

PROFESSIONAL CRAFTS  
**A Decade in Fiber**

Invitational Exhibition

A celebratory exhibition of textile work by graduates

2009-2019

HAYWOOD COMMUNITY COLLEGE





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# A Decade in Fiber...

June 24 - December 1, 2020  
Mary Cornwell Gallery, Creative Arts

Haywood Community College,  
185 Freedlander Drive, Clyde, NC

This special exhibit is a celebration of  
Professional Crafts Fiber Graduates

with instructor Amy Putansu from 2009 - 2019

To purchase work from this exhibition,  
contact Amy Putansu at 828-627-4672  
or [aputansu@haywood.edu](mailto:aputansu@haywood.edu).





## Table of Contents

Deborah Bartz	2011	.....	22
Joan Berner	2011	.....	32
Karen Donde	2013	.....	25
Rebecca Porche	2013	.....	16
Deanna Lynch	2014	.....	34
Natalia Ehrlich	2015	.....	30
Molly Erickson	2015	.....	10
Amy Tromiczak	2015	.....	36
Carib Fiber Arts	2016	.....	40
Margaret Dugger	2018	.....	14
Alexis Egerdahl	2018	.....	8
Olivia Goldstein	2018	.....	12
Abra Kirk	2018	.....	6
Becky Juliette-Duex	2019	.....	18
Mariah Nehus	2019	.....	24
Hannah Mitsu Shimabukuro	2019	.....	26



## Diploma or AAS Degree

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 with 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 for the artist or designer. Students study various business models and develop a personal pathway to future work in textile design, entrepreneurship, gallery or museum work, teaching, or any sector of the textiles market of interest. Graduates 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.

[CreativeArts.Haywood.edu](http://CreativeArts.Haywood.edu)



# Viking Wedding Gown

by Abra Kirk, class of 2018

**B**orn and raised in the Midwest, Abra Kirk has always had a love for textiles. After graduating from the fiber program at Haywood Community College, she has been working full-time in an alterations department, and traveling to Oaxaca, Mexico where she is learning backstrap weaving.

“The dress is a combination of silk, cotton and wool. Some of the yarn used in the weft was handspun silk that I spun. I call it the Viking Wedding Gown because of its warrior-like features. I’m big fan of the Vikings TV series and even though this dress is not accurate to the time frame, it made me think of the powerful women warriors from that time.

I’m very interested in costumes and the characters that are being shown through the garments they wear. Overall, I wanted to make a dress that said powerful and overcoming. I feel this dress captures the message I wanted to share visually.”

Silk, cotton and wool, handwoven with some handspun yarns

68" x 48"

\$25,000







# DNA

by Alexis Egerdahl, class of 2018

**A**lexis graduated from Manzano High School in New Mexico, in 2001, and served in the US military from May 2001 to March 2011. She attended Haywood Community College from January 2016 through May 2018. Now, Alexis works out of her home studio in western North Carolina.

“What exactly am I made of? A simple DNA test showed I am Balkan, North African, Basque, and British. I have combined design features from these different areas to create a cohesive garment that can give a clear representation of me.”

The long sleeveless coat is a representation of Balkan clothes, the colors represent the colors of North Africa, and the design is Basque. The yarns are made of 100% cotton. The simple dress is made of silk and cotton to showcase the coat.

41" x 25"

\$350



# *Sketches of Frances in Indigo No.1 & No. 2*

by Molly Erickson, class of 2015

**M**olly Erickson is an artist based in Minneapolis, Minnesota. Her textile practice is informed by exploring place and belonging while blending traditional methods of natural dyeing, weaving and printing.

“I was inspired by Frances L. Goodrich’s beautiful watercolor weaving patterns. I wanted to honor the patterns in a different way and I felt indigo was the perfect medium.”

Rice paste resist on linen, dyed in indigo.

