

TAPESTRY WEAVERS WEST

JANUARY 2011 NEWSLETTER

President's Message

We are just now entering Winter. Colder, wetter days here in Northern California make enjoying a good book even more pleasurable. I ordered a copy of Ann Hedlund's just-published book, *Gloria F. Ross & Modern Tapestry*, because I wanted to be familiar with it before meeting Ann. It is filled with so many large, color illustrations, I easily skipped chapters of text enjoying the pictures. Then Chapter 7 drew me in because it reveals Gloria Ross's experiences with the Navajo weavers she met and grew to understand. Kenneth Noland was the artist of choice for the Navajo collaboration. The details of the translation of his paintings are fascinating and detailed. The Navajo weavers called them "rugs" while Gloria always used "tapestry" as definition.

That reminded me that three members of TWW showed Navajo-derived wedge weave as tapestry in our 2010

exhibitions. **Deborah Corsini** has worked developing wedge possibilities for years, **Jeanette Gross** and **Bob Traxler** are producing classic and diverse examples. Lastly, I just appreciated the connection between interpreting modern American painting in traditional European and American workshops and the equally successful work done by American Indian weavers using their techniques.

I look forward to seeing all who can attend the Show & Tell on the 15th.

Jan Langdon

[Note: Ann was originally scheduled to join us at our January meeting for a book signing. However, due to an injury, she is unable to travel. Our January meeting will be our annual Show & Tell; details on page 2. We hope for Ann's speedy recovery, and hope she will be able to reschedule! -Ed.]



MEMBERSHIP DUES:

Membership Dues are now \$30. Please submit your 2011 by January 15. Please bring your check to the January meeting, or mail to TWW Treasurer Carole Kazanjian.

SEE PAGE 10

JANUARY MEETING PROGRAM CHANGE

January 15 Meeting will be our annual Show & Tell, held at Kay Kent's Home. See page 10 for further details.

Editor's Note

Happy New Year, Weavers! I have two important shopkeeping notes:

MEMBERS WITHOUT EMAIL

Please send me your self-addressed, stamped envelopes to continue receiving the newsletters. See page 10 for details. Newsletters will no longer be mailed without SASE.

MARCH NEWSLETTER

I will be away, attending the El Tuito retreat. If you would like to volunteer to produce the newsletter in my stead, please contact me. Otherwise, I will publish the newsletter by mid-March (which is a tad late for folks who receive it by U.S. Post).

I look forward to seeing you all at the May meeting.

Cheers,

Mimi Heft

TWW Newsletter Editor
mimi.heft@gmail.com



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TAPESTRY WEAVERS WEST is an organization with a goal to act as a support, educational and networking group for tapestry artists. For further details or membership information, please contact:

President, Jan Langdon
+1 (415) 663-1492 / janilang@att.net

Membership Chair, Marcia Ellis
+1 (707) 539-0115 / mellis@sonic.net

January 15, 2011 Meeting Date & Program

Show & Tell in El Cerrito

The January meeting of Tapestry Weavers West will take place **January 15, 2011 at Kay Kent's home** in El Cerrito:

- 10:30 AM** Coffee and tea
- 11:00 AM** Group show & tell
- 12:30 PM** Potluck lunch—please bring something to share
- 1:30 PM** Business meeting

DESCRIPTION

At the January TWW meeting, we will have our annual show & tell of work in the planning stages, work completed (recent or older), and work in the imaginative stage. Bring your tapestries, cartoons, drawings and paintings—or whatever else—and share them with all of us.

DIRECTIONS TO KAY'S HOME

8430 Bel View Court
El Cerrito, CA
PH: 510-235-5127

FROM THE SOUTH From I-80 take **Potrero exit**. Go east on **Potrero** up the hill to **Arlington**, approximately one mile. Turn right on **Arlington** to **Rifle Range Rd**. Turn left on **Rifle Range Rd**. (Note: This street is called **Buckingham** on the right side. If you pass tennis courts on left, you've gone too far). Wind up **Rifle Range** to top of hill. Turn right on **Bel View Ct**. 8430 is at the end of the street.

