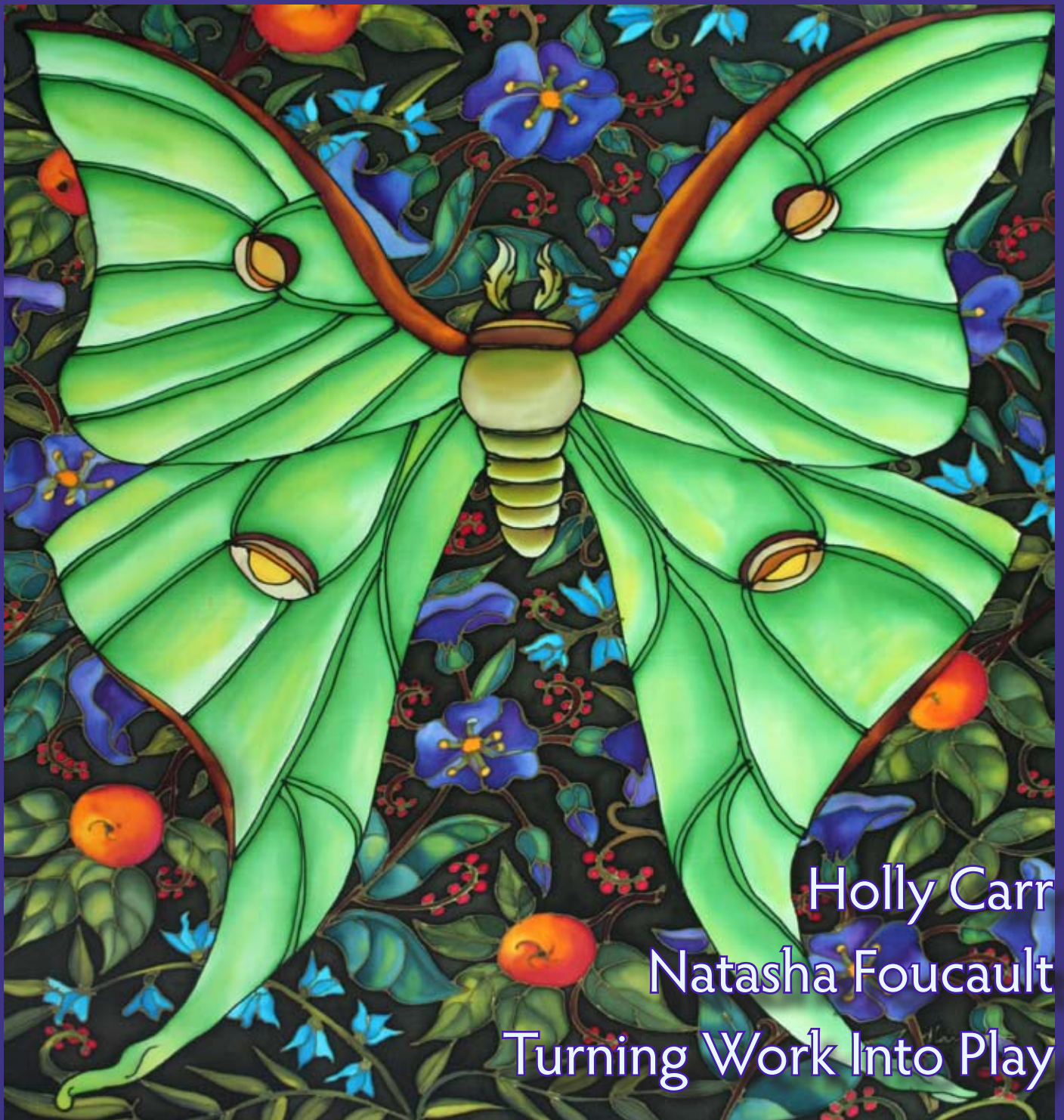


SILKWORM

The Magazine of Silk Painters International

Volume 17, Issue 4, 4th Quarter 2010



Holly Carr
Natasha Foucault
Turning Work Into Play

Luna and Oranges by Holly Carr

SILKWORM

Volume 17, Issue 4, 4th Quarter 2010

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Please send Letters to the Editor. Stay in touch. We want you to be involved. If you have comments, complaints or suggestions, please let us know.

