

Tapestry Weavers West

January 2019 Newsletter

Vol. 34, No. 1

From Your New Co-Presidents

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Hello TWW Members,

The beautiful and creative tapestries shared during the January meeting, held in Alex Friedman's lovely Sausalito studio, seem a fitting inspiration with which to start 2019. Thanks to members who took the pictures during the meeting, which are included on the following pages.



In addition to the show-and-tell part of the meeting, we had a productive business meeting. A few items to highlight:

- The date of our March meeting has been changed to Saturday, March 9 (instead of the usual third Saturday). We will be attending the Textile Arts Council lecture at the de Young Museum, followed by lunch and a business meeting at a nearby restaurant. Details are on page 3 within the meeting minutes under Programming for 2019.
- Exhibit and entry dates for our upcoming *IMPACT: Climate Change* show in conjunction with TWINE have changed and members now have more time to submit entries. A new prospectus and Call to Entry is on page 24.
- New board members (co-presidents and secretary) were nominated and elected, and other current officers reaffirmed their commitment to continue in their roles. We also acknowledged and thanked Ama Wertz, Elizabeth Seaton, and Rebecca Anaya for their past three years of work and leadership as co-presidents and secretary. Brief introductions of new officers Cynthia, Mary, and Rita Parks are on page 7.

This coming year will be a busy one for TWW with the *IMPACT* exhibit, our continued work towards CNCH membership, and our responsibilities within that organization (see the meeting minutes on page 3), and all of our own weaving, classes, and workshops!

We wish everyone a productive and joyful year of weaving.

— Cynthia McAfee and Mary Sylvia

Request for New Images

We want to see what you've been up to this year! Have your work featured on TWW's homepage at www.tapestryweaverswest.org. Please send good quality images to our webmaster Ama Wertz at ama.wertz@gmail.com.

What's Inside?

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TWW Meeting Minutes

January 26, 2019

Minutes submitted by Rebecca Anaya

Attendees:

Rebecca Anaya	Laura Kamian McDermott
Theresa Ballaine	Rita Parks
Deborah Corsini	Ruth Ellen Saarinen
Alex Friedman	Mary Sylvia
Madelaine Georgette	Mary Lou Sternitzke (guest)
Tricia Goldberg	Elizabeth Seaton
Martha Lightcap	Sue Weil
Cynthia McAfee	Ama Wertz (via FaceTime)

The business meeting followed a show-and-tell hosted by Alex Friedman at her studio in Sausalito. Co-President Elizabeth Seaton led the meeting, along with Co-President Ama Wertz who attended remotely via FaceTime.

New Officers

Rita Parks will be our new secretary, assuming the position vacated by outgoing secretary, Rebecca Anaya. Cynthia McAfee and Mary Sylvia will be our new co-presidents, succeeding Elizabeth and Ama in those roles. Members seconded these proposed new officers and they were voted in to office. Ama will confirm that Dance Doyle would still like to continue as co-vice president. Outgoing officers were thanked for their service.

Treasurer's Report

Laura sent out an email with our bank details earlier this week, and confirmed that we are in good standing for paying for a catalog for our upcoming exhibit, and/or making donations to a worthy weaving-related cause. As of today, 24 members still need to pay their dues; Laura will have Marcia Ellis send another reminder email. It was confirmed that the extra cost of TWW membership this year will cover the cost of joining CNCH.

We also discussed using funds to design new TWW flyers or a simple card.

If members pay membership dues using PayPal, they should select "friends and family" of TWW to avoid a fee, however, there will still be a small fee for paying with a credit card, vs. payment from a bank account.

Distance Members, Website and Social Media

We discussed ways to involve "distance members" more, such as participating in meetings via technology but decided the tech requirements would probably be too challenging. Increasing our social media engagement was proposed as an alternative. Ama will include questions re: distance members in a survey she is developing for members.

Ama is still in charge of TWW's website and Facebook account. Laura and Alex are also administrators of our Facebook account, but for now we should direct any photos/items for posting to Ama.

There was a discussion about whether or not to add an Instagram account, since it is a better format for photos. We should be clear on our purpose for existing/new social media accounts. More volunteers will be needed to keep the content fresh. We will need volunteer resources for the upcoming exhibition and our CNCH membership. Ama will incorporate this topic into her survey.

Honorary TWW Membership

Deborah proposed creating an automatic honorary membership for TWW members aged 80 and over. Deborah's guild Loom & Shuttle does this. If this is adopted by TWW, members aged 80 and over would not have to pay annual dues, but would still have to pay exhibition fees. They would simply need to request the honorary membership; it would not be need-based. The honorary membership should be voted on by members and added to the by-laws if approved.