12" x 12"

\$70 each





# *Geometric Fantasy*

by Olivia Goldstein, class of 2018

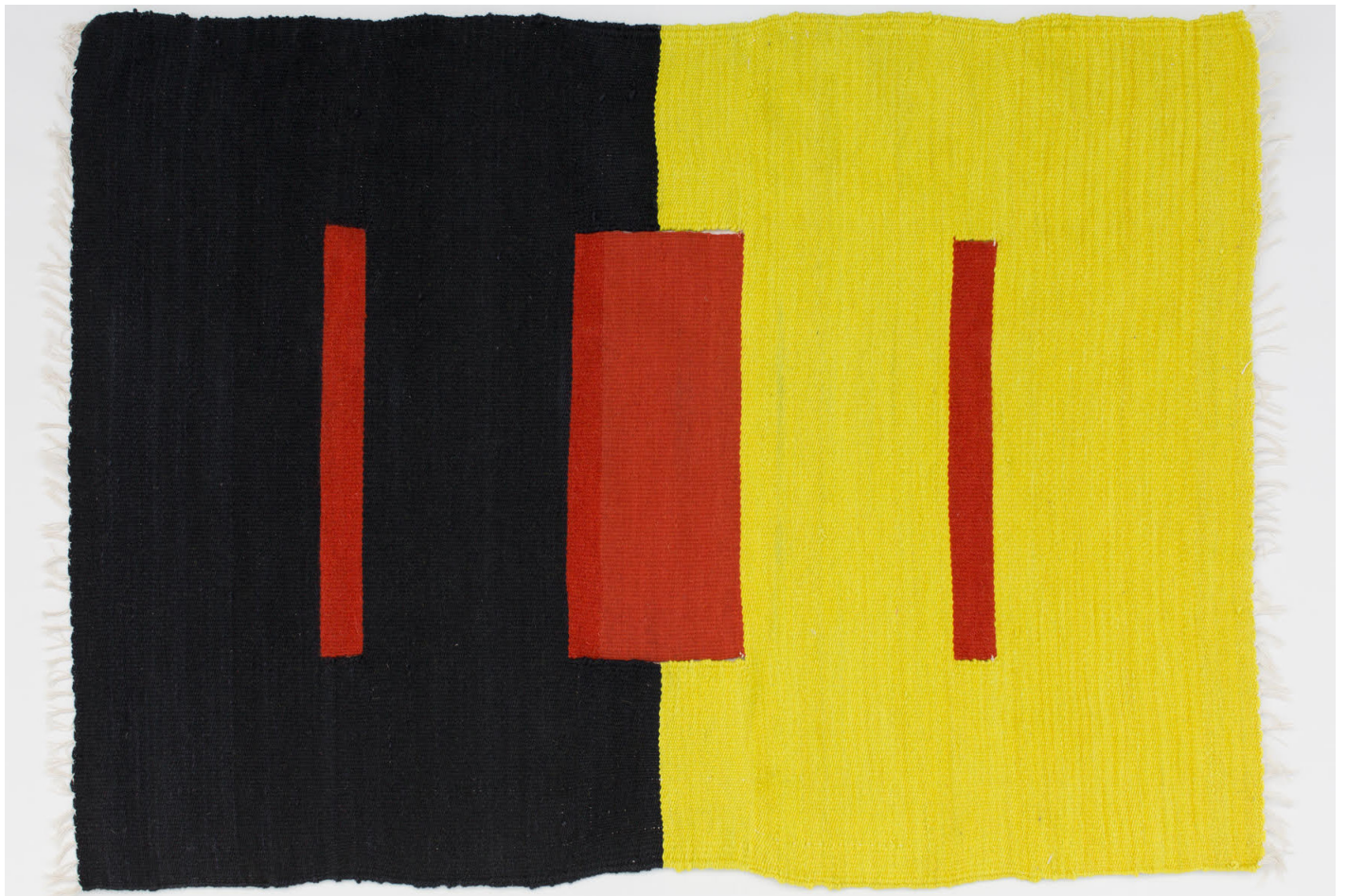
**O**livia Goldstein is an artist originally from New Jersey who currently resides in the mountains of Western North Carolina. The primary focus of her work is weaving with naturally-colored fibers and natural dyeing.

Rug woven with slit tapestry technique, dyed with natural dyes

100% wool naturally dyed with madder, cutch, logwood, iron and weld

51" x 37"

\$1300





## *Cochineal Surprise*

by Olivia Goldstein, class of 2018

Rug woven with tapestry technique, dyed with natural dyes

100% wool naturally dyed with weld, cochineal, madder, iron, logwood and cutch

50" x 36"

\$1200

# *House for Lia*

by Margaret Dugger, class of 2018

**M**argaret Dugger was born and raised in Charlotte, North Carolina. Having originally been interested in music, she attended school for performance in classical cello with a focus in early and baroque music. She took up knitting and moved to Western North Carolina in order to study textiles at Haywood Community College.

