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your mics muted to prevent background noise and please submit your questions for the Q&A at the end in the chat feature.

Pamela Sachant: Thank you very much. Thank you for inviting me to introduce Tommye Scanlin on this momentous occasion: the publication of The Nature of Things. The collected essays on her art and life are part memoir, recollection of moments and moods, events and achievements, and part guide.

Now, before Tommye reacts in horror to the suggestion that she intended her book as a guide, or that she herself is a guide, let me give some context. I have known Tommye since I arrived in Dahlonega 15 years ago and I have felt her hand gently guiding me throughout the years as she guided so many others in her role as artist/educator at UNG from 1972 2009. She describes her journey to become one of the first faculty members at North Georgia College in the Department of Fine Arts, as in large part thanks to others showing *her* the path and helping her to take the first steps. But she traveled the road and completed her Bachelor of Art Education in 1969 and her Masters of Art Education in 1973, both at the University of Georgia (UGA).

As a faculty member in the Department of Fine Arts, Tommye was always aware of the many roles

explored their artistic research. She was their mentor during their creative growth at the college. By the time I arrived at the North Georgia College and State University, Tommye had retired as a full-time

I went to North Georgia Co	ollege as a student.	I came back as a	n instructor an	d I stayed for m	nany years.
North Georgia is where my	heart is and alway	ys will be, and so	thank you for t	hat wonderful	introduction.
Also, thank you to	· · · · · · · · · y V 8 · h	@		@ 'u '	
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One Christmas under the tree, I found

Oh my goodness, what was that? I had no clue that such a thing existed. So, because of Bob Owens, he directed me as an informal advisor and mentor to the degree program I wound up in, and [I] became an ... y time.

The three years I spent in middle and high school art classrooms right after graduation offered many pieces of the larger teaching puzzle I began to put together. Each day, I faced teenage students who were either eager to jump into art making or unsure and unafraid to try things. Then there were a few goof-offs, the kids who were putting up with the system while they did as little as they could to get by. I began to see that almost anyone could become motivated to make something in the art class depending

on the approach I used when presenting a project. I also realized that I needed to say the same thing in different ways. Some students could easily see what to do with the demonstration; others had to have a demo and verbal instructions, and a few only needed to refer to a handout. Some would rather plunge right in and try it their own way.

early 1980s. Because I loved drawing and painting so much, though, I continued to be drawn to image making with the fiber and fabric methods I was exploring. These are some examples of what I was doing before I was doing tapestry. In 1988, because of a very wonderful summer of serendipity, I finally began to weave tapestry. And now, over 50 years since my first real art class, I still want to be an artist and three decades after beginning to weave tapestry, I still find it to be a challenging medium in which to work. In spite of those challenges, the beautiful surface quality of tradition handwoven tapestry still

yarn when I weave tapestry.

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A bit of a closer look at tapestry. I explain it a bit in the

Joyce Kilmer Memorial Forest in North Carolina. No contrails from passing jets would be seen or 4-Wheelers heard. But when I walk amidst the canopy of leaves in the summer, the buzz of insects and the melody of bird songs fill the air, just as surely as they did in the 1800s. In late October and November, the brilliant colors of fall visually shout against the bluest skies in the world. In winter, my feet crunch in the frost covered ground and my breath precedes me on the trail. My heart hurts from the sublime beauty of the new greens of spring.

[Referring to the pictures on screen] u

the creek that my husband and I go to periodically V # u

Hambidge Center in extreme North Georgia. And the Lillian E. Smith Center. All of these places are ones I return to whenever I can. As I roam through the woods, I wonder how I might possibly represent some

feel. I realize noticing is the first step of many on my way from a fleeting observation to finished tapestry. Many hours of making and refining images are ahead of me as I attempt to create a tapestry that will create the essence of the place, the time, and my feelings of the experience—brief though it may have been. The woods and valleys of the Blue Ridge mountains of Southern Appalachia give me a wealth of subject matter to contemplate. My hope is that something of the sense of wonder and gratitude I hold for the nature of things breathes through the spirit of the tapestries I weave.

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of color represented a different day of the year. In 2015, I continued to do a small section each day of a different color but decided to add a pictorial imagery throughout the month. In 2019, sticks and stones in the first of the pictorial imagery throughout the month. In 2019, sticks and stones in the first of the pictorial imagery throughout the month. In 2019, sticks and stones in the first of the pictorial imagery throughout the month. In 2019, sticks and stones in the first of the pictorial imagery throughout the month. In 2019, sticks and stones in the pictorial imagery throughout the month. In 2019, sticks and stones in the pictorial imagery throughout the month. In 2019, sticks and stones in the pictorial imagery throughout the month. In 2019, sticks and stones in the pictorial imagery throughout the month. In 2019, sticks and stones in the pictorial imagery throughout the month. In 2019, sticks and stones in the pictorial imagery throughout the month. In 2019, sticks and stones in the pictorial imagery throughout the month. In 2019, sticks and stones in the pictorial imagery throughout the month. In 2019, sticks and stones in the pictorial imagery throughout the month. In 2019, sticks and stones in the pictorial imagery throughout the month. In 2019, sticks and stones in the pictorial imagery throughout the month. In 2019, sticks and stones in the pictorial imagery throughout the month. In 2019, sticks and stones in the pictorial imagery throughout the month. In 2019, sticks and stones in the pictorial imagery throughout the month. In 2019, sticks and stones in the pictorial imagery throughout the month. In 2019, sticks and stones in the pictorial imagery throughout the month. In 2019, sticks and stones in the pictorial imagery throughout the month. In 2019, sticks and stones in the pictorial imagery throughout the month. In 2019, sticks and stones in the pictorial imagery throughout the month. In 2019, sticks and stones in the pictorial imagery throughout the month. In 2019, sticks and stones in the
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2008 Do I have anything to say in my work that would cause a viewer97(oiq0.00000912 0 612 792 re411.04176

I hope you enjoy seeing the world through my eyes and reading my words in *The Nature of Things*, if

Jillian Murphy: Thank you so much, Tommye, for sharing that. It really Thanks, lether (ty)eshet) ssu(th) as juty 420 www 800912 (the)80.00 in the continuous continu

Q: What projects are you working on now? What in nature is currently inspiring you?

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struggles did you experience trying to write about tapestry, which is a visual medium?
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Q: Have you ever considered redoing an old tapestry?
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years later in a different scale, and my technique was much better than it was the first time around. I
think I made a better tapestry the second t
woven leaves quite a lot. I return to thematic ideas.
Q: For our last question: What piece of encouragement would you give to others who want to write
books about their art?
A: Start writing. And rewrite and rewrite. When I was
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through, reread, rewrite, and then turn things over to trusted editors, like you and Pam and Margot I
"U " @ " " o Nancy Peacock, Carol Posgrove, people whose eye
and minds I trust deeply to take a look at my words and, with honesty and compassion, give me good

advice. The advice to somebody writing about their work: Write. Do it.

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You can buy the book from any major retailor or you can buy the book from our local, independent bookstore, Bear Book Market, or request it from your favorite independent bookstore and ask for them ... Thank you so much. This event link ... Thank you so much. This event link ... -press. That is where you can find more information about the book, a sample chapter, reviews, and all sorts of wonderful things.

Tommye, do you have anyt

Jillian: Thank you again everyone. We hope you enjoyed the reading. [Applause and goodbyes]