

PROFESSIONAL CRAFTS FIBER
Alumni Exhibition

A celebration of graduate work 2010-2022

HAYWOOD COMMUNITY COLLEGE



Alumni Exhibit

Professional Crafts Fiber

May 20 – Aug 31, 2022
Mary Cornwell Gallery, Creative Arts

Haywood Community College
185 Freedlander Drive, Clyde, NC

This special exhibition celebrates Professional Crafts Fiber Graduates
from 2010 – 2022

To purchase work from this exhibition, contact
Amy Putansu at 828-627-4672
or aputansu@haywood.edu



Our Mission

Haywood Community College's Professional Crafts programs offer intensive courses of study in Clay, Fiber, Jewelry, and Wood that blend craftsmanship, design, and entrepreneurship. Our goal is to provide an immersive, hands-on, practical, and affordable education that transforms one's dream into a viable craft business.

Our History

In 1977, Haywood Community College and local citizens recognized the craft heritage of the region by creating the Production Crafts programs. The pioneering curriculum stirs the creative spirit, develops technical expertise and sharpens marketing and business skills.

Craftsmanship

Core studio courses begin with fundamentals, building in complexity to nurture professional-level work. Classes encompass many hours each week, with extended lab hours available for development of projects.

Design

Complementary classes in both 2D and 3D fundamentals and in craft history broaden students' development of their own unique aesthetic voice.

Entrepreneurship

Coursework in marketing, studio and business planning, and object photography offers students the practical skills necessary for either a craft enterprise or to become skilled employees in the expanding craft industry.

Graduate Exhibition

The Graduation Exhibition is a highly anticipated, juried exhibit which represents students' culmination of the study celebrating their commencement into the crafts community.



Jewelry

The Jewelry program prepares individuals to become professional metalsmiths. Instruction includes jewelry techniques, design, and marketing. Students will learn metal forming techniques, metal decorative techniques, and basic information to start and operate a small business. The coursework will also include jewelry design, studio safety, and tool and machine orientation.

Graduates will be able to start and operate their own jewelry studio or work for an established jeweler. Contact Robert Blanton, Jewelry instructor 828-627-4674 or rblanton@haywood.edu

Fiber

The Fiber program is an intensive curriculum focusing on the design and creation of fiber work, ranging from textile products to contemporary fiber art. Students concentrate on woven textiles and gain many opportunities to include hand dyeing, stitching, surface design techniques and much more to their original fabric creations. Textile history courses provide in-depth exposure to textile traditions and techniques around the world including cultural and economic perspectives. In the second year students begin to focus on professional practices. Business models are studied and students develop a personal pathway to future work in textile design, entrepreneurship, gallery or museum work, teaching or any sector of the textiles market.

Graduates will leave with a thorough knowledge of woven textiles and dyes, as well as small business skills and professional practices applicable in a wide range of employment or entrepreneurial opportunities. Contact Amy Putansu, Fiber instructor 828-627-4672 or aputansu@haywood.edu



Faculty and students at the annual Graduate Exhibition, Folk Art Center, Asheville

Clay

The Clay program offers a comprehensive curriculum to support the creation of ceramic work ranging from utilitarian table ware to one of a kind artwork. Students learn a variety of clay-working skills and gain technical knowledge of clay and glaze materials to realize their creative visions. Additional hands-on work includes firing electric, gas and wood-burning kilns and managing a studio. The study of historical and contemporary ceramic practices, marketing strategies and business models provide a well-rounded and practical education.

Graduates complete the program with thorough knowledge of clay, glaze, and firing techniques as well as business skills to prepare them for a future in ceramic production, entrepreneurship, gallery-work, or teaching. Contact Emily Reason, Clay instructor 828-627-4671 or earason@haywood.edu

Wood

The Wood program provides individuals with traditional values of fine craftsmanship, creative design, and an entrepreneurial spirit for a small wood working enterprise. The coursework includes a strong emphasis on creative thinking and problem solving. Study involves a mix of theoretical and hands-on training combined with a blend of historical and modern methods of wood working and small business management.

Upon completion of required coursework, graduates may earn a degree or diploma. They should be prepared for self-employment, for positions in the craft industry, or for continued study towards a bachelor's degree at a four-year institution. Contact Brian Wurst, Wood Instructor 828-627-4673 or bwurst@haywood.edu



Half Water

by Abigail Ahlberg, class of 2017,
recipient of the 2016 Dendel Scholarship

Abigail is a weaver and artist residing amidst the northern forests and lakes of the Midwest. She draws her inspiration from this landscape and bases her work on observations of the natural world.