Handwoven tapestry with quadruple weave imagery.

Linen, monofilament

190" x 60"

\$980





## *Portal 2*

by Margaret Dugger, class of 2018

Handwoven linen and gold thread with devoré.

Linen, gold thread

24.75" x 24"

\$780

# *So We Weep*

by Rebecca Porche, class of 2013

Rebecca is a textile artist and educator living in Asheville, North Carolina. Rebecca makes naturally dyed quilts and teaches dyeing and sewing classes at Haywood Community College and Cloth Fiber Workshop.

“The plant world is the inspiration for this quilt. Plants that “weep” are the subject and the colors you see are sourced exclusively with plant dyes. I was curious about the question of whether plants feel. Do they feel sorrow and why? This small quilt is part of a series depicting a plant-centric world where the air is filled with color.”



#### Materials:

- cotton fabric, mordanted with aluminum acetate, ferrous acetate & titanium oxalate, and dyed in myrobalan
- cotton fabric dyed in indigo, partially mordanted and dyed in myrobalan
- cotton fabric mordanted and dyed in madder root and oak galls
- cotton batting
- cotton and polyester thread

Techniques: indigo dyeing, mordant painting, natural dyeing, appliqué, free-motion quilting by machine, and hand-sewn binding

13" x 9"

\$450





# *Rose Valley Shawl*

by Becky Juliette-Duex

(Rose Valley Workshop), class of 2019

**R**ebecca Juliette-Duex was introduced to the value of craft at an early age. During visits to her mother's childhood home in rural Western Pennsylvania, she observed how her hardworking grandparents found solace in their own handcraft; her grandfather in the woodshop and her grandmother with needle and thread.

Handwoven bandana scarf, dyed in signature color and woven with rose valley threading, the signature threading of Rose Valley Workshop.

Summer/winter construction, self-drafted, wool and silk noil warp, wool and cotton weft, acid dye.

32" x 30"

NFS





## *R.D. #1 Box 389*

by Becky Juliette-Duex, class of 2019

Quilt: Machine sewn and quilted with handwoven fabric. Binding machine sewn and hand-sewn. Self-designed pattern based on existing blanket knit by Anne Juliette (grandmother).

Coveralls: Machine sewn from commercial pattern with handwoven 3:1 twill, 100% cotton, ice-dyed with Procion MX fiber reactive dye. Pocket lining and leg hems naturally dyed with dandelions, then over-dyed with ice-dye. Pocket detail 100% cotton commercial cloth bundle dyed with dandelion, daffodil, violet, and azalea flowers, then over-dyed with ice-dye. Handkerchief is 100% cotton commercial cloth, solar dyed with dandelions, then bundle dyed with dandelion and violets.

Quilt front and binding: Handwoven fabric using patterns based on "Rose Valley" design 100% organic cotton, naturally dyed with rose hips, hibiscus, table wine, and avocado pits. Quilt backing is handwoven with 100% cotton.

88" x 57"

NFS





# *Tesselations*

by Deborah Bartz, class of 2011

**D**eborah's interest in weaving started many years ago. She was able to attend and graduate from the Haywood Community College Fiber Program, and she is currently involved in several study groups exploring color and dyeing techniques of the textiles of Japan.

Full length vest in blue and off-white. The weaving structures are summer and winter, twill and plain weave, sewn from a modified pattern of the Tibetan Coat (Folkwear pattern).

Cottolin, handdyed silk.

40" x 16"

NFS





# Scorched

by Mariah Nehus, class of 2019

**M**ariah Nehus can't remember a time when she wasn't making things, and she has spent her whole life folding new techniques into her repertoire. Mariah moved from Arkansas to North Carolina because HCC's fiber program felt like a dream come true (and it was!).