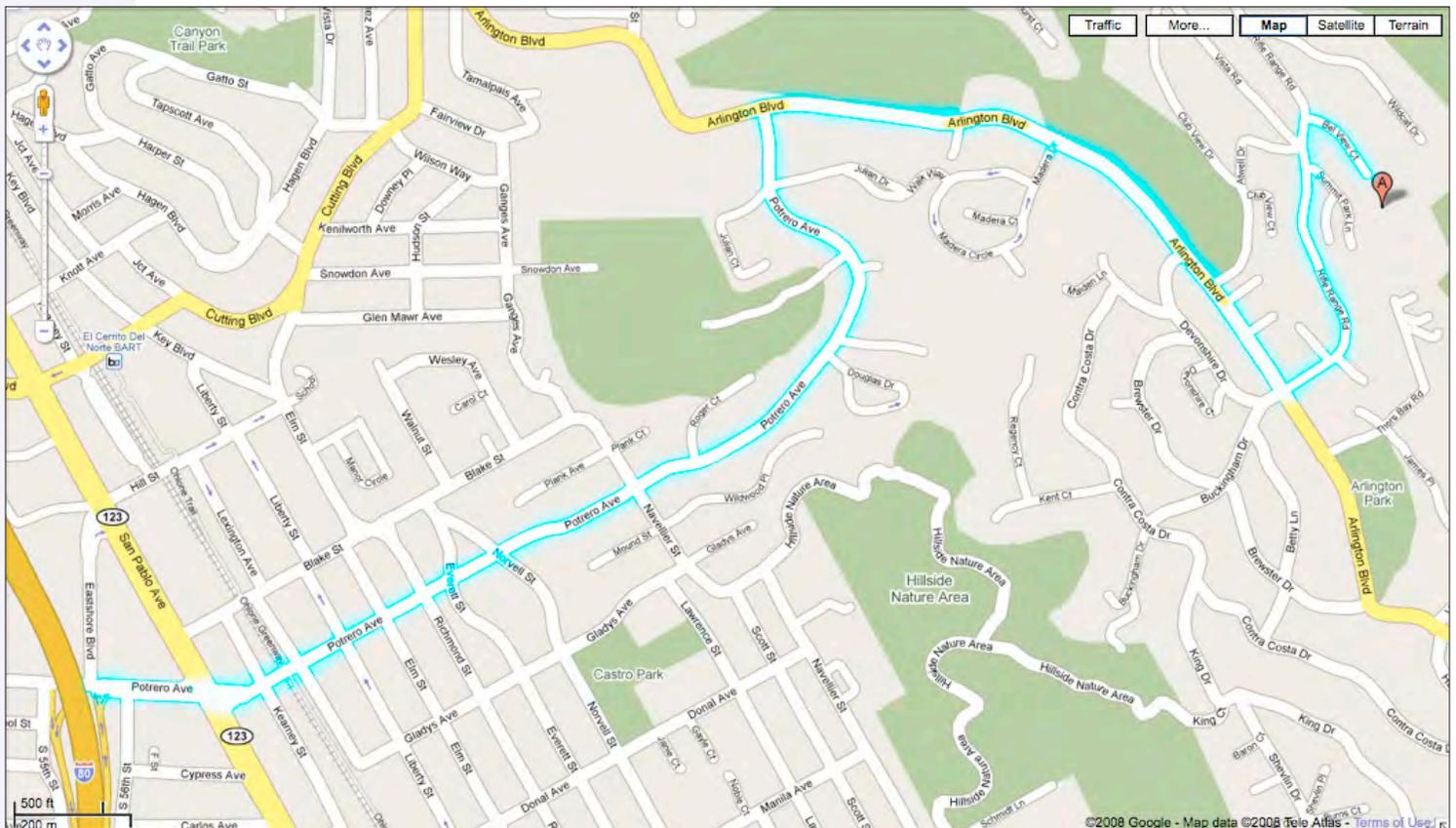
FROM THE NORTH From I-80 take **Cutting exit**. Turn left onto **Cutting**. Turn right on **San Pablo** to **Potrero** (across from Chevron station). Turn left onto **Potrero**. Go up hill to T-intersection, turn right on **Arlington**. Turn left on **Rifle Range Rd**. (Note: This street is called **Buckingham** on right side. If you pass tennis courts on left, you've gone too far). Wind up **Rifle Range** to

2011 TWW Meetings Schedule

- January 15** at Kay Kent's home for our annual show & tell
- March 19** Program TBD
- May 21** Program TBD
- September 17** Program TBD

top of hill. Turn right on **Bel View Ct**. 8430 is at the end of the street.

FROM SAN RAFAEL BRIDGE Take I-580 to **Central exit**. Go east on **Central** 3+ blocks. Turn left on **San Pablo** to **Potrero** (across from Chevron station). Turn right onto **Potrero**. Go up hill to T-intersection, turn right on **Arlington**. Turn left on **Rifle Range Rd**. (Note: This street is called **Buckingham** on right side. If you pass tennis courts on left, you've gone too far). Wind up **Rifle Range** to top of hill. Turn right on **Bel View Ct**. 8430 is at the end of the street.