“This is a double-woven panel using crepe yarns to emulate the motion of water. It was made in honor of my friend Kelly Jones, who had the soulful depth of water and spent a good portion of her life fishing in mountain streams.

Weaving has taught me both when to be relentless in my pursuit of an idea, and when to give in to the limitations of material and structure. The inspiration for my work is the overwhelming feeling I have when I am wholly present in a natural space.”

39” x 30”

\$3,600





China Blue

By Joan Berner, class of 2010

Joan was one of Amy's first graduates, and she is still creating today as well as teaching fiber techniques and processes. Since graduating from Haywood, Joan has had a number of great opportunities to continue to use dyes and create fiber garments. These experiences encourage her to work with unique woman-made fabrics.

"I have been experimenting with dyed warps designed for specific effects. The ikat jacket is an original garment design, and is made from a number of experimental fabrics from the IKAT warp. I utilized the standard technique of tying off sections of the warp with a plastic wrap to keep the dye from penetrating (the white sections). I experimented with different techniques that created the different weft designs, and dyed in indigo.

In looking for new challenges in weaving and dyeing, I worked to create IKAT cloth. I tried to execute a number of different ways to create IKAT cloth. Each was distinct and so interesting. I used a number of pieces that I developed to make an IKAT shirt. It is an original design. I recently have been working on adding dye to warps to create interesting fabrics. This jacket is an IKAT design, dyed with indigo and sewn. It is an original pattern."

25" x 25"

NFS

Fall Colors

By Joan Berner, class of 2010

Falls Colors is from a study in dyeing and woven shibori. The warp was hand dyed while the weft used a number of different wools in a clasped weave to help compliment the dyed colors in the warp. The simple garment structure allows the shibori to show.

28" x 32"

NFS





Class Over!

by Carib Fiber Arts class of 2016

Stitched Shibori
on cotton.

“Tapestry weaving, Shibori and Yuzen dyeing are my modes of expression. In Trinidad, this hot land, I observe, think, and create work drawn from a lifetime of experiences, and I design my obsessions.

Marilyn Rea-Menzies and Amy Putansu developed the artisan in me. I design what I see and want the observer to feel. So, the work bridges minds, yours and mine. It begins in my mind with a titled picture. Then comes the drawing. The thread creates the emotion stitch by stitch. I want you to feel it.”

10” x 15”

\$750

Vanity of Vanities

by Carib Fiber Arts, class of 2018

Stitched Shibori on cotton,
in collaboration with Thomas DuBois.

This work depicts King Solomon in his old age. He's been there, done that, all is vanity. Under his hand and foot are scrolls containing a wealth of knowledge, all is vanity.

19" x 25"

\$750





Basking in the Glow

by Karen Donde, class of 2013

Karen shares her weaving passion by teaching for fiber conferences and guilds online and nationwide. Juried member of the Southern Highland Craft Guild, she is currently president of Complex Weavers.

“Basking in the Glow is a 2020 collaboration with Heddlecraft® and Treenway Silks. Scarf with alternating Turned Beiderwand and plain weave stripes. Cotton/silk blend and custom hand-dyed bombyx silk, both by Treenway. Design based on two-block Missouri Check profile draft shared by Mary Meigs Atwater (1928).

I created this scarf to showcase yarn supplied and hand-dyed by Treenway Silks and the Turned Beiderwand technique I have been weaving and teaching since 2010. Heddlecraft® featured my articles about it in 2020. Inspiration was a discussion between Susan Du Bois, Robyn Spady, and me.”

67” x 9.5”

NFS



Overshot Poncho

By Rebecca Juliette-Duex,
class of 2019, recipient of
the 2018 Dendel Scholarship

Handwoven overshot using
modified Rose Valley draft.

Cotton warp + wool and cotton weft.

Sewn using modified commercial pattern.

28" x 27"

NFS





I Carry Your Heart

by Rebecca Juliette-Duex, class of 2019,
recipient of the 2018 Dendel Scholarship

Rebecca Juliette-Duex's work brings wood and fiber into conversation to tell the story of her creative heritage and to inspire others to do the same.

"This basket is a true representation of myself at the present moment. Its construction encompasses two parallel timelines: that of my journey in craft and my journey in life. Two years of weaving study led me to two years of woodworking study, and the experience I gained as a student brought me to the John C. Campbell Folk School where I work as a Studio Coordinator for Natural Fibers (which includes basketry and seat weaving). I would never have been able to construct this basket without the learning and practice that came before it. Nor would I be here in this world without all of the lives that came before mine. My parents and grandparents are woven into my being, and I carry them forward with me on this path.