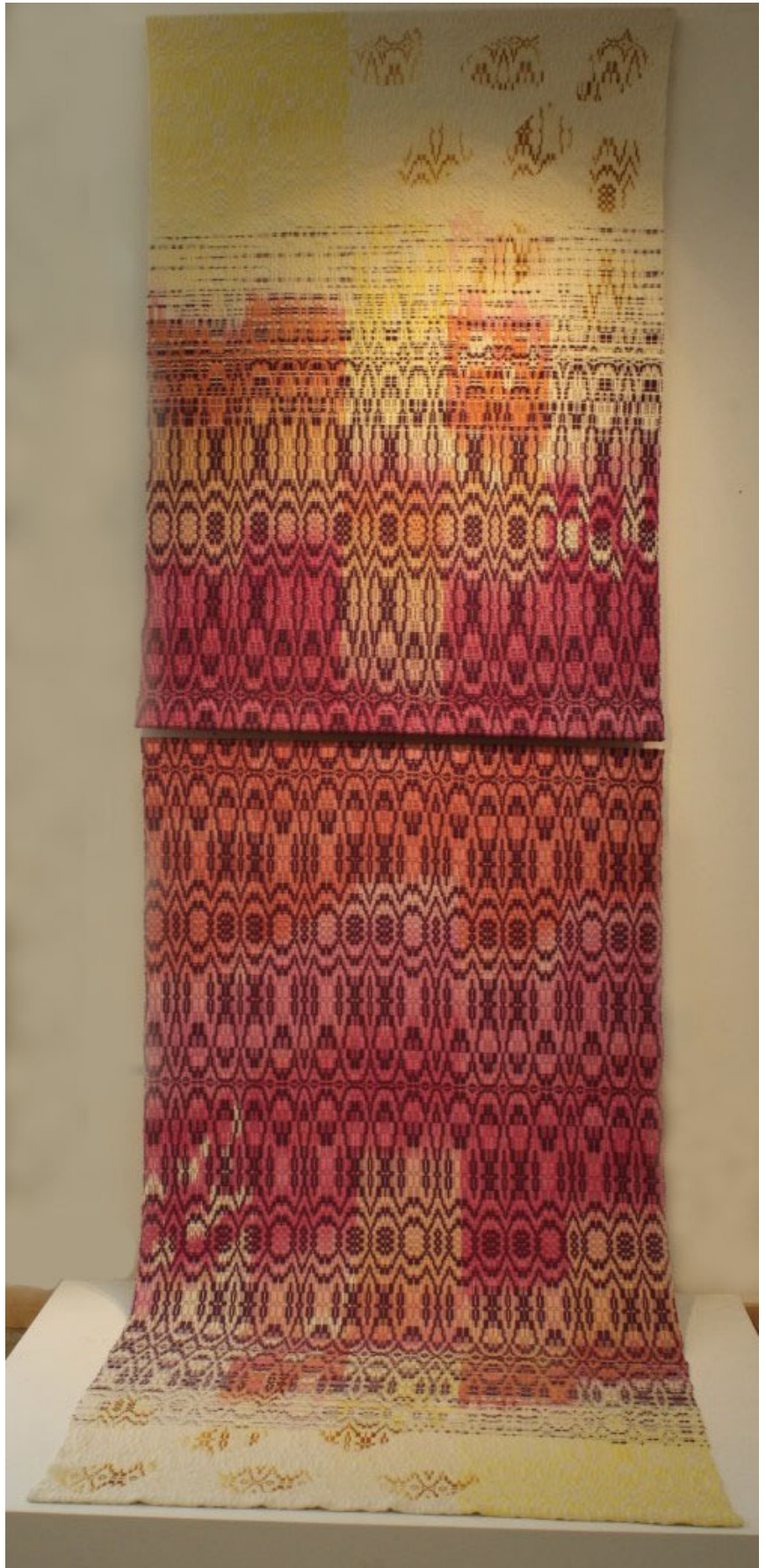
Two panel diptych with original overshot pattern, hand dyed warp with ikat, hand dyed weft, scorch marks made with an antique iron.

Organic cotton warp with cotton and wool weft. Crossed traditional overshot threading and treadlings to create an original pattern. Hand dyed warp using low immersion fiber reactive dye baths and ikat. Wool weft dyed with acid dyes.

144" x 48"

\$950

NFS





# Steeples

by Karen Donde, class of 2013

**K**aren Donde weaves garments, fashion accessories and home textiles for sale and teaches beginning-advanced weaving classes and assorted workshops for guilds and conferences.