CNCH Membership

Elizabeth provided an update. We still need to submit a letter for TWW to become a CNCH member. Two liaisons are needed, and both will need to attend both meetings that occur in the Fall and Spring of each year. If liaisons do not make it to the meetings, TWW's CNCH membership can be terminated. In addition to attending the meetings, there are some other requirements such as helping with CNCH's annual conference. Janette Gross has volunteered to become one of the liaisons, so another is still needed. We will put out a request for another member to volunteer as the second Liaison.

In reading the requirements of CNCH membership, Elizabeth noted that the guild (TWW) should be a Northern California guild. Since 48 of our 60 current members are based in Northern California, she believes this should be okay.

Laura reminded us that in exchange for becoming members of CNCH, TWW will get nonprofit status and protections, such as liability insurance for meetings. It would be a lot more work and expense for TWW to become a nonprofit on its own. We needed to become a nonprofit so that we can have a tax ID number to associate with our bank account, rather than having the bank account (and any liability) associated with a member's social security number.

In 2019, CNCH is holding a small conference in Sonoma. They have a yearly conference during the first weekend in April, alternating between a big one and a small one. The big 2020 conference will be at the SFO Hyatt with classes, seminars, vendors, and non-juried exhibits. Their exhibits are a good opportunity for students and newer weavers to share their work.

Ama is willing to offer support to the liaisons.

Exhibits

Alex reported that the new date for the Mills Building portion of the Impact show will be from December 16, 2019 through March 13, 2020. The Belmont, MA portion of the show will happen first, from September 8, 2019 through October 13, 2019. A new prospectus with a date for the receptions will be sent out soon.

Reception dates for the Mills Building will likely be in January 2020 to avoid conflict with the December holidays, and will likely occur from 5:30 – 7:30 pm on a weekday.

We are doing this show along with the Tapestry Weavers In New England (TWINE) Guild. The new submission deadline for the show is June 9, 2019. Deborah and Alex were thanked for all their work on this exhibition.

In 2020, there will be a TWW-only show with the same theme (climate change) at the San Jose Museum of Quilts and Textiles.

Programming for 2019

Martha Lightcap, co-vice president, had several suggestions for the March meeting. After a lively discussion, we decided on blending the March meeting with a talk sponsored by the Textile Arts Council, which will result in a date change for the meeting to March 9, 2019. The talk will be provided by Virginia Davis, Ana Lisa Hedstrom, and Gyöngy Laky on the topic of The Box Project: Uncommon Threads. It will take place at the Koret Auditorium at the de Young Museum. It is free admission for current members of TAC, \$5 for students or members of FAMSF and \$10 General Admission. Click [here](#) for more information. Martha will send a save-the-date email via Marcia.

After the talk, we will have a lunch at a nearby restaurant, possibly [Marni Thai](#). After lunch, we will hold our business meeting at the restaurant.

Other programming ideas:

- Madelaine offered her home for a meeting.
- A current or upcoming UC Davis show is an option during weekdays.



- The Mendocino County Fair in October could be a TWW field trip.
- Visiting Nancy Jackson's studio in Benicia was suggested.
- We can reach out to Jean Pierre Larochette regarding a studio visit in the Fall.
- We can reach out to Thomas P. Campbell, the new curator at the de Young.

Announcements

Alex is in touch with Minna Rothman (her counterpart for the Impact show), who is Serbian and is working on a show of American tapestry to be displayed in a fortress in Novi Sad, Serbia in 2021. Minna is working on securing a grant to pay for shipping and logistics (the tapestry pieces would need passports). The theme is bridges/passages. More info to come.

Tricia and Alex have pieces in the Elements show which has been in Australia and England and is currently in Georgia.

Tricia will be providing workshops in San Luis Obispo in February and in Mendocino in April.

Deborah and Sue have pieces accepted into ATA's small format show. Sue also had a piece accepted to the Mesa Art Center's 40th Annual Contemporary Craft show in Phoenix.

Ama announced an offer from Andrea Zittel, a Joshua Tree-based artist, in which anyone can come and work on her Jean Pierre Larochette loom and she'll be willing to "put you up". Email Ama if anyone is interested.

Alex currently has a show in the Founders' Gallery at Art Works Downtown in San Rafael.

Workshops offered by TWW members

It was suggested that member workshops be listed in the TWW newsletter and that details be shared with CNCH for inclusion in their newsletter.



Snapshots from TWW Show-and-Tell Meeting January 26, 2019

Photos submitted by Rebecca Anaya and Ruth Ellen Saarinen

Once again, the popular show-and-tell meeting generated an enthusiastic turnout of TWW members at the studio of Alex Friedman in Sausalito. Snapshots here indicate the weaver/member's name but for this issue we did not gather titles or dimensions for each piece.