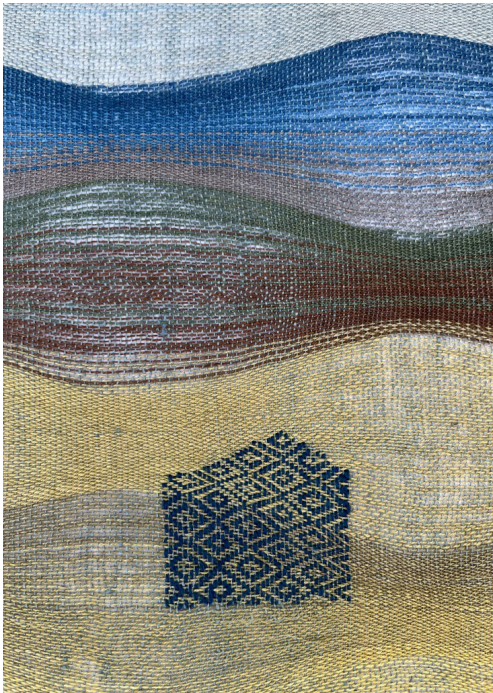
Cotton, wool, or wood - all fibers are naturally absorptive and thus perfect for capturing sensation: from memory, the present moment, and the imagination. They are tools for telling stories, whether nostalgic or novel, and for creating a personal journal.

The new vocabulary created when wood and cloth communicate is naturally evocative. With it, I am able to give shape, structure, and dimension to my own narrative and those of the people, places, and objects that have been vital contributors to it."

18" x 20" x 12"

NFS





Houses and Fields

by Natalia Ehrlich, class of 2015

Natalia is an artist from Raleigh, North Carolina. After completing the Professional Crafts program at Haywood Community College, she continues to make works using weaving and natural dyes.

Ondulé weaving in linen with wool inlay. Natural dyes indigo, weld, cutch, osage orange, and pomegranate.

“I use Ondulé to bend my linen warp into rolling hills, valleys and waves of naturally dyed threads. I create abstracted depictions of familiar, beloved landscapes. Ones to feel small, human, and home in.”

15” x 19”