TWW September 25, 2010 Meeting Minutes

The September meeting took place at the Berkeley home of Yael Lurie and Jean Pierre Larochette. Jean Pierre presented a talk on the theme of Repetition, displaying works of his father's as well as his and Yael's pieces, plus a few of the Corn Show weavings. We followed with a business meeting, and welcomed new members.

Presentation: Repetition in Tapestry

Repetition is traditional in Aubusson tapestry—repeating a piece, or a theme, over and over.

PROCESS AS PRODUCT

All art is expression by approximation. To express an idea we rehearse, practice, review. The process is natural, organic—akin to birthing. The rehearsing *is* the final product.

THE EXERCISE OF PRACTICING BEFORE COMMITTING ONESELF TO WEAVING

San Francisco tapestry designer, Mark Adams, advised: before weaving, sketch out the idea every day for a week, and then then commit yourself to designing it in detail. In his cartoon for a weaving depicting explorer Cabeza de Vaca, one can see layers and layers of faces as Adams tried out different expressions to determine which would be most effective.

RULES OF THE GUILD

Ancient guild bylaws regulate repetition, to prevent it from being abused, thus ensuring the repeated work will

not be diminished from the original. For instance:

- When copying a tapestry, you cannot use another tapestry as the model—you must work from the cartoon. Jean Pierre gave an example of a weaving that was thought to be a fake; it was later proven as such once the cartoons were discovered and it was revealed to have been woven from a photograph of the original—the errors in the photo appeared in the weaving! Jean Pierre's father and aunt collected tapestries and cartoons. At Aubusson, the hottest sellers were cartoons, going for \$7,000–10,000. Jean Pierre's father and aunt collected a lot of cartoons, as well. (People even made cartoons just for the sake of selling them—now considered as fakes, being they never intended to be woven!)
- Editions are limited to eight. In some cases, a new edition of a piece improves upon the original.

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▲ *Verdure*, created by Jean Pierre's father in the 1940s, with the original, traditional motif (top left) and the maquettes—scale model watercolor studies—of his father's rearrangement. Jean Pierre later recreated the piece in his own way.



▼ *Siempre Viva (Always Life)*, from the early 1980s, with Yael's maquettes.





◀ Cartoon from 1970s, recently commissions for a new piece; this will be the fifth time this work is recreated. Jean Pierre and Yael save all their records from the original weaving so they always know exactly which yarns to use.

▲ One of 10 barbed-wire pieces—part weaving, part woodcarving. Jean Pierre’s original goal was to recreate all 100 types of barbed wire displayed in the Barbed Wire Museum of Texas, but he found it far too time-consuming!

“Weaving is akin to breathing.”

—Jean Pierre Larochette, commenting on repetition in weaving

TWW September 25, 2010 Meeting Minutes, continued

Sigmund Wenger, of Wenger-Cassatt Gallery, always insisted on buying the third rendition, saying: “The first time, you have no idea what you are doing; the second time, it’s a little better; the third time, you’ve got it; by the fourth time, you’re bored with it...”

OTHER THOUGHTS ON REPETITION

Pablo Picasso feared his painting, *Guernica*, would be destroyed in the war, so he commissioned three reproductions created in tapestry, one of which now hangs in the U.N. Building. When Colin Powell stood before the U.N. arguing for going to war in Iraq, he had this tapestry shrouded with blue cloth, lest he argue for war in front of an artwork whose statement is explicitly against the war!

Today, we are all designer-weavers, and we are challenged by the idea of repetition: we don’t have the market demand to repeat our work;

we don’t have the personal interest (where’s the fun in that?); and large pieces take so long that you forget the issues faced in their creation. This is why small-format tapestries are good for us to design: smaller pieces, repeated, are fantastic opportunities for learning.

Alex Friedman noted how she once wove 37 panels for Pan Am Airlines. At first, she grew bored, but then she kicked into gear, and each time it felt like a new experience. Subsequent editions also went much faster because the decision-making had already been dealt with.

TWW Business Meeting Minutes

MEMBERS PRESENT: Sara Ruddy, Bobbie Chamberlain, Trica Goldberg, Kay Kent, Myla Collier, Sonja Miremont, Laura Kamian-McDermitt, Bob Traxler, Alex Freidman, Care Standley,

Jan Langdon, Deborah (did’t catch your last name—sorry!) Jean Pierre Larochette, Yael Lurie, Mimi Heft.