If you have photographs of your art that you would like to have used in the Silkworm (as fillers or whenever a picture may be needed or desired) send photos with your name and the name of the piece. The photo size should be minimum 5"x 7" and 300 dpi for best printing.

Please send correspondence or photos to spin@sacredworldarts.com.



Wildlife #2 by Holly Carr

The Artist's Journey

By Tunizia Abdur-Raheem

"When my daughter was about seven years old, she asked me one day what I did at work. I told her I worked at the college – that my job was to teach people how to draw. She stared at me, incredulous, and said, 'You mean they forget?'"
Howard Ikemoto *

The other day, I walked into a young attorney's office. He had expressed an interest in buying some of my work. He had recently changed his office and on his walls was lots of new art.

I always notice the artwork or absence of artwork on the walls in the halls of commerce. Mostly, I see an absence of art. All that good wall going to waste. This particular gentleman, however, likes art and his wife, whom he encourages, is a burgeoning photographer.

One piece really grabbed me. It was a framed piece that looked like a stylized black spider web. Soft pastels floated in the background. "Thom," I said, "I really like this one." He says, "Oh, I did that when I was seven." He took it off the wall and unhinged the back of the frame. "See, there's my name. I signed it Tommy. That's how I signed my name when I was seven."

Looking at this picture, I couldn't help thinking, "Wow. How fascinating." On his walls were pictures from professional and amateur artists, all adults. Yet the best artwork, in my opinion, was something he did when he was 7.

It got me thinking. How is it that children are able to do such wonderful work without even thinking about it? My Goddaughter's picture came to mind. She had been watching me drawing a vase of flowers on silk. She so wanted to help, but watched instead. The next day, she took crayons to paper and drew a vase with flowers. It was so perfect.

Why are children able to create art without a whole lot of effort and trying? It clicked. Maybe that's it. There's not a whole lot of effort and trying. They're just doing. Drawing what they see. Drawing from the heart, without judgment. Could it be with adults that we're just so mental that we get in our own way? It makes me wonder. Maybe we adults should stop trying so hard?

Something the author in the book review, Jeanne Carbonetti, speaks about this. She writes about the

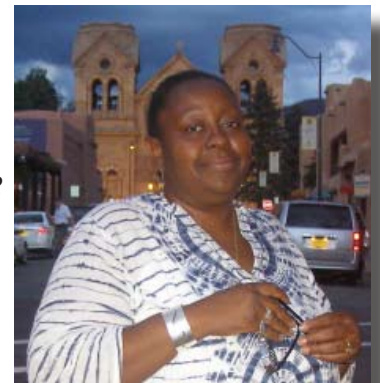
stages of an artist. According to the author, we go from loving what we see and painting from that joy to wanting to be experts with our materials and eventually we return to creating for the love of it.

Many years ago, I studied watercolor. The teacher often pointed out that as we painted, she could see our own self-judgment on our faces. One of the students was an excellent photorealistic painter. Another student, who was once a graphic designer and capable of excellent photorealism, had suffered a terrible accident that had left him permanently impaired. He was frustrated because he couldn't do the work he was used to doing. His hand was shaky and much of his work seemed imperfect to him. It looked somewhat abstract. A third student was doing abstract and unusual things. Somewhat surreal, his paintings were strange and beautiful. The abstract artist envied the photorealist and the photorealist envied the surrealist artist. The surrealist thought his paintings came out the way they did because he couldn't draw. The teacher encouraged us to silence or ignore the voice that criticizes.

I think that our first response to art is visceral. It hits you in the gut. It causes your stomach to tingle or your lip to curl before you really think about it. You either like it or you don't. At least, that's been my experience on the road that I call the artist's journey.

*<http://www.santacruzmah.org/index.php?page=howard-ikemoto>

Tunizia is the new Editor-in-Chief of Silkorm and wants to thank both Brooke Wiley for her previous editorial skill and a special thanks to Phillippa Lack who helped out in a pinch.