\$500



Indigo Horizon

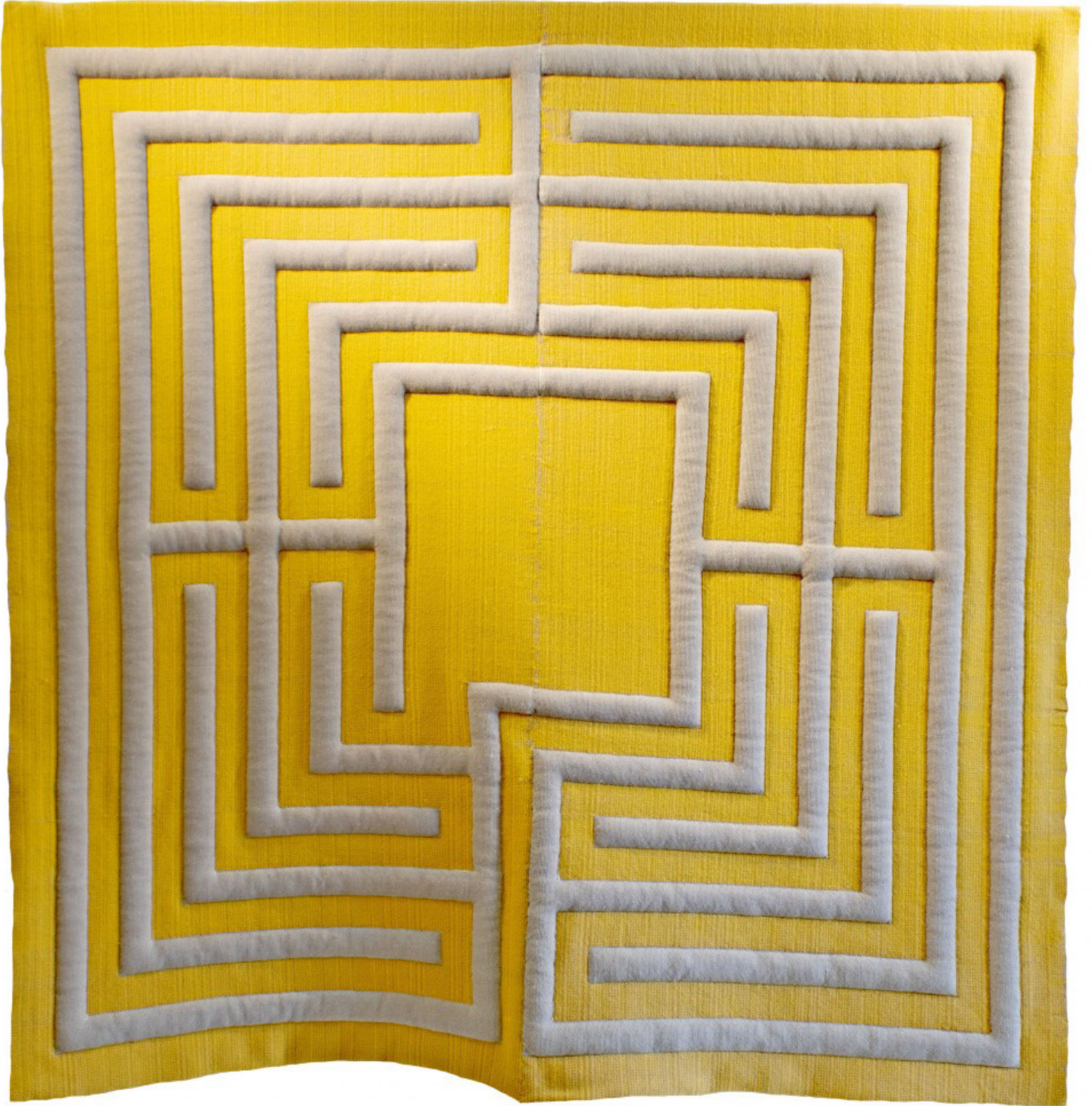
by Natalia Ehrlich,
class of 2015

Ondulé weaving with warp and
weft indigo resist dye in linen.

15" x 16"

\$500





Unicursal

by Grace Engel, class of 2021

Grace Engel is a handweaver and multi-disciplinary artist based in Asheville, NC.

Doubleweave pick-up using Jagerspun wool yarn and cotton batting.

“*Unicursal* is a piece about meditation and possibilities. Using Double Weave Pick-Up, I explored a more dimensional fabric by filling the woven structure’s channels with fiber.”

60” x 60” x 4”

\$1,500





Geomatria

By Olivia Goldstein, class of 2018,
recipient of the 2017 Dendel Scholarship

Slit-woven
dyed tapestry.

Olivia Goldstein is a weaver and natural dyer. She works extensively with mordants and dyes to achieve a stunning range of natural colors.

Dimensions: 62" x 38"