“Weaving a shawl for someone is my way of sending a comforting hug when it’s needed but I am physically too far away. This shawl was actually the second in a series, with the first gifted to a friend of my son who was starting treatment for breast cancer. I didn’t set out to weave steeples. They just kind of happened as I played with designs. The pattern brought to mind the many cathedrals we had seen on a trip through northern Europe. I’m saving it for a day when I might need a little hug. Creating colorful patterned textiles using intricate structural interlacements drives my fascination and continued experimentation with weaving. Pausing to see the world around me wherever I go provides an endless source of inspiration.”

Cotton, Tencel™/Merino wool blend, Tencel™ Handwoven: turned extended summer & winter in half-units. 3:1 ratio pattern picks to ground picks. 20 shafts.

65" x 17"

NFS



# *Triggerfish Yardage, Red to Blue*

by Hannah Mitsu Shimabukuro, class of 2019

**H**annah Mitsu Shimabukuro was born and raised in Hawaii. They are currently living and working at the Penland School of Craft through the Core Fellowship program.

Mercerized 20/2 cotton yardage done with blocks in seed construction.

66" x 36"

\$250





# *Minsã in Huck Lace*

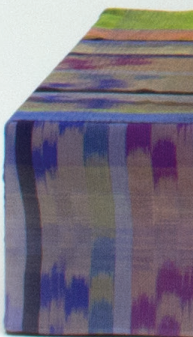
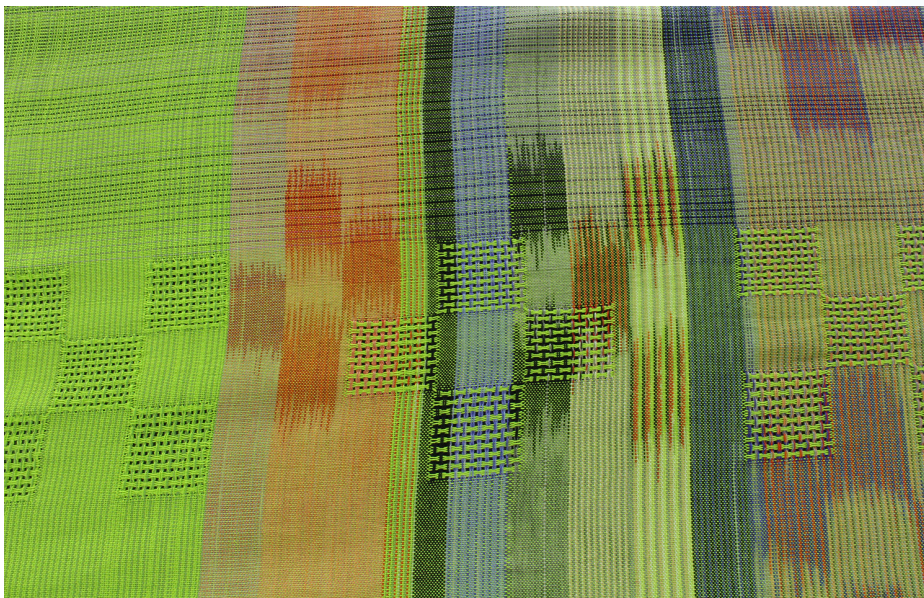
by Hannah Mitsu Shimabukuro

“Minsã in Huck Lace is a retelling of a marital ritual from the Yaeyama Islands in Okinawa. The women are said to weave a sash, ‘minsã’, for the man they wish to marry. If the man wears the sash in public it is an act of commitment. This myth exists partially in other rituals, but is more a ploy to drive craft tourism to the islands. I use this story to tell my own experience of being biracial and queer. Instead of traditional kasuri my warp was discharge dyed, removing color. The blocks typically formed from resist are made up of huck lace, a pattern originating from Scandinavia. Leno manipulates the pattern further. This repetition staggers, skips, and overlays on the fabric, just as I relate to my identities. The stairs and garment form visual walls at the backs of two people healing from internalized whiteness.”

Installation piece with handwoven cotton fabric that has been kasuri discharge-dyed cotton. Fabric was sewn into a slipcover over wooden platforms, while also made into a doubleweave tube garment that included monofilament and stainless steel.