RICHMOND ART CENTER WRAP-UP:

The Richmond Art Center show this summer was a success, both for TWW and RAC. Feedback from the RAC staff was they thought it was classy, and a lot of them had not previously been exposed to so much tapestry. They received wonderful comments in their guestbook. RAC did not charge TWW for anything—not even all the advertising! To show RAC our appreciation, TWW members present voted to donate money to the organization, as we did with the Petaluma Arts Council, with whom we had the same arrangement.

UPCOMING SHOWS: This spring, the Mills Building in San Francisco will host a show from the San Jose Museum of Quilts and Textiles; a TWW show there will follow, dates TBD. In the

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Head, continued

meantime, members are urged to please keep your eyes peeled for additional venues—we especially encourage our Southern California members to alert us to opportunities, since most of our shows have taken place in NorCal.

Welcome New Members!

Laura Kamian-McDermitt is taking classes with Nancy Jackson. Laura started weaving 15 years ago at SFSU, moving into tapestry after deciding some of her sketches wanted to be woven. Laura helped hang our RAC show—thanks, Laura!

Sara Ruddy joined us after attending the Mendocino Corn Show, which she attended specifically so she could join our group. Sara leaned weaving from books, and is now working with Tricia Goldberg.

Myla Collier started weaving in the 1960s, studying under numerous teachers. Myla wants TWW members to know that American Tapestry Alliance (of which many of us are members) welcomes advertising for their members' directory. If folks have resources for yarn, tools, etc., please let Myla know.

Deborah thought TWW was a juried group, because we are hard to find—like a secret society! But she finally heard about a TWW exhibit in 2006, and now we welcome her to our group. [Please also note: Jackie Wollenger has been working diligently on designing our website, soon to launch! –Ed.]

Announcements

Jean Pierre Larochette and Yael Lurie's work appears in the show, "A Stitch in Jewish Time: Provocative Textiles," now through June 30 at Hebrew Union Collage's Jewish Institute of Religion Museum, New York City, (212) 824-2293 <http://huc.edu/external/email/10/08/stitchintime/>.

Jean Pierre reports the Corn Show's Mendocino exhibit was a success. The show consisted of a whopping 54 pieces, none larger than 12"x12", and was very well attended. Jean Pierre was delighted when his two-year-old granddaughter, Gabriella, ran up to his piece, laid hands on it, and shouted "¡Abuelo!" ("Grampa!"). Gabriella enjoys sitting at her granddad's loom, playing with the bobbins—no doubt she shall carry on another generation

of weaving! Thanks to **Elaine Todd Stevens** for arranging this leg of the show.

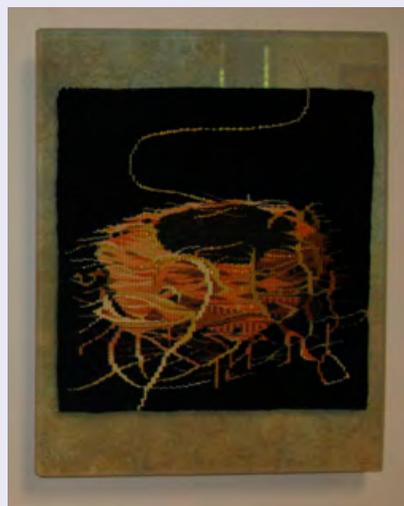
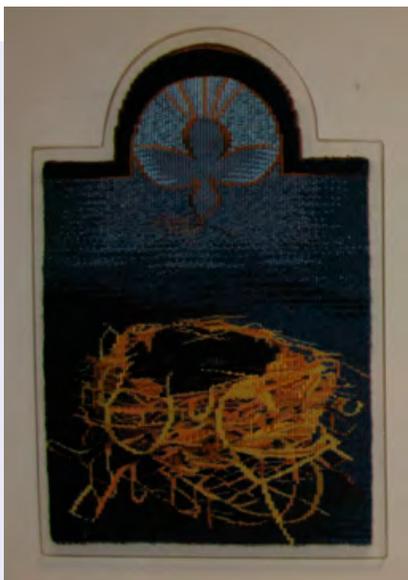
Alex Freidman shared a copy of the Canadian Tapestry Network's newsletter. The unedited newsletter, open to anybody who wishes to submit articles, is compiled by Barbara Heller and Madeline Darling-Tung. Subscriptions are U.S. \$26; please contact Barbara (bheller@telus.net) or Madeline (madlinedt@shaw.ca).