Alex Friedman at her studio (above) and addressing the group (below) with two of her pieces behind her.





Laura Kamian McDermott (above)



Rita Parks (above)

Rebecca Anaya
(right)



Deborah Corsini (below)



Theresa Ballaine (below)





Tricia Goldberg (above)



Madelaine Georgette (below)



Sue Weil (below)



Cynthia McAfee (above)



Mary Sylvia (below)

Introducing Three New Board Members



Mary Sylvia

I am honored to be one of your new co-presidents and am very grateful to Ama and Elizabeth for paving our way so beautifully and for all the generous offers of support from other TWW members. I have always loved the beauty of textiles and got inspired to take up tapestry during trips to Scotland where I learned about their

rich weaving heritage. In Edinburgh, I took tapestry classes with Trisha Gow and Fiona Hutchinson and made many visits to the Dovecot. On the isles of Lewis & Harris, I saw Harris Tweed being woven and visited Sallie Tyszko's remote tapestry studio. Recently, I found one of my ancestors listed as a "hand loom weaver" in Glasgow on the 1851 Scotland Census.

I have done a little spinning, dyeing, knitting, and cloth and Saori weaving, but tapestry is where I found my place in the world of textiles. For the last few years, I've been a student of the amazing Tricia Goldberg.

For a little history: I grew up in Nahant, MA, studied French at Boston College, taught English as a Peace Corps volunteer in Togo, and spent most of my career doing student advising at UC Berkeley.

As a retiree, I enjoy weaving, auditing Berkeley classes, visiting art and history museums, and hiking and traveling with my husband, John. We live in Berkeley and have no kids, but are devoted to our nephews. I look forward to serving this wonderful group!

Cynthia McAfee

I was inspired to learn to weave about five years ago while visiting the Denver Art Museum which has a significant textile collection.

The huge tapestries on display at the DAM just made me gasp with their beauty and the challenge of making such an artwork. After retiring I had been exploring



different artistic avenues to find something that I might love doing, and learning to weave seemed compelling. I learned Saori weaving first and really enjoyed the freedom and inventiveness of that process.

In 2016 I started studying tapestry with Tricia Goldberg and liked the constraints of that work as much as the freedom of Saori weaving. I still do Saori weaving, making clothing and other fabrics. I've also dabbled in natural dyeing and knitting.

Before I retired I worked in financial management and management consulting. My husband and I live in Kensington, and have two adult children, the oldest of whom turns 30 this year, which is hard to believe.

I'm really looking forward to getting more involved with TWW as one of the co-presidents, and am excited about getting to better know many of you talented weavers.



Rita Parks

Being a fairly new member to TWW, I am very excited to contribute more to the organization in the role of Secretary.

To let you know a little more about me, my educational background

was in apparel design where creating fabric for clothing is what started my interest in weaving. And though I have worked in fiber for many years, my love for tapestry began in 2016 when I took lessons in the Aubusson tapestry technique from Nancy Jackson, who encouraged me to join TWW.

So in 2017, I joined TWW and have also been regularly contributing to the newsletter by writing interview articles with TWW members. In addition to my tapestry weaving practice, I also occasionally take on apparel design projects. I recently finished constructing costumes for a contemporary dance group called Kristen Damrow & Company that performed at the Yerba Buena Center for the Arts in January 2019.

Additionally, I work as a project manager at Airlift, a design agency in San Francisco, and also serve as a volunteer board member at Aggregate Space Gallery, a non-profit contemporary art gallery in West Oakland. ☘

Perspective: From Lausanne to Beijing

10th International Fiber Art Biennial

October 15 – November 15, 2018

(Note: This article first appeared in a blog for *Fiber Art Now*, December 2018 and has been enhanced for publication in this TWW newsletter.)

by Deborah Corsini

A whirlwind is the best description of my trip to Beijing to see and participate in *From Lausanne to Beijing 10th International Fiber Art Biennial* exhibition and symposium. Although I am a two-time veteran of these exhibitions and visited China in 2010 and 2012, I had never been to Beijing.

In planning the trip I knew I wanted to have a few days to see some of the sights of this major city before the exhibition festivities began. In addition to visiting Tiananmen Square, The Forbidden City, and the Great Wall, exploring the 798 Art District in Beijing was a most interesting destination. Formerly a factory area, the buildings have been transformed into a lively neighborhood of galleries, cafes, and restaurants. The streets are filled with sculptures and the walls are covered with fantastic murals. As the day progressed, the area became crowded with people posing for selfies in front of murals.