90" x 84"

\$1,250





# *Hill Houses*

by Natalia Ehrlich, class of 2015

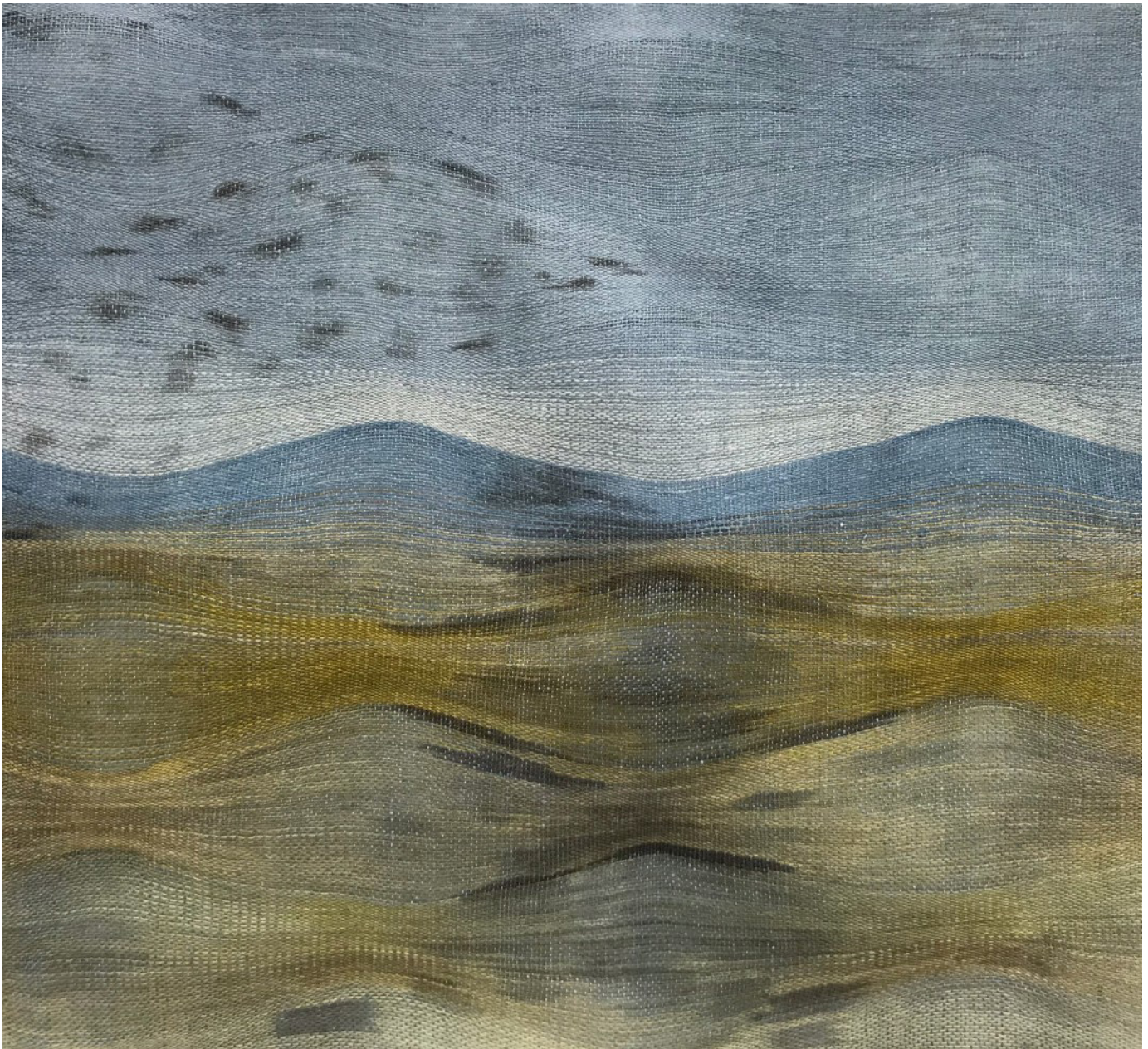
**A**fter completing the Professional Crafts program at Haywood Community College Natalia has continued to work with weaving and other fiber techniques to create objects and artwork. She works in her home studio in Cary, North Carolina and has attended Penland winter residency for the past 3 years.