Silkorm, Vol. 4, 2010

*From
the
Editor's Desk*

Welcome to the new Silkworm!

SPIN and the Silkworm have undergone many changes in this past year. Former editor, Brooke Wiley had to abruptly resign her post. We thank her for all her hard work in bringing you the Silkworm. Phillippa Lack took up the mantle for our crucial pre-conference issue. We thank Phillippa for being willing to produce such a beautiful magazine on such short notice.

SPIN is 100 percent volunteer sponsored. As a result of our Editorial shake-up, we missed a couple of issues. We will try to make it up to you with future issues featuring the work of fabulous artists. As we go forward, we appreciate your membership in this growing and evolving organization. We look forward to moving forward into our bright and shining future.

We are redesigning and rethinking the look and feel of the magazine, and always looking for ways to connect more and more silk painters. We look forward to your comments and suggestions.

Check out the Member Information Page to keep up with all the exciting member happenings.

Please enjoy this issue, devoted to the art of turning work into play and our featured artists who seem to have mastered this art.

Tunizia,
Editor-in-Chief

Silkworm, Vol. 4, 2010

**Turning Work Into Play
The Tao of Watercolor by Jeanne Carbonetti**

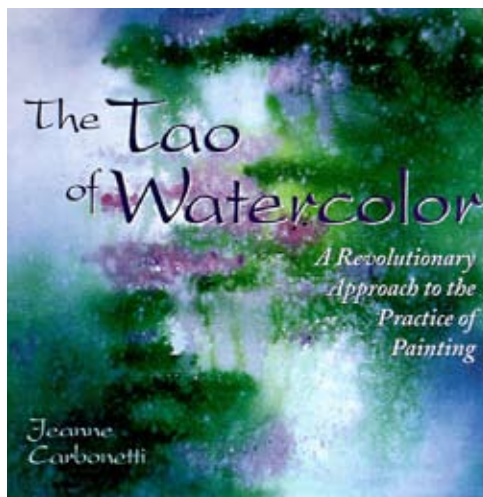
by Tunizia Abdur-Raheem

Although "The Tao of Watercolor" is not about painting on silk, watercolorists do have similar challenges, such as controlling the flow and preserving the white spaces.

Author Jeanne Carbonetti writes as much if not more about process – how an artist paints and the way in which the artist approaches a painting – than she does about painting itself. Drawn to Eastern philosophies and art forms, she studied Tai Chi, yoga, meditation and sumi-e (the "e" sounds like "a"). Her book is sprinkled with quotes from the "Tao de Ching" or "Way of Life," sayings attributed to a sixth century Chinese philosopher.

Taking five aspects of living: centering, balance, deliberateness, playfulness and flow, she applies them to an aspect of painting. In centering – the state of finding and working in the present moment – she equates this with focus and finding the focal point in a painting. Balance equates to composition, deliberateness to color values, playfulness to color and flow to texture. A painting technique is then ascribed to each aspect. For most of these techniques, there is a silk painting equivalent.

When asked how she came to apply Eastern philosophy to art she stated, "It was a lifelong pursuit of understanding my own spirit." Her biggest impetus was an illness she suffered as a child. Such a close brush with death at such an early age gave her a profound appreciation for life. "I had the feeling that life is very short and fragile and I didn't want to not really



live it as fully as I could."

Sumi-e and Tai Chi are always about uniting the self so that the whole self can contribute to the work. "When the sumi-e masters would work, they would always work from their whole body and they would wait until

the whole body spoke to them with the essential stroke. Thus, they never had too much or too little."

She also speaks of logical mind, body mind and heart mind and how they must come together in order to work from a whole place. The logical mind judges, the body mind does and senses and the heart mind pauses and holds the tension until the answer comes that satisfies all three parts. "When that happens, just like the sumi-e masters or the Tai Chi masters would work, suddenly the whole body is doing the one thing. That's when you get something deliberate."