My favorite “textile” was an enormous tiger rug in the style of a Tibetan piled rug by Chinese artist Xu Bing. The color changed as you moved around the piece as light reflected off the pile. Closer inspection revealed that the rug is made of hundreds of thousands of cigarettes. This is a singular and amazing piece for its unusual components, scale, and reference to traditional Tibetan tiger rugs.

The main purpose of the trip, of course, was the 10th International Fiber Art Biennial exhibit. It opened with many speeches of thanks and congratulations translated from Chinese to English and group photos of the attending artists. With much anticipation we finally had the opportunity to ascend the grand staircase of the Tsinghua University Art Museum. It was dazzling. The Biennial was located at three different venues. Two of the venues were at Tsinghua



Deborah (red sweater) in front of a great mural in the 798 Arts District, Beijing



Deborah with curator Yue Song in front of her tapestry, which is titled *Storm Watch*

University—one in a large exhibition gallery on the campus and the second at the museum. The third venue was in the galleries of the AC Art Museum Hotel where many of the international artists were staying.

The show was grand and the varieties of approaches to the medium vary from traditional to unique styles. Techniques include tapestry, jacquard weaving, dyed and printed cloth, woven, pieced, constructed, felted, batik, and crochet. There were large installations, smaller intimate pieces, and wall-hung textiles.

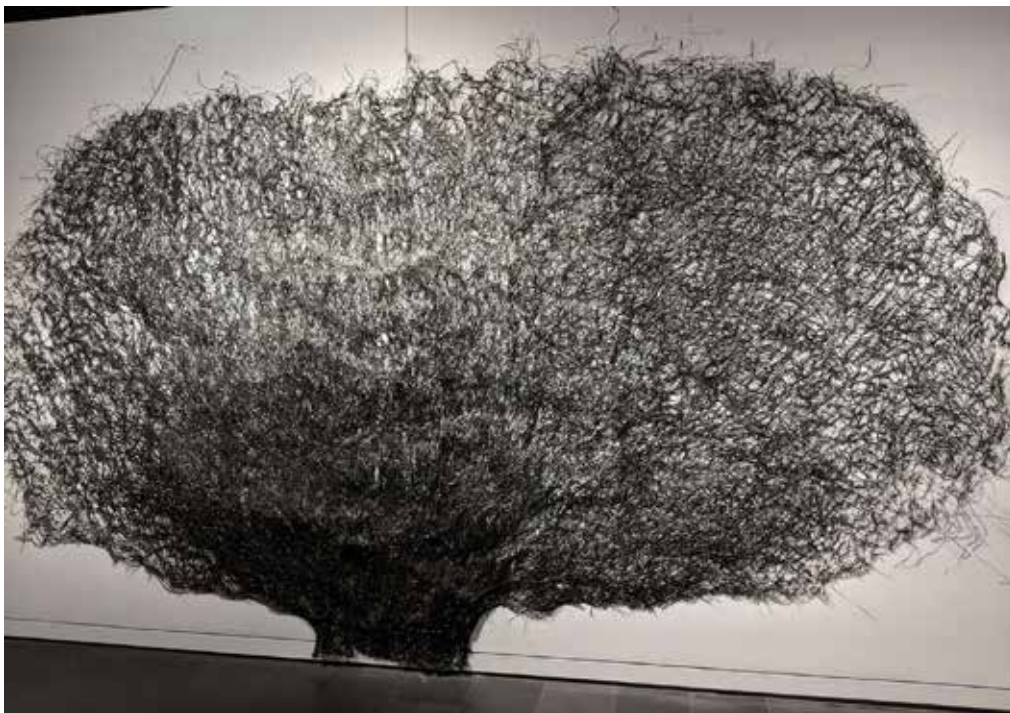
For me, the organic and very large-scale piece—approximately 9 feet high by 15 feet wide—“Untitled #4” by Korean artist Mi Kyoung Lee was the most impressive. Composed of thousands of plastic black twist ties it grows from a trunk into a complicated network of branches. It seemed alive, pulsing with movement, breathing like a lung.



Tiger Rug, Xu Bing, style of a Tibetan piled rug; 500,000 cigarettes, weighs 440 pounds

There were 176 pieces on display, which made it challenging to take all in on one short visit. Some highlights included the magical tapestry “Mystery of the New Moon” by Peruvian artist Constantino Laura. I was drawn to the delicate and elegant paper piece “Requiem” by German artist Helene Tschacher. “Silk Road Impression” by Chinese artist Zhao Honghua is an intricate, textural composition made of delicately rolled up newspaper and rice paper. This piece was on the catalog cover and on all of the graphic signage for the exhibition. In contrast Nancy Kozikowski’s striking

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At left: Untitled #4, Mi Kyoung Lee, Korea, 9 x 15 feet, twist ties

Below: Untitled #4 detail



“Graffiti” is a dynamic graphic beautifully rendered in a flat tapestry weave. Chinese artist and curator Yue Song’s tapestry, “Moonless Light 3” delicately captures a mysterious atmosphere. Scotland/Australian artist Valerie Kirk’s tapestry “The Traveller” depicts a lone figure perched on a small mound, an X on the ground, signifying you are here. The thin cotton warps extended out from the piece adding to the mystique.