NFS

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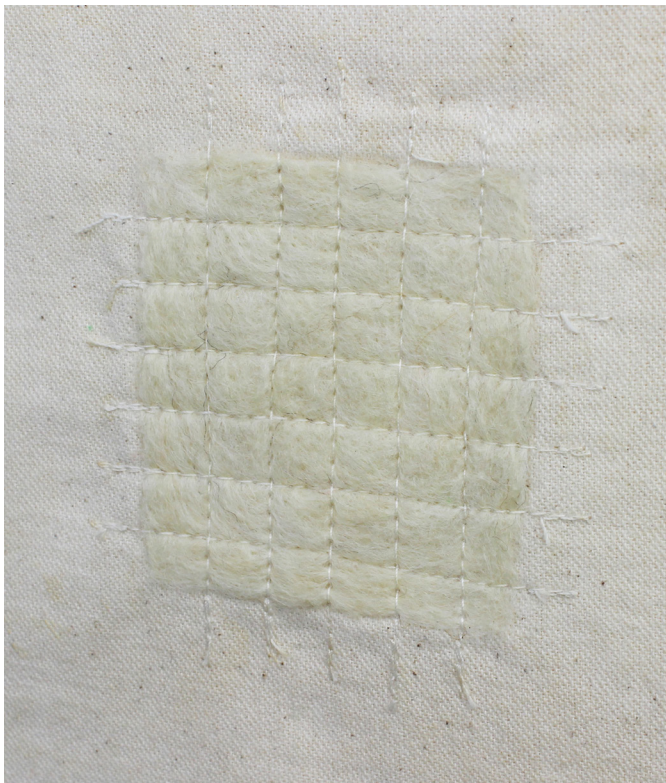
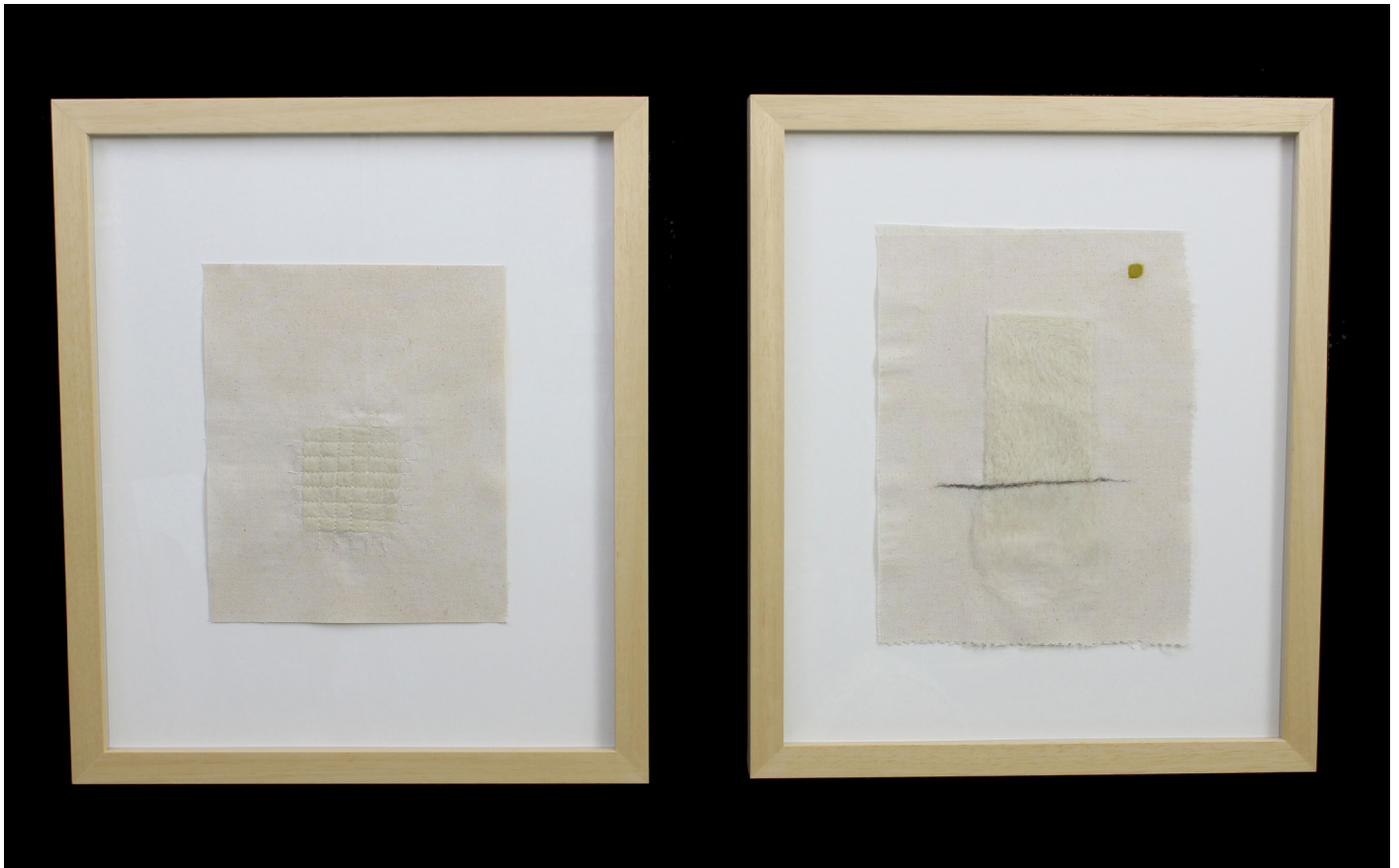
By Olivia Goldstein, class of 2018,
recipient of the 2017 Dendel Scholarship

Naturally dyed
handwoven rug

Dimensions: 36" x 62"

\$1,300





She's Come Undone

by Jennifer Hayes, class of 2018

In addition to her Professional Crafts Fiber diploma, Jennifer also holds a BFA in Art Education and has done post graduate work in sculpture and ceramics.

Framed diptych made of undyed cotton canvas with needle felted wool.

"I have come to understand that artistic creation is not a choice but an unavoidable requirement. Through the years my relationship with that has evolved in many ways and find that describing it as anything other than that limits my and the viewers experience of it."

15" x 28.5" x 1"

\$925

Beyond

by Jennifer Hayes, class of 2018

Handwoven cotton
and linen

86" x 27"

\$625





Verdandi's gown

by Miranda Heidler, class of 2021

Miranda Heidler has been learning and sharing a love of textiles since 2006. This path brought her to study at and graduate from HCC.