Jan Langdon mentioned Skip Wollenberg's celebration of life took place up at Fort Brag. Jackie Wollenger still keeps a lovely blog about Skip, which may be read here: <http://www.about-skipwoll.blogspot.com/>, and if you google Skip, you will find he lead a very interesting life. TWW voted to donate \$100 to one of Skip's pet projects, Pacific Textile Arts, towards expanding their children's library and classroom.

Tricia Goldberg is teaching tapestry classes at her Berkeley studio, and welcomes new students. Please contact Tricia at triciagold@sbcglobal.net or (510) 705-8829.

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Respectfully submitted,
Mimi Heft

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Nests: the original (far left) and two other versions. Note how the twigs are extended onto the acrylic; an effect achieved by subtle drilling just below the surface.



Nurturance, 6' x 4' tapestry, cotton warp, wool & silk weft, 2010

Member News

Joan McColgan's *Nurturance*

Nurturance is the story about the nurturing of my twin sister and me, in the garden our father created. He nurtured his garden, he nurtured us in his garden, and we were also nurtured by the garden, as was our older sister.

Pelicans symbolize the nurturing of their young. One version of medieval myth tells us that when the father returns to the nest to find a baby dead, he scrapes his breast with his beak, and his blood drops onto the baby and brings it back to life.

My pelican (representing our dad) passes on the key to life and nature, while his blood nourishes his children and the garden. The orange and lemon trees represent the sweet and sour of life. The snake signifies that no matter how safe you might feel, danger can lurk unseen.

Inspiration is drawn from Norwegian tapestry weaver, Gerhard Munthe's Folk-Tale Tapestries.

Nurturance won a Blue Ribbon, Best of Show Award, and the People's Choice Award in weaving from Vesterheim Norwegian-American Museum's "National Exhibition of Folk Art in the Norwegian Tradition." The exhibition was held July 17–24, 2010.

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Maj-Britt Mobrand

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I am a dealer for Unicorn Books & Crafts,
so I can get anything they carry.



◀◀ *Purloin* (detail) by A Bee

◀ *El Nacimiento* by Leo Chiachio & Daniel Giannone

▶ *Isaac Power* (detail) by Wendy Osher

▶▶ *Lake Atitlan* by Santiago Atitlan; Paul & Kathleen Vitale Collection



Friends of TWW

Collaborating Artists Create Provocative World Views

- THE SAN JOSE MUSEUM OF QUILTS & TEXTILES
- FEBRUARY 8 THROUGH MAY 1
- OPENING RECEPTION FEBRUARY 13, 2–4PM

The San Jose Museum of Quilts & Textiles will showcase the work of two collaborating teams of contemporary fiber artists in two exhibits February 8–May 1, 2011. *Earthy Paradise: Memory, Myth, Metaphor* highlights the imaginative quilted works of A Bee, the collective duo of artists, Carrie Houseman and Darbury Novoselic. *Eden Re-imagined* presents the embroidered work of Leo Chiachio and Daniel Giannone and is the first time the two artists will have a solo exhibition outside of their native Argentina.

Earthy Paradise: Memory, Myth, Metaphor features large scale quilted allegorical textiles inspired by medieval tapestries, mega-fauna and life-size proportions. A Bee—the creative collective of Carrie Houseman and Darbury Novoselic—create visually complex, graphic pieces that evoke a personal and symbolic world of mythological characters, figurative elements, animals and stylized flowers. Houseman and Novoselic combine their own original prints, often mirrored and repeated with an abundance of quilted stitchery that gives the pieces texture, color and weight. Museum curator Deborah Corsini noted, “Their work is grand in scale and their imagery is fresh, original and passionate. It pushes the boundaries of the art quilt into new directions.”

Eden Re-imagined is an intimate look into the private and imaginary world of life partners Leo Chiachio and Daniel Giannone. Their self-referential stitched embroideries depict the artists in various landscapes, often disguised as indigenous people and include their beloved dachshund, Piolin. Their works range from intimate small scale portraits to lavishly embellished pieces with carefully rendered details of their faces, clothing and environment. Included in this exhibition is the large scale installation *Brujas Protectoras* (Protective Witches) showing the artists in shamanistic garb framing their dog. The artists will be in attendance at the opening reception.

Galleries will also feature two smaller exhibitions: *Boy Code*, works by Wendy Osher, and *Modern Maya*, huipils from the collection of Paul and Kathleen Vitale.