Another tapestry that I found inspiring was the haunting “Displaced” by Irish weaver Frances Crowe. The simple figures capture the essence of the current immigration and refugee tragedy that is an ongoing worldwide dilemma. I loved the color, roughness, and texture of “Elf Hill” by Swedish artist Brigitta Hailberg and the nostalgic, innocent portraits of “Georgian Old Man” by Mzia Khalyashi.

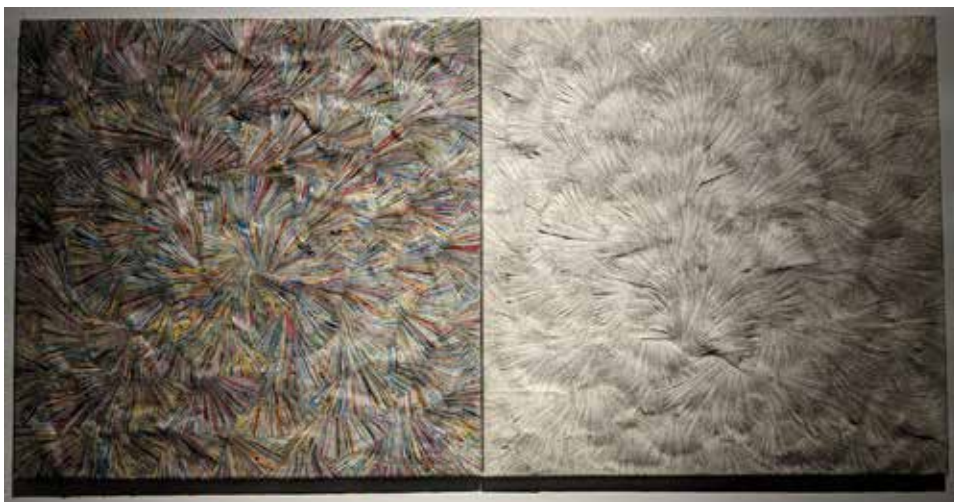
In contrast tapestries by Chinese artists tend to be perfect, beautifully rendered using subtle transitions of color to achieve gorgeous effects. They are designed by the artist and then may be woven at ateliers by trained weavers. Professor Ni Yue-Hong’s piece “Meditation” is an exemplary example of an exacting interpretation of a drawn image transformed into a tapestry. The delicate rendering was exquisite.



*Mystery of the New Moon, Constantino Laura, Peru, tapestry,
6 x 14 feet, alpaca wool, mixed fibers*

Local California artists were well represented. Alex Friedman’s tapestry diptych “Terra: Wheat and Grass” combines her signature eccentric weaving style with a contrasting geometric pattern. Joan Schultz’s elegant photo montage on silk “Closeup” is an elegant, quiet composition juxtaposing people, interiors, and shadows. Marie Bergstedt uses buttons and found and made textiles to create her revealing family portraits.

A small group of the foreign artists was invited to the studio of Professor Lin Lecheng. Professor Lin is the founder of the Biennials and a much-loved and respected fiber artist, teacher, and mentor. Located in a



*At left: Requiem, Helene Tschacher,
Germany, 5 x 2 feet, book, paper
Below: Requiem detail*





Silk Road Impression, Zhao Honghua, China,
37.5 x 37.5 inches; newspaper, rice paper

Graffiti, Nancy Kozikowski, USA, 6 x 4.5 feet;
hand-dyed wool



The Traveller,
Valerie Kirk,
Australia,
5 x 3 feet;
cotton, wool



Terra: Wheat and Grass, Alex Friedman, 2013, tapestry diptych,
each section is 35 x 27 inches





Moonless Light 3, Yue Song, China, 8 feet x 3 feet 7 inches ; wool



Meditation,
Professor Ni
Yue-Hong.
Detail is below.



Marrie Bergstedt (l) (USA, San Francisco) with two of her tapestries, Mikey of Mallory (center), 2012. 48 x 24 x 2.25 inches.

Buttons, beads, cotton and linen threads, needlepoint canvas, manufactured backing, crochet, knitting, and button work.

Uncle Mike, 2015. (right) 59 x 25.5 x 4 inches. Cotton, wool, mohair, leather, trims, antique linens, used garments, buttons, and beads over needlepoint canvas. Hand and machine stitching, crochet, knitting, wool/ rayon felt backing.