Ms. Carbonetti asks in her book: "Have you ever watched a young child paint a picture? It's a perfect example of deliberateness. The child just paints . . . with no backtracking, no judgment, and no hesitation."

For the child artist, art is play. For the adult artist, it can become work. This book invites the child, spirit or heart-mind to participate in the creative process, perhaps making the process more effortless. It coaxes the artist to rediscover the spirit of playfulness, just in case the artist has forgotten.

Jeanne Carbonetti has books and DVDs on this subject. View her work or purchase her books at www.crowhillgallery.com.



Evolution of a Silk Artist Holly Carr

By Tunizia Abdur-Raheem

Question the average silk painter about his or her art and the main complaint you will likely hear is this: "No one takes silk painting seriously." This is the silk painters' lament. Unfortunately, many galleries consider silk painting a craft and not a fine art. Or they are reluctant to carry silk painters because they think, "Oh, it's a fabric. It's going to deteriorate."

One could view modern silk painters as akin to the early Impressionists. They too were mocked and scorned. In fact, the term Impressionist was first coined by a French artist and satirist who implied that one of Monet's paintings was merely an impression of a painting and was not yet finished.

According to silk painter, Holly Carr, in college, silk painting was viewed as the Phentax (fake wool) of the art world.

Native of Nova Scotia, Holly attended the prestigious Nova Scotia College of Art and Design (NSCAD) where she studied oil painting and received a dual degree in Fine Arts and Education. Like many artists, she probably thought she'd teach art while pursuing her own art career on the side. Sounds practical. Never in a million years did she imagine that she would make a living as a silk painter.



Crane Arrangement

While the school had a Textiles Department and they did teach silk painting (unlike many colleges), Holly had no interest in textiles. The Textile Department's focus was on deconstructing fabric and recreating it to make it into something new. "I had no interest in taking fabric apart. I wanted to be a surface painter. Had I studied textiles, I probably wouldn't have become a silk painter." So how did she learn silk painting? "In a class taught by the Fashion

Department." She fell in love with the drape and flow of the fabric and the vibrant colors.

Soon after, she began doing silk painting at the home of the woman who would become her mother-in-law. (Holly's husband, Alan Bateman, is also an accomplished artist whom she met while attending college.)

"I knew that galleries viewed silk painting as a craft, so I thought I would never get a gallery." She

began brainstorming for other avenues in pursuit of the art that she loved to create.

Her first showing occurred in her mother's parlor. "It's common in Nova Scotia for people to have these parlors that they never use. I had all these silk painted scarves and vests and hand painted wearables. My mother suggested, why don't we put them in the parlor, send out invitations and see if anyone comes to buy them." This venture led to the creation of her silk wearables business, Carr Wearable Arts. She traveled around Canada and the United States, entering juried shows and selling her work.

These art shows generally involved selling at a booth, so she created large silk paintings to drape around her booth to create an atmosphere. Passersby began asking if they could purchase what was intended to be decoration for her booth. "Hmmm," she thought. "I hadn't thought about selling these. But so many people were asking, I decided that I could sell hanging wall art as well."

She kept silk painting because she loved it so much. However, she limited herself, initially, because she kept thinking about certain ideas, "oh, I'll save that for my oil painting." Yet silk painting was the medium that impassioned her. Eventually she realized that she could just transfer her ideas to her silks. "Something about oil painting for me," she states, "never feels finished. I would always look at my painting and think – I can scrape this off here and repaint that over there. When I do a silk painting, it feels complete."

She was approached by the Mermaid Theatre of Nova Scotia to design a couple of their puppet shows. As the Visual Artist/Designer, she was completely responsible for the appearance of the production. For one of the shows, "When Dinosaurs Dance by Moonlight," Holly painted large silk panels for the backdrops. Not being satisfied with this however, she also designed the costumes of the giant puppets and the human players. The set and character design expressed Holly's passionate sense of fun and her playful approach to silk painting with giant scaly dinosaur puppets and humans in funny silk hats. The production had a successful run, embellishing her reputation and leading her to other large-scale projects.