The *Boy Code* project, comprised of eleven embroideries, investigates the power doodles that so many boys spontaneously produce, teach each other, and practice during early adolescence. The original drawings faithfully reproduced by artist and mother Wendy Osher capture the complexities and vulnerabilities boys experience facing manhood. Framed in *thangka* (Tibetan portable altar) constructed of cast-off clothing from men’s suits and ties, the doodles are linked to the stereotypical symbol of male power in our culture.

Modern Maya presents a stunning collection of contemporary Mayan clothing and the weavers who produced them in the first decade of the 21st

century. The collection, owned by Paul and Kathleen Vitale of Vallejo, is an integral part of videos produced by the nonprofit Endangered Threads Documentaries during the past six years.

EXHIBITION-RELATED PROGRAMMING

Please contact SJMQT for program fees, reservations, and other details: (408) 971-0323 x14 or www.sjqiltmuseum.org/calendar.

Workshop Argentina: with Chiachio and Giannone, February 12 and 13. Using the museum’s collection of historical and contemporary textile art as reference and inspiration, these featured Argentinian artists will lead a workshop exploring new avenues of surface embellishment, design and content.

Our Own Vernacular, a dialogue and gallery walk-through with A Bee, February 13. Focusing on the beauty of the natural world, A Bee will discuss their artistic process, becoming a creative collective, and developing their own symbolic language.

Women Behind the Lens with Kathleen Mossman Vitale, April 17. Documentarian filmmaker and collector Kathleen Mossman Vitale will present her work with contemporary Mayan weavers and her approach to working with these women who are overcoming the daily challenges of being indigenous, female, and survivors of the horrific 36-year Guatemalan Civil War (1960-1996).



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News from Ann Hedlund and The Gloria F. Ross Tapestry Program

[Editor's Note: Many of you are already on Ann Hedlund's email list. The following is a paraphrase of her September newsletter, which describes in greater detail the process of the organization's recent transformation, and the release of . Feel free to contact Ann directly at ahedlund@email.arizona.edu if you would like a copy of the full version or to join her email list.]

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The Gloria F. Ross Center for Tapestry Studies, Inc., has recently transformed from independent non-profit into the newly formed Gloria F. Ross Tapestry Program, an official University unit at the University of Arizona, Tucson.

The mission of the new GFR Tapestry Program remains identical to that of the original Center: to foster the creative practice and cultural study of tapestry, hand-woven worldwide from ancient to modern times. The GFR Tapestry Program remains devoted to research and public programming.

Recently, the center completed a five-year project to produce a major book about the founder's 34-year career in tapestry making, *Gloria F. Ross and Modern Tapestry*. Designed by Jeff Wincapaw at Marquand Books in Seattle, the book is available through Yale University Press at <http://yalepress.yale.edu/yupbooks/book.asp?isbn=9780300166354>, and on the GFR Center's website at www.tapestrycenter.org.

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The Gloria F. Ross Tapestry Program
Arizona State Museum, University of
Arizona
Campus Box 0026
Tucson, AZ 85721-0026
www.tapestrycenter.org

The GFR Tapestry Program fosters the creative practice and cultural study of handwoven tapestries, used worldwide from prehistory to the present-day.

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GLORIA F. ROSS AND MODERN TAPESTRY