Mikey of Mallory detail



Uncle Mike detail

Lausanne to Beijing, Continued

sylvan setting in the outskirts of Beijing, this two-story building was almost like a museum. Nested inside were rooms filled with tapestries, maquettes, drawings, and vignettes of his collections of tools and his history. I saw some familiar artwork from previous Biennials. I easily recognized a number of pieces that had been on display in the exhibition that I curated in 2009 at the San Jose Museum of Quilts & Textiles titled *Changing Landscapes: Contemporary Chinese Fiber Art*. It was a great surprise to see that two of the three panels of Monique Lehman's 9/11 Memorial tapestry were also on display. A bonus to the day was the delicious soup dumping lunch that was brought in for us to enjoy before the symposium later in the afternoon.

This is only a snapshot of my experience and of all the work there was to see. The catalog allows for a more lingering reflection of the themes and trends of the exhibit. The symposium was filled with presentations by Chinese and overseas artists.

My own talk was a "Perspective from North America: Trends in Contemporary Fiber Art" and addressed the use of jacquard weaving, technology in textiles, and themes of environmental issues and recycled materials. It was really exciting to have an opportunity to be a part of this major international exhibit and especially to meet fiber artists from around the world. Seeing the strength and inventiveness of contemporary fiber art in its many manifestations was the ultimate culmination of my journey.

Deborah Corsini is an exhibiting tapestry weaver and former Curator of the San Jose Museum of Quilts & Textiles. Her work is in private and corporate collections.

www.deborahcorsini.com



Displaced, Frances Crowe, Ireland, 9.8 x 3.25 feet. Detail to the right.



View in the studio of Professor Lin Lecheng

An Artist's Journey: Interview with Lyn Hart

Originally from Florida, Lyn tells us how moving to the desert in Arizona was the beginning of her transformation as an artist.

by Rita Parks

How long have you been with TWW?

I've been with TWW since 2013 and have been an ATA member since around 2007. In Arizona, there really isn't a regional tapestry group. I actually tried to start an on-line group similar to Tapestry Weavers South called Desert Tapestry Weavers for the southwest region. The group was more of a blog where members wrote about their work or other tapestry related subjects. But it only lasted a year because people stopped submitting entries to the blog.

How long have you been a tapestry weaver and where did you learn to weave?

I started weaving tapestry in 2006. I had been living in northwest Florida for many years and when I was on a break from nursing school back in the mid-1990s, I found a basket making supply shop and took some classes there. It was there that I found I really enjoyed weaving.

So after finishing school and working for about a year and a half as a labor and delivery nurse in Florida, my husband and I moved to Tucson in 1997 where I continued working in labor and delivery.

At one point, in the early 2000s, I returned to school at the University of Arizona with the plan to work towards my bachelor's degree. For one of my electives, I took a course called "Southwest Lands and Society". I was hoping the course would help me become better acquainted with the culture of the population I was working with on the labor and delivery unit. The class mostly covered the human history of Mexico and the Southwest but there was a brief segment when Navajo weaving, which I did not know anything about, was discussed. So when we were asked to write a paper for the class, I at first thought I would write about Navajo weaving.



Naively, I didn't know how much had already been written on the subject and ended up choosing another topic to write about, but during my initial research, I found a book called *Working with the Wool* by Noel Bennett, an Anglo woman who had lived on the Navajo reservation with her husband who was working there as a doctor. Bennett had befriended a Navajo weaver and learned how to weave in this style.

I became so intrigued that I decided to build a Navajo-style loom using plans in the book and teach myself to weave in the Navajo style from a pattern that was also included in the book. Although I enjoyed the weaving process, I did not enjoy copying another culture's art form, so weaving went on hold.

By 2005, I had left working in the hospital and had been working as a perinatal research nurse. At the suggestion of my husband, I decided to leave my profession as a nurse to focus on my artwork. He had always recognized my artistic side and knew I wasn't happy at work and fully supported my career change to be an artist.

I sought out fiber art classes in the area and found the Intermountain Weavers Conference in Durango where I took a workshop on natural dyeing from

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Lyn Hart, Continued

Jane Hoffman. In her class, she mentioned she was a tapestry weaver. I later looked at her website and loved her tapestries of landscapes of the White Mountains in Arizona. That's when I knew I wanted to become a tapestry weaver.

I started my tapestry weaving education with classes taught locally at Ann Keuper's Desert Weaving Workshop by Ann herself, and continued studying with master weavers who came there to teach; Barbara Heller and James Koehler were among those I studied with there. I also continued to stay in touch with Jane, who taught me how to build my own copper pipe loom, and I continued steadily weaving new works.