“Verdandi's Gown is named for the Norn from old Norse Mythology whose name translates as “That which is becoming” or Present. On the front of the dress is the Web of Wyrð which combines all the Runic combinations and all the possible pathways in life linked together by the golden trail we follow.”

I have been following the threads of my inspiration since my mother taught me to crochet at the age of four. Though weaving I strive to find meaning and connection to the world around me. Each skill I have gained awakens my hands' memories to my ancestors and all they created to bring me here.”

60" x 24" x 12"

NFS



Atlas Calling

by Lura Jacobs, class of 2021

Krokbrägd wool rug, warp 8/4 line linen, weft 2-ply wool hand-dyed using indigo, Himalayan rhubarb, logwood, myrobalan, weld, madder, and osage.

“Inspired by the beauty and warmth of the Moroccan landscape etched in my memory, the color palette was created using natural dyes. Symbols of protection are culturally significant to the ethnic Berbers, the motifs in this rug are personal reflections on the power of setting these intentions.”

58" x 38"

NFS



Apron

by Deanna Lynch, class of 2014,
recipient of the 2013 Dendel Scholarship

Handwoven cotton apron. Pocket is woven into the body with double-weave. Layer one and layer two have different colored grid lines. Straps are commercial cotton webbing.

“My work is currently centered around production weaving. I weave bespoke yardage for interiors and garments. I also create small batches of functional textiles under my own label. I value functionality in my work as much as I value the need to reflect and find stillness in daily life. Weaving is all of this to me and so much more.”

19.5” x 30”

\$300



Conception

by Rebecca Porche, class of 2013, recipient of the 2012 Dendel Scholarship

Rebecca makes artful quilts and teaches natural dyes. You can find more of her work at alumirontextiles.com.

“This piece employs mordant painting, a technique in which the dyer can achieve many colors from one dye. The whole cloth background of this quilt has been dyed in myrobalan, a fruit high in tannin that allows one to achieve yellow, orange, green, greys, and black from various mordants. Appliqué of cloth dyed in madder root, oak gall, and indigo achieve the full color palette.

The magic inside plants is within us too. This piece depicts an imagined world where only shape and color exist. It employs mordant painting, appliqué, and the dyes myrobalan, madder root, oak gall, and indigo.”

8” x 12”

\$500





Asymmetrical Rug Study #1

by Kelly Riek, class of 2022

Kelly Riek began her studies at HCC after a career in retail visual display and prior arts education from Parsons School of Design and the School of the Art Institute of Chicago.

Handwoven wool and linen, 2021. This first attempt at a flat-woven wool rug was meant to explore color, shape, and age. It takes inspiration from the work of Japanese textile artist Chiyoko Tanaka.

“I value detail and nuance and work to make both inherent to my weaving process. I am inspired by historical handcrafts and am especially drawn to objects created from the desire to impart a uniquely personal notion of beauty into one’s daily life.”

35” x 25”

\$650

Tasseled Pocket Skirt

by Kelly Riek, class of 2022

Handwoven of mixed fibers, 2021. This skirt was constructed from an original draped pattern and textured fabric comprised of slubbed yarns. Its shape was informed by a vintage Yves Saint Laurent Rive Gauche skirt, and its tasseled pockets were inspired by the book “Finishes in the Ethnic Tradition” by Suzanne Baizerman and Karen Searle.

29.5” x 32” x 14”

\$375







landing

by Lars Shimabukuro, class of 2019

Lars Shimabukuro was born and raised in Hawai'i. They completed Haywood Community College's Professional Crafts Program in 2019. They are currently living and working at the Penland School of Craft.