In fact, after doing this installation, she said to herself, "I can build my own installation." Which she

did. "The Terrarium," a six-month exhibit, built inside of the Museum of Natural History in Nova Scotia was 60 feet around and 20 feet high and featured flowers, bugs and other garden creatures. "It's a completely enclosed environment and it's built like a nautilus – you know – you go in and around. I wanted to remember what it was like to be in a garden, like when I was a little kid in my uncle's garden. I'm six feet tall. Nothing seems big to me any more!" She had large body pillows placed inside the Terrarium. "You would go in, and there would be moms with their babies just laying there looking up. I wanted to create a warm and loving environment."

Holly's style of painting can be described as whimsical, playful, sometimes risqué, but always fun. She often approaches venues for the sales of her art by determining if her art will fit into a space. Does it have the same kind of mood and tone of the work she does? "Will my work fit in here?" she asks herself.

Performance painting for the Will Power Theater gave Holly a taste of live performance. The piece entitled, "Private Views," was a series of three one-act plays. Holly would interact with the audience before the performance began. She would ask people in the audience key questions while she painted them. The audience would soon discover that they were featured in the paintings and that the paintings themselves had been incorporated into the plays that they were about to see.

From this, she asked herself, "If I can do a show for someone else, why can't I do a show myself?" No reason. She went on to write, produce and design two productions in which she performs her art. She has also performed with various musicians, including classical violinist Min Lee in Singapore and the National Art Center Symphony in Ottawa.

Performance art is truly what she does. When doing a show with music, she will paint from one end of her very large canvas to the other end, moving in time to the music. She stands behind the silk, so the audience sees her backlit shadow. What they see in front of them is a painting coming alive before their eyes. At her first silk painting performance, a gasp from someone in the audience when they saw the dye hit the silk told Holly that she had a winner.

Receiving her best ideas in that quiet time between sleep and wakefulness, she scans her

internal landscape asking herself “what can I do next?” She then allows the synchronicity of life to lead her from one project to the next to the next.

A strong talent that makes performance work possible for Holly is that she’s a fast painter. She moves quickly on the canvas of silk. She creates her large canvases – some up to 60 feet long - by sewing together panels of silk to reach the large size upon which she enjoys working. She uses dyes rather than paints. She has experimented with paint, but prefers the luminosity and translucency of dyes. “Even, metallic paints, I stopped using them because I prefer to leave the fabric translucent and flowing.”

Holly has a gift for self-promotion but denies that she has ever thought of herself as a marketer. She has never had an agent, so she didn’t learn the skill from watching someone else. She has merely been motivated by the desire to find a way to sell the work that she loves to create – silk paintings. “Since I knew that galleries wouldn’t want my art, I started looking for alternatives. Where am I going to sell my art?”

Despite this trend among galleries, Holly currently has five of them scattered across Canada that carry her work. She did not pursue these outlets. They pursued her. “If they know you’re popular and you’re selling, they want you in their space.”

Her work in the galleries is mounted and framed under glass. “When people live with a work in their home, they very often don’t notice that it’s fading,” she says. “But sometimes I see my older works in clients’ homes and I can see that sunlight has really changed the painting over time. The colors have faded and look dull.” Framing her

paintings under glass suits the galleries and offers some comfort to the artist. “The work under glass is holding up well and I feel like I am absolved of any responsibility for the artwork once it’s sold because it’s being protected from the elements under glass.”

Despite the spastic global economy, Holly is doing well. She and her husband and two children live in a 200-year-old farmhouse in the Annapolis Valley. “I live in a very affordable place. Halifax is the nearest big city. So even though I live in this rural place, I’m not isolated from the world. I can go sell art and then come back home. Many artists live here because it’s so affordable.”

Holly is able to derive her income from three places: installations, performances and gallery sales. This diversity in her work has been a saving grace. Says Holly, “I’m never dependent upon one source of income. If I get a little bit of each, then I know I can live and if I get a lot of each, then that’s fantastic.”

Her current plans? Holly wants to work on another installation called “Ocean.” This will be a much larger undertaking than any other project she has done thus far.