ANN LANE HEDLUND

FOREWORD BY GRACE GLUECK

NOV 29, 2010, YALE UNIVERSITY PRESS

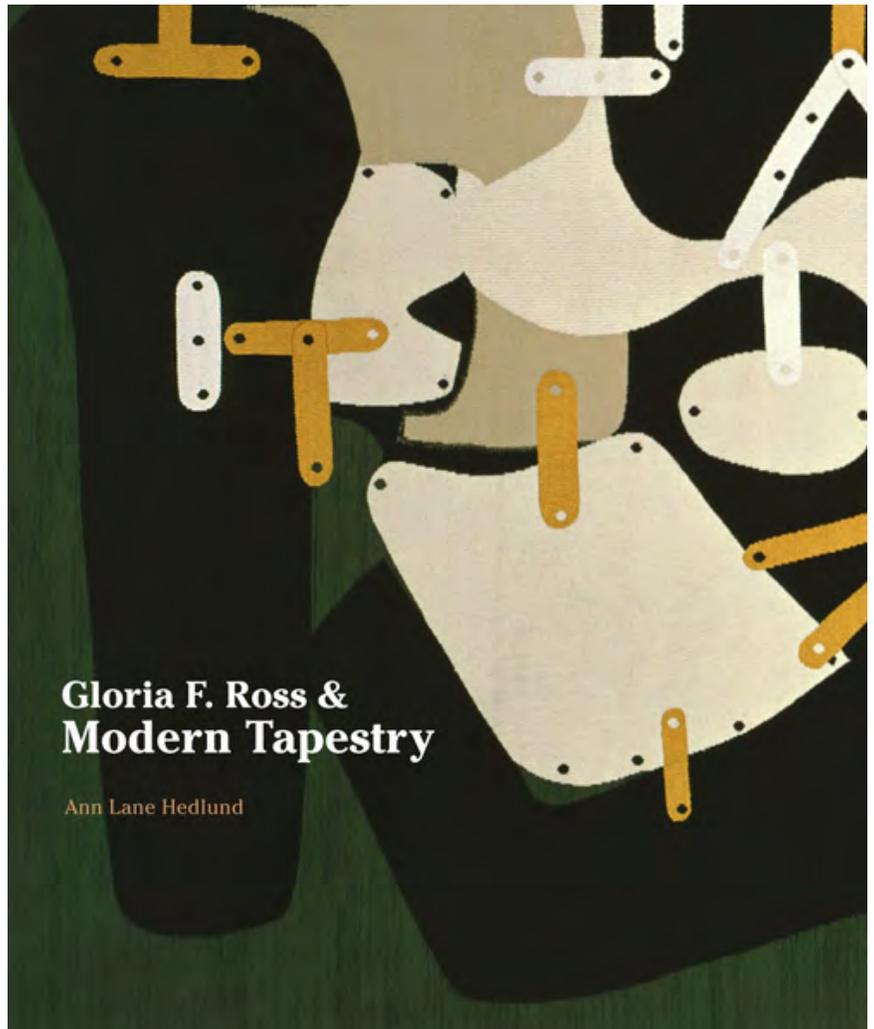
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378 PAGES

36 B/W + 416 COLOR ILLUS.

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CLOTH: \$65.00



From the Archives

Calligraphic Tapestry

by Jeyhan Rohani

Originally published in the TWW Newsletter, Vol. 5, No. 3, July 1990.

Jeyhan Rohani brings a wonderful nuance to the world of tapestry. Born in the U. S., but raised in the Agri district of eastern Turkey, he seeks to “merge our traditional past and our traditional future, you might say.... At this point very few people are doing any calligraphic work except for mass-producing very poor copies. I hope that with this unexplored medium of tapestry I am pioneering a new way of expression. It is to satisfy my soul’s need to express my feelings about my homeland.”

His family were weavers, so instead of paper to draw on, at 4 or 5 he was given a small frame loom and scraps of wool to work his pictures. His grandfather had an extensive collection of very old and fine works by famous Turkish/Arab calligraphers. Shortly after his death in the U. S., his collection in Turkey disappeared. Jeyhan says, “I really miss those pieces. Probably the path my heart has taken has been to incorporate into my

weaving the missing calligraphies that exist now only in my memory.”

Jeyhan’s work has ranged from small Bismillahs that might hang over a doorway to mirrored calligraphy, regular Quranic text combining traditional script (he’s fond of Kufic) with contemporary watercolor wash backgrounds. He also likes zoomorphic calligraphy and has done Bismillahs in the shape of a peacock and a falcon.

The sources of the calligraphy he uses are varied. Some are old handwritten Qurans found in museums or photos in magazines. Some he remembers from his grandfather’s collection or come from museum catalogs. “I’ve been helped not only by Islamic scholars, but also by museum curators and scholars who are not from Islamic backgrounds, but who admire the skills of our tradition and are willing to share what they have collected. I have prospects of contacting the Beatty Museum in Dublin, which has one of the largest collections of Qurans and other calligraphic works outside of the Middle East.” (These quote from an interview in *India Currents*, Nov. 1989 by Nuriya Janss.)

Regarding the pieces you see pictured here, Jeyhan says, “My method of design is to find my subject matter, which is usually a historical piece of calligraphy that has caught my eye. Sometimes it is a full page of script, or sometimes just a corner of a piece. I then enlarge the calligraphy and when I am happy about how it looks, I recheck it for weaving adaptability. My excitement usually blinds me to serious problems.

In the “Tulip” my choice of background design is “ebru”. Ebru is the Turkish word for marbelizing. In the Middle East, ebru is a cherished art.