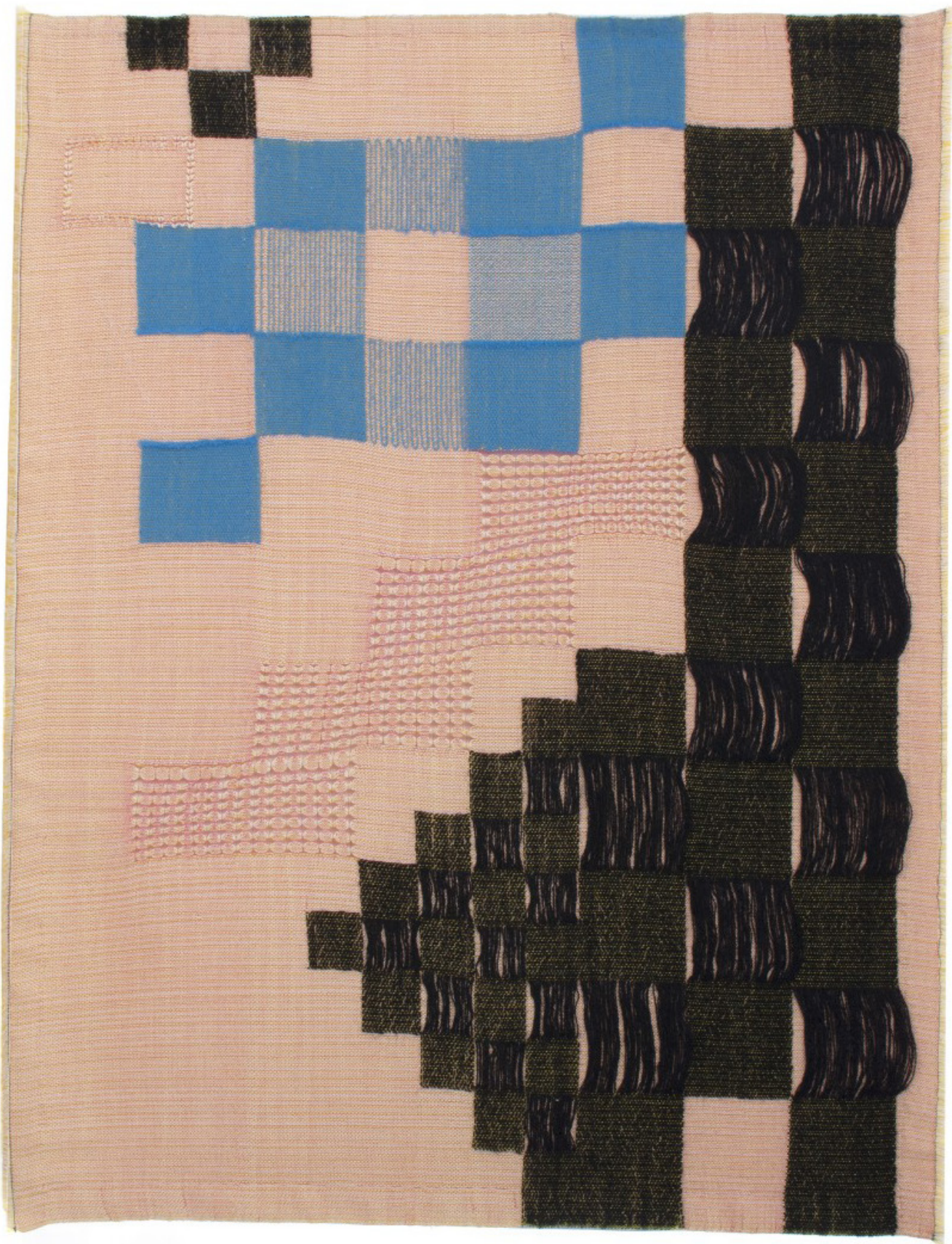
Handwoven linen and stainless steel, cyanotype, devoré burnout, wooden platform.

"Landing is woven with linen and stainless steel, exposed with cyanotype and then areas and text were burned out using devoré. The patterns exposed with cyanotype reference breeze blocks that are often used in Hawai'i because of the strong winds. The pattern and cyanotype mimic itajime shibori and indigo. With this piece I was thinking about grounding or landing. I feel most centered in my body in the water or in wind, which are always in motion, and I think this is partially why I love weaving. The motion of throwing a shuttle back and forth and using your feet on the treadles is similar to the rocking you would feel in the ocean.

Handweaving is a slow, intimate process. A weaver's hand will touch every thread several times in the making of a piece. To the observer this process may appear calm and calculated. But I do not see my materials as passive."