Holly never expected to become successful as a silk painter. “It’s like a dream come true,” she says. Following her bliss, as the late Joseph Campbell once intoned, has led Holly down an unintended path. Allowing intuition to guide her, she has utilized her passions to make a niche for herself doing the unexpected – making a career out of the fine art of painting on silk.



CHAPTER NEWS

WELCOME NEW CHAPTERS!

SPIN is proud to announce the formation of our second international chapter – Swiss Mountain Painters, based in the Berne area of Switzerland. The chapter is headed by Ursula Wamister, who brought 8 other silk painters on board in one fell swoop! Great job, Ursula! The Swiss Mountain Painters are: Ursula Wamister, Margrit Heer, Marie-Therese Jutzet, Elisabeth Braunschweiler, Nancy Studer, Margaretha Koller, Gitte Bachmann, Margrit Herzog, Cathy Winkler, Marie-Louise Burckhardt and Susanne Fischer Here is a letter from Ursula:

"In April 2010 twelve silkpainters met in the tiny village of Surcuolm in the Swiss alps for a week long silk painting workshop. As I had told them on several occasions about SPIN they asked me if I could give them some more information. I showed them one of the last Silkworm issues and we had a look at the SPIN home page.

They got very excited about SPIN and eight of the painters decided to become SPIN members. The next day we founded the Swiss Chapter called THE SWISS MOUNTAIN PAINTERS and we documented it by taking a photo.

In the mean time two more silk painters joined SPIN (Marie-Louise and Susanne) and are now new members of the Chapter. If the number of Swiss SPIN members increases so fast we'll soon have to found a second Chapter..... "



Swiss Mountain Painters

MEMBER INFORMATION

Future Issues for 2011

September 2011 – Shibori

December 2011 – Indigo Dying

Possible Topics for 2012

March 2012 – Sewing

June 2012 – Festival

September 2012 – Quilting

December 2012 – Batik and Roketsu-zome

If you would like to contribute to any of the above issues and are interested in submitting work to be reviewed by the magazine, please query spin@sacredworldarts.com. Let us know what you have or what you'd like to submit.

Future issues might include: Kimono, the ancient art of painting on silk, the history of painting on silk. If you have other ideas for future issues, let us know.

**Don't forget to renew your membership.
Membership renewals are due in January.**

CLASSIFIEDS

Grantwriter wanted. Looking for a volunteer with experience in successfully writing a grant. SPIN would like to acquire a grant and is looking for a member with grant writing skills and experience. If you are qualified, or know someone who is, please contact spin@sacredworldarts.com

Writers, editors, proofreaders. Looking for Silkworm staff. Good way to get writing credentials. Volunteer position, no pay. If you have excellent English and Grammar skills and are interested in writing, editing or proofreading, please query at spin@sacredworldarts.com. Non-SPIN members receive an electronic contributor's copy of magazine in which their work appears.

Conference Coordinators wanted. Help needed. SPIN member with experience coordinating conferences. Need a conference coordinator for possible conference in 2011 and biennial conference in 2012. If you are available to volunteer for this very important job, please contact silkweeds1@gmail.com

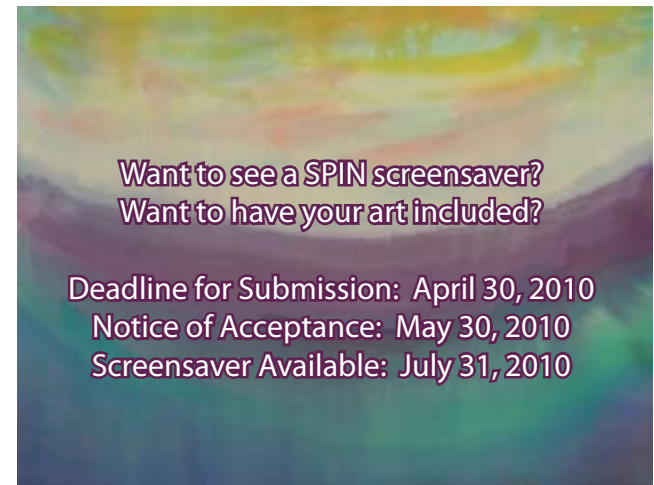
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EXHIBITS

Ratner Museum in Bethesda, Maryland.