Ondulé weaving with warp painting and inlay. Linen.

23" x 26" x 1.5"

\$700





## *Starlings and Shadows*

by Natalia Ehrlich, class of 2015

Ondulé weaving with natural dyes and mordant painting.  
Pomegranate, Osage orange, weld and indigo dyes. Linen.

25.5" x 25.5" x 1.5"

\$500

# *The Eye of the Storm*

by Joan Berner, class of 2011

Joan Berner has been interested in fiber since learning to knit and sew at 7 years old. She currently finds challenges in experimenting and creating hand dyed, hand felted garments. She has taught at International and Regional conferences as well as locally at Haywood Community College and Guilds.

Nuno felted coat inspired by another felted piece that had an "eye" in it. The eye is a circular felted section which becomes the focus of the design. The merino wool and silks were hand dyed.

The coat is made from handmade, hand dyed merino wool and 5mm silk. The design is created by a Nuno felt process to incorporate the silk into the felted surface. In this process the felt will shrink approximately 40%. The felt pieces are then cut to size and sewn to make the coat. The coat is lined for ease in pulling it on. Antique buttons finish the front closure.

40" x 22"

\$700





# *Stitch by Stitch*

by Joan Berner, class of 2011

Jacket created from 3 pieces of nuno felt, all made with wool and sari silks. The sections from different saris were cut and sewn to create this stunningly different jacket. Small sections of born stitching accent the form of the jacket.

Technique: Nuno felt/laminated felt - The wool fibers are driven through the weave structure of the sari silks. Once the rolling is done to ensure the fibers are through the relatively porous surface, the large felt sections are fullled. The fibers through the silk layer are pulled in with the fulling process creating the richly textured surface. Hand dyed wool, wool pre-felts and sari silk.

36" x 22"

\$650



## *On the way to the woods No 5*

by Deanna Lynch, class of 2014

**D**eanna Lynch is a handweaver currently living in Western North Carolina. She weaves yardage for custom wholesale and creates small collections of woven goods to sell online. Deanna also teaches beginning weaving classes and mending classes at the local community college.

Cotton and linen thread, cotton quilting thread, tulle, lightweight fusible webbing

“Number 5 in a series of 6 pieces explores my childhood memories of traveling to visit my grandparents. My grandmother was a quilter and I learned this technique - shadow applique - from her. This work is an homage to her and all she taught me.”

12" x 11" x 1"

\$600



## *On the way to the woods No 6*

by Deanna Lynch, class of 2014

“Number 6 in a series of 6 pieces that explore my childhood memories going to visit my grandparents. This piece is an intersection of quilting and cross-stitching, the techniques my grandmother worked in. The double weave cloth is quilt-like and has a Scandinavian cross-stitched pattern over-top.”

Cotton and linen double cloth woven on an 8 harness loom with a freehand cross-stitch pattern stitched into the cloth.

12" x 10" x 2"

\$600



# Character Arcs

by Amy Tromiczak, class of 2015

Amy Joanne Tromiczak is originally from Minnesota. She works under the name Umlaut Textiles, producing handwoven garments, scarves, and interior textiles. She lives in Bakersville, North Carolina.