Any other weaving workshops?

In 2009, I had the opportunity to study with Sylvia Heyden when she came out to Mendocino in California. It was one of the last workshops that she traveled to conduct.

After that course, she decided to try teaching a distance learning workshop for her weaving students that embraced Bauhaus principles of making art and weaving; I helped her and her daughter Francoise figure out and organize how the class would be conducted "long distance".

Over nine months, Silvia gave us three exercises that focused on drawing motifs from which we were required to weave a tapestry. We would then send our work to her via regular mail. In return, she would review our work and write individual letters to

each of us with her comments and critique. She taught us that tapestry is its own art form and should not be painterly.

She didn't like to steam or frame her pieces because she wanted to keep the fiber alive and free. This was a freeing and liberating idea to me. Silvia used color warp and wasn't afraid to let it show through. She would take pieces off the loom and look at them for months, sometimes taking out and re-weaving certain

She taught us that tapestry is its own art form and should not be painterly.

areas she wasn't happy with. She was a talented colorist and had synesthesia so being able to see colors stimulated by sound gave her such wonderful color inspirations.

At the end of the nine months, Silvia invited us to her home in Durham. Since the class structure was such that we worked individually at our own homes or studios, this was the first time we were able to see each other's work. I feel very fortunate to have had that experience with her. Although my work does not visually reflect her influence, I still prefer to use linen warp as she did and incorporate many of her aesthetics in my own work.

Where do you get your inspiration?

From the Sonoran Desert which makes up most of the southern half of Arizona, southeastern California, most of the Baja California peninsula, the islands of the Gulf of California, and much of the state of Sonora, Mexico. It is one of the lushest deserts on Earth. When I moved here from Florida it felt like another planet. I loved seeing all the plants, animals, and birds of the desert. What gets



*casa espinosa, 36 x 28.5 inches, © October 2016
cotton, hemp, linen, rayon, silk, synthetics, wool*

Lyn Hart, Continued

me excited are the patterns, shapes, and forms of things and not necessarily the object itself. For example, seeing all the gradations of green or shapes of a cactus or the patterns on an animal's skin or fur. My tapestry "casa espinosa", is based on a sketch I had done of a saguaro cactus. The shapes and forms I see in the desert really inspire me and I like to capture it with loose, quick sketches.

Tommye Scanlin's posts on her blog *Works in Progress*, about her retreats and artist residencies, inspired me to seek out deeper experiences to immerse myself in. That is how I searched for and found residency opportunities with the National Parks. Recently, I took classes in other mediums to help me explore and develop ideas more quickly. Because tapestry is a slow art form, it takes longer to fully explore ideas. I wanted to re-visit some basic techniques so I started taking classes at Arizona Sonoran Desert Museum Art Institute; one instructor there in particular, Catherine Nash, ended up being a big influence for me. In one of her classes, we drew observations of saguaro cacti and I really liked her perspective on drawing which influenced my ideas for tapestry weaving.

Could you tell us more about your National Parks residencies?

My first one was in September of 2010 at the North Rim of the Grand Canyon. I had applied to this area in particular because I had hiked the Canyon in the past and knew the North Rim receives less tourist visitation and is more forested than the South Rim.

They chose me for the residency because they had never had a tapestry artist apply before. The residency allowed me the time to absorb the environment of the Park and take many pictures. My two obligations were to conduct weaving demos in a public area and to also donate an artwork to the Grand Canyon National Park's permanent art collection. The Park had requested



Grand Journey, 118.5 x 78 inches, © February 2013

bamboo, linen, perle cotton, rayon, sea silk, stainless steel wrapped in silk, natural and synthetic dyed wool

that I weave a tapestry of a life-sized California condor, which they promised to install as a permanent display with a plaque bearing my name.

After my residency there, I worked on the condor tapestry, titled "Grand Journey", for two years. It came off the loom in early 2013. After waiting three more years for the Park to follow through with their promise, it became apparent that the Park was not able to accommodate a public viewing space for the tapestry, which was 6 feet wide by 10 feet high. I finally made the decision to find it a home and in 2016 donated it to the Peregrine Fund's World Center for Birds of Prey in Boise,