Ongoing display of 45 inch wide x 42 inch long silk panels. Open to SPIN members only. Next rotation, **April 12, 2011** with show to be hung at the end of April. Submission Guidelines and other information available at: www.silkpainters.org/exhibits.html or e-mail Aileen at: argh@att.net.

CALL FOR ENTRIES



All submissions remain the property of the artist. All proceeds would go to SPIN, a non-profit organization, for the purposes of expanding SPIN ventures. The screensaver will be sold to the public to further promote the fine art of painting on silk. If your art is accepted for the screensaver, your work will be credited. A special place on our website will be created to feature and highlight your work. Check the website in January for details.

SIGNATURE MEMBERSHIP

The MSP® is a designation that SPIN created to acknowledge silk painters who have achieved a level of mastery with the art of silk painting.

To apply for the Master Silk Painter designation, the artist must be a member in good standing in SPIN for a year and they must have exhibited in two national or international juried SPIN events.

The deadline for the next induction round is **May 1, 2011**. Please see the website for further details on how to apply.



From Russia With Love Natasha Foucault

Necessity
is, indeed, often
the mother of invention.

In 1983, when silk painter Natasha Foucault was a twenty-something, there were simply no art supplies to be had in the Soviet Union, unless one had a coveted Artists' Union card or one's father was an advisor to a Party leader. Natasha had neither.

So when she wanted to make her first piece of wearable art, she begged a piece of silk from a theatrical costume designer she knew, and made the top of the dress from a fisherman's net.

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by Jeanne-Michele Salander

Inspired
by her first
visit outside the Soviet
Union, she painted the windows
from the Gothic Cathedral of Saint
Vitus in Prague onto the silk.

Natasha majored in etching at Moscow's most prestigious art school and minored in architecture. After an illness which compromised her liver, she could no longer work in the media of etching and ceramics which she so loved. Further exposure to toxic substances would probably have killed her. She turned to painting on silk, and like so many of us, was instantly hooked.

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Natasha's first show of pieces in Holland was unexpectedly successful. It was then that she knew she could have a financially viable career as a silk artist. She returned to Moscow, and with the help of family and friends, began to exhibit wherever possible – in movie theater lobbies, art school corridors and friends' apartments.

She wanted to push the medium of silk painting to get the same effects she achieved with etching. Because she was driven to create these effects, her work transcends the usual limitations of the gutta resist technique. Her fine art paintings on silk are known around the world, and have received several awards at SPIN festivals. She has also achieved the SPIN MSP® (Master Silk Painter) designation. Her rigorous training as a young art student is manifested in her pieces, which depict finely detailed buildings, landscapes, portraits, reflections, and still lifes.

While still in school, Natasha voraciously devoured every book on art that she could find – biographies of artists like Kandinsky, Chagall, and Miro. Their free-spirited lifestyles in the West inspired her, during a time when these modern artists' paintings were banned in Russia and could only be seen in tattered reproductions in the hidden, clandestine apartments of underground artists.



She often paints her wearables "in the style of" these artists, adapting from their work decorative elements that are given new life with their placement on a cape or poncho top. This is less "imitation" and more "homage." When she paints a design element from Miro or Kandinsky, she is celebrating their lives and work, and the way they kept her alive emotionally and artistically in a Soviet world bound by rigid academic art categories.

Natasha has lived in America for over 20 years now. She is inspired by nature and uses natural elements, such as fish, jellyfish, autumn leaves, grape harvests, bamboo, orchids, anthurium, and calla lilies in her designs.

Yet another source of inspiration for Natasha is scenes from her travels. Venetian buildings, streets in Riga, or the onion-shaped domes of Russian cathedrals often grace her art. When painting these scenes on a wearable piece, she keeps it fairly simple, painting just a front or back panel. She does not want the design to overshadow the wearer.