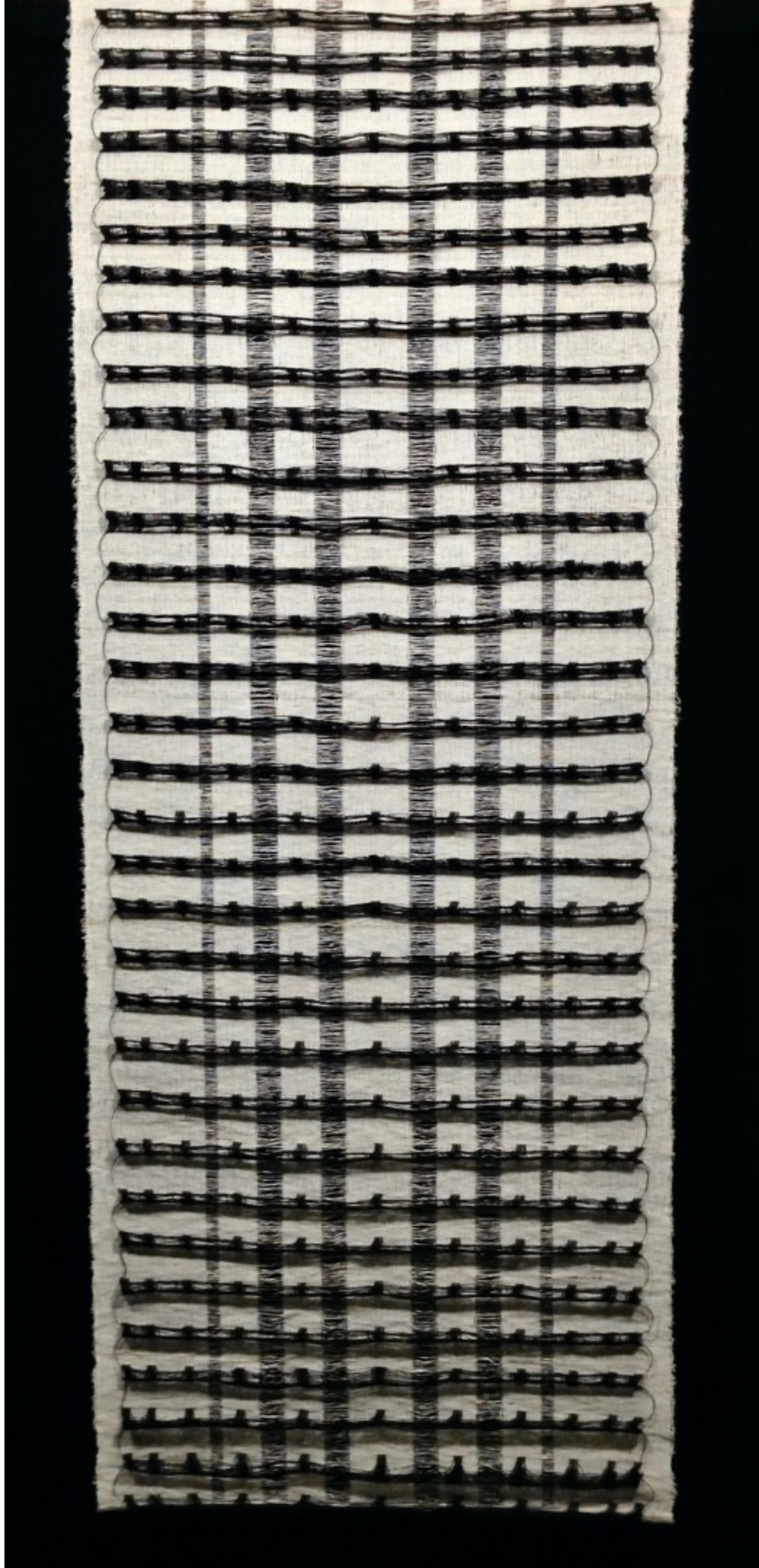
Handwoven wall hanging in natural white with three-dimensional arcs in black

Cotton and raw silk doubleweave, arches woven in black linen.

60" x 23" x 2"

\$750





# *Beauty of Dissolution*

by Amy Tromiczak, class of 2015

Wedding Dress and “Ex-Husband” (wall piece)

Wedding Dress: Handwoven mulberry silk, muga silk, linen.

Belt: linen and muga silk

Ex-Husband: men's ties in silk, cotton, polyester

64" x 22"

NFS





# *La Blanchisseuse*

by Carib Fiber Arts, class of 2016

The owner of Carib Fiber Arts is a shibori designer and tapestry weaver who works with traditional Japanese, African, and Indian surface design techniques to tell a variety of interesting stories about life in the Caribbean, China, and wherever else she has traveled. Her work focuses on people and their lived experiences in order to show the commonality of the human condition. At present, she is occupied with building a studio with the intent of developing a professional fiber arts culture in the Caribbean.

Tapestry depicting the life of working class Caribbean women of the of the late 19th-early 20th century. In it, the woman is washing and beating her laundry on a rock, and she is caught in *medias res* with a piece of the laundry over her head.

Hand-stitched shibori on 100% recycled cotton fabric, dyed in a natural indigo vat. The finishing work of the piece is 99% hand-stitched with cotton thread. It is backed with fusible interfacing.

34½" x 22¾"

\$750







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