God Has Spoken the Truth (The Earthquake Piece), 46" x 42"

It is a treatment of paper that is a precursor to further procedures, such as calligraphy, or painting, or matting for other pieces. Sometimes it is used as a complete medium. The “Tulip” or “Ebru Lale” is taken from an old piece of ebru. There are two mats separated by a solid color paper with a central panel of a flame tulip which has a background of its own. The tulip itself was laid into the water tank with its own background, so it is a solid piece and not a collage.

The “Earthquake Piece”, as I like to call it, is a page from an old Quran which reads “God has spoken the truth”. This is usually at the end of books of collections of Quran or religious poetry. My purpose in doing this piece was for the cloud treatment of the illumination of the letters. I also did not want my “ebru” backgrounds to become a repeated variation that might become dreaded. I was working on this before the earthquake and it does have an earthquake mark on it which is a red line. Being that it did survive, so it is called.”

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The Tulip (Ebru Lale), 32" x 22"

TWW Business

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TWW Board Members

ELECTED POSITIONS:

President Jan Langdon,
janlang@copper.net

Vice President & Programming Chair
Alex Friedman, aqsfriedman@gmail.com

Treasurer Carol Kazanjian,
408-984-4837

Secretary Jackie Wollenberg,
jwooll@mcn.org

VOLUNTEER POSITIONS:

Membership & Roster Chair
Marcia Ellis, mellis@sonic.net

Newsletter Editor Mimi Heft,
mimi.heft@gmail.com

TWW Historians Bobbi Chamberlain,
webob@vbbn.com; Sonja Miremont,
sonjabm1@comcast.net

Portfolio Maintenance Alex Friedman,
aqsfriedman@gmail.com

Portfolio Committee
Maj-Britt Moberand, Chair,
mmoberand@yahoo.com
Susan Hart Henegar, Juror,
hartsew@att.net

Exhibition Mailing List Coordinator
Jan Moore, apricotjan2009@att.net

Slide/Video Librarian Care Standley,
care@ix.netcom.com

TWW Membership Dues

If you wish to join TWW or renew your membership, please send a check for \$30 made out to "TWW" to :

Carol Kazanjian, TWW Treasurer
160 Kit Carson Court
Santa Clara, CA 95050
408-984-4837

Please remit membership dues for the year by the January TWW meeting. Dues left unpaid will result in discontinued membership. Kindly remit your check now to avoid having your membership discontinued.

FINANCIAL AID PLAN

Recognizing these are difficult times for many of us, TWW has implemented a plan to waive the annual \$30 dues fee for members who are dealing with financial hardship.

This waiver is awarded upon request and Board approval, with a limit of three awards per year; previous recipients must wait one year before reapplying.

We value all our members, and hope you will consider this aid as an investment in our organization and in the weaving community.

TWW Roster

MEMBERS WITH EMAIL All TWW members with email will receive roster updates whenever there are job changes, contact info changes, or additions of new members.

MEMBERS WITHOUT EMAIL Members without email will receive their newsletter by mail. A snail-mail roster will be sent at renewal time if the member has not renewed, so that they can see what their status is according to TWW records, and another roster will be sent in May or June when the membership has solidified for the year.

Please destroy or delete old rosters. Please notify me of corrections or missing information:

Marcia Ellis
TWW Membership & Roster Chair
mellis@sonic.net
+1 (707) 539-0115

TWW Newsletter Submissions Info

Our newsletter is published four times a year, before each meeting. Our March edition will be published at the end of February.

SUBMISSIONS DEADLINE FOR THE MARCH 2011 EDITION: February 23 for articles and ads in all formats.

PLEASE NOTE: Articles submitted after the deadline will be held for the following issue—no exceptions. **ALSO: Please include all accompanying photos, etc. along with your article.** Regrettably, additional material or information received after the deadline cannot be included, due to time constraints.

Members are encouraged to write about your tapestries and other tapestry-related events, exhibition and book reviews, announcements, etc. Members are also welcome to advertise your textile-related businesses, classes and workshops, supplies, and services. This free service is available only to TWW members.

Please send submissions to **Mimi Heft** at mimi.heft@gmail.com. The newsletter is sent via email.

For members without email, please send 4 SASE to:

Mimi Heft
c/o Peachpit
1249 Eighth Street
Berkeley, CA 94710
415-623-4563

ERRATA: Please send corrections to mimi.heft@gmail.com. Corrections are published in the next edition, unless time-sensitive (eg. incorrect date for an upcoming event), in which case I will send out an addendum rather than hold for publishing.

