geology Interpreted Through Woven Textiles*, is on display at B2 Fine Art Gallery in Tacoma, Washington through July 25, 2014. CW Night Cap June 29, 2014, 8:00-10:00 p.m. <https://www.facebook.com/natureinthemaking>

Your Journal: Share Your Weaving Knowledge and Experiences

Inside every CW member is a story and wealth of knowledge! Sharing our experience and knowledge is the heart of CW—unlike other publications, we do not solicit articles from individuals outside our organization. In an effort to “share information and encourage interests”, Complex Weavers welcomes articles from individual weavers as well as study group members. Material for the *Journal* is given priority according to the date received. Late or lengthy submissions are subject to available space. Classified and commercial advertisements should be sent to the Advertising Manager. Address changes may be made by logging on to the website and updating your member profile or by contacting the Membership Chair. If you do not receive your *Journal* when you think you should, please sign in to the Membership directory to confirm that your membership and contact information are current.

2014-2015 Publication Schedule:

October 2014: Deadline July 15, 2014

February 2015: Deadline November 15, 2014

June 2015: Deadline March 15, 2015

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CW Journal Article Guidelines are posted on the CW website or can be obtained from the Editor. Please consult them before starting or submitting your article. The Guidelines will answer a lot of your questions and save you time. Your Journal staff, all volunteers, are ready and eager to help you with a contribution.