Natasha believes that every woman has her own special beauty, whether she is rail thin, model perfect, or rounded

and plump like a Rubens nude. The simple shapes with which she works – ruanas (a type of poncho), capes, scarves – can be worn numerous ways, and almost every woman who has ever put on one of her garments says she feels transformed.

She uses Red Label dyes from Jacquard for most of her work, because the color palette is most similar to what she would have used doing watercolors in her native Moscow studio, and a painterly effect can be achieved. She uses black gutta extensively for her wearables and puts in fine details with a marker pen.

One of her painting frames is vintage wood, with hundreds of little upside-down nails. Another is made of PVC piping with hooks. These frames occupy most of the space in her jewel-box attic studio overlooking the San Francisco Bay.

Painting the large capes is a physical challenge as well as an artistic one. It takes a severe toll on her back, and she keeps in shape by running every day up and down the narrow, hilly streets of her Glen Park neighborhood.

Natasha does several fashion shows a year to promote her wearable pieces. Shell Dance Orchid Gardens has provided a beautiful fashion show venue for several years. The soft lighting in the greenhouses and the backdrop of stunning orchids worked to enhance the beauty of the garments.

In December of 2009, Natasha rocked a themed set with zebra motifs on silk, adding zebra leggings and fierce makeup for the sheer fun of it. This led to the idea of doing a fashion show with more production values in a bigger venue.

So, in November 2010, Natasha and I envisioned a fundraiser for the bird habitats of the Louisiana Coast after the Gulf Oil Spill. The Jewish Community Center in Palo Alto provided a state of the art theater space with its dramatic glass-walled lobby. We chose bird images for several garments, including a traditional Japanese kimono. Natasha painted an egret rising from the marshlands at dusk, and I constructed the kimono using John Marshall's book "Make Your Own Japanese Clothes."

Fuego y Seda (Fire and Silk), a Flamenco dance troupe from San Francisco, presented a dance sequence wearing Natasha's pieces, swirling the silks sensuously and striking Flamenco poses. They then became the models for the fashion show, along with Natasha's loyal Russian girlfriends. The event drew



120 attendees, and the silent auction and raffle made \$1000 for the Audubon's Gulf Coast Initiative.

Natasha sells her wearable art pieces in galleries around the country. Although the terrible economy has taken its toll on Natasha's income as it has almost every silk artist she knows, she is a devotee to the medium, and it is unlikely she would ever turn to any other. "If I kept painting through a marriage to a crazy Frenchman, a life-threatening illness, and the collapse of the Soviet Union, a little thing like the worst recession since the Great Depression is not going to stop me," quips Natasha with her typically Russian black humor.

Like many of us in the silk painting world, the flow of dye from the brush onto silk and the movement of the color is a turn-on that, for Natasha Foucault, is brand new every single time she dips brush into dye pot. Her career of painting on silk has spanned twenty-seven years, and promises to continue as long as silkworms keep munching on mulberry leaves.

You may already be familiar with Natasha's hair-raising, sometimes laugh out loud, and often heartbreakingly poignant tales of her life in "Silk Diary, An Artist's Journey from Moscow to Mendocino," co-authored with Jeanne-Michele Salander and available through Amazon.com. Search Youtube: "Natasha Foucault Jan Wahl Silk Diary Interview" to see an interview with Natasha and Jeanne-Michele.

In addition to being a great friend and business partner to Natasha, Jeanne-Michele Salander is a writer and fiber artist. She studied Russian language and history at Antioch College, and has sold her silk painted creations at local galleries and shows. She lives in San Jose with her husband, Chris, with whom she leads a habitat restoration project at Ulistac Natural Area in Santa Clara. She has worked at Thai Silks for 34 years and is the assistant manager.

Natasha makes a great model for own creations.



SILKWORM

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**Don't forget to renew your membership.
Membership renewals are due in January.**



To become a member of SPIN, visit
www.silkpainters.org/membership.html

Membership is \$40 USD annually and
renewable in January of each year.

Send change of address to

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Silk Painters International

Promoting the Fine Art of Silk Painting Around the World

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