24" x 48" x 25.5"

\$1,200



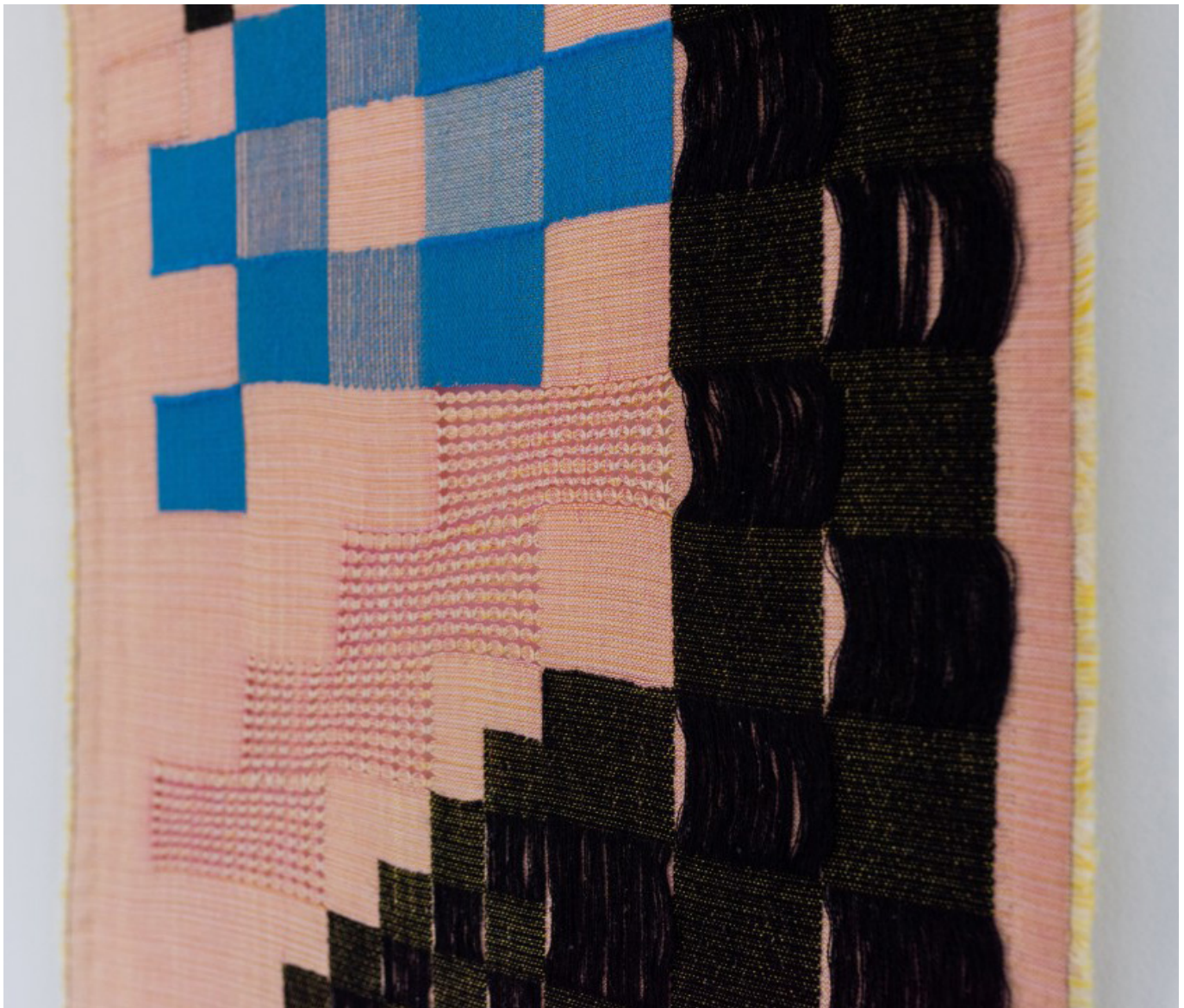
draw down

By Lars Shimabukuro

Theo Moorman tapestry with leno lace,
cotton, and merino wool

26.75" x 21"

\$600





Laceweave Crop: Red and Green

By Allison Taylor, class of 2017

1 00% mercerized 20/2 cotton woven in a traditional lace weave pattern. The warp was wound in the same transition of hues for both the red lace weave and the green lace weave tops. This pair was created with color, contrast, and texture in mind.

“Depending on the choice of weft yarn, some of the lace pattern would contrast in color, while other parts would be hidden by similar colors allowing only a textured pattern to appear.”

Both tops are size XS.





Silk and Wool Wrap

by Clara Schulte, class of 2015

Clara Schulte (b. 1981) is a native of Western North Carolina. She now spends her days weaving on the Housatonic River in Western MA, and tromping through the woods.

Silk and wool wrap with hemstitch silk ribbon detail in traditional overshot pattern with fringe.

“Weaving is an act of joy and meditation. I seek to create objects that are their complete selves and through these objects offer the world a tangible representation of the feeling I have when creating them. I work with a neutral palette, traditional draft patterns and luxurious fibers.”

58” x 32”
\$575



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And all the Professional Crafts Graduates



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