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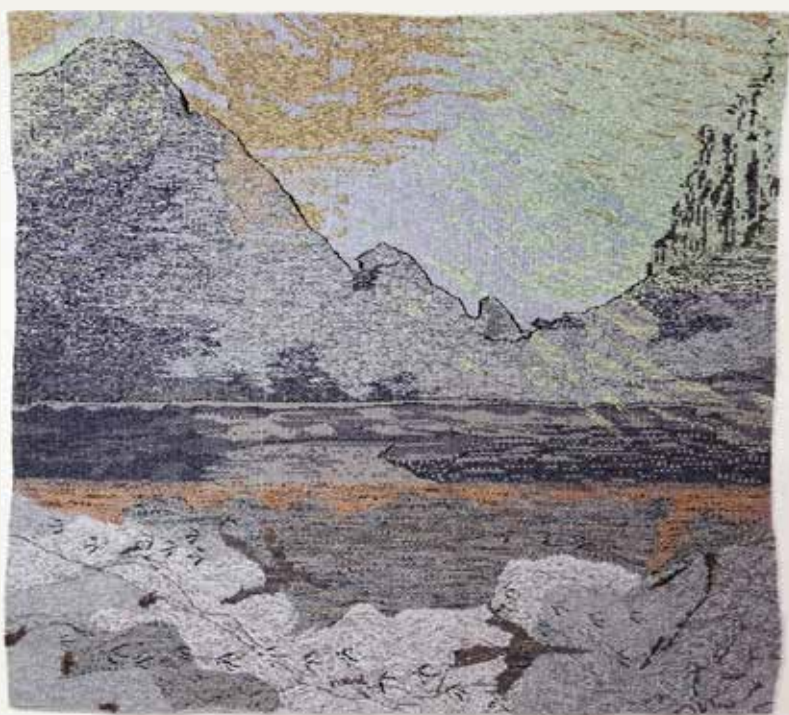
Idaho, the organization responsible for bringing the California condor back from the brink of extinction.

I also had residencies with Lees Ferry at Glen Canyon National Recreation Area in 2012 as their Arizona Centennial artist and then with Zion National Park in 2014. While in Zion, there was little obligation to interact with the public (they only required two lectures—one at Southern Utah University's Art Insights series and one at the community center of the town outside the Park) so I was able to just absorb my surroundings and focus on things I wanted to explore or experience more. Though Zion is mostly known for its canyons and rock formations, I chose to explore the Virgin River which runs through the bottom of the canyon and which was right outside the cabin I was staying in.

After taking many images of Zion Canyon and the Virgin River, I chose two and layered them to create the cartoon for the “canyon tide” tapestry. I had

What gets me excited are the patterns, shapes and forms of things and not necessarily the object itself. For example, seeing all the gradations of green or shapes of a cactus or the patterns on an animal's skin or fur.

learned this technique during an ATA workshop retreat taught by Shelley Socolofsky, “Traces, Layers, Narratives & Surfaces”. Shelley had demonstrated how to use Photoshop to create transparent layered images and then translate that to weaving. To be honest, “canyon tide” was a very difficult piece to weave. I did not enjoy the weaving process for that piece but I loved the results. From that experience I realized that I prefer weaving simpler tapestries where



canyon tide, 34 x 37.75 inches, © September 2015

bamboo, cotton, cotton/rayon, fishnet coated with persimmon extract, linen, perle cotton, rayon, rayon/linen, sea silk, silk, wool

I can play with color gradations and textural aspects of the yarn.

It's really great how you are focusing on developing your tapestry art through different experiences and other forms of media. What are you working on currently?

I am now at a point where I feel I have exhausted what I can learn from tapestry-specific workshops and am now looking for non-tapestry workshops to round out my skills. So lately, I've been working a lot with mixed media collage from workshops I've taken with Donna Watson, a collage artist who embraces the Japanese aesthetics of wabi-sabi and shibui, and Crystal Neubauer, a collage artist who works with found ephemera. From them, I've learned to become more non-objective with my work and also to embrace the neutral color palette I am drawn to instead of feeling pressure to work with colors.

A good example is “recuerda”, where the black weft in the area surrounding the golden marigold isn't actually a true black but has varied yarns of chromatic

blacks that contain blues and violets. It appears black, but actually has much more depth and interest. Although I do not use my collages as tapestry designs, the process of learning collage and working in it has definitely helped me evolve as an artist.

I am also experimenting with weaving textural pieces in a non-objective way. I wove a small white tapestry “blank” that I brought along with other things to dye when I went to an indigo retreat at Jane Hoffman’s studio this past June. The tapestry was composed of a mix of fibers, both protein and cellulose, woven in a very textural way that included weft floats, and I wanted to see how the texture would change if part of the tapestry was dipped in the dye bath.

Additionally, I recently was the theme coordinator for the “Continuing Thread” double issue of *Tapestry Topics* for ATA. I was also awarded a fellowship during 2019 as the Arts Fellow at the University of Arizona’s Desert Laboratory on Tumamoc Hill, where I was given space to work on my own art but also initiated and managed their Instagram account and coordinated their first Art & Science Field course.

Thank you for sharing your journey not only as a weaver but an artist. Do you have any advice to share with fellow TWW members?

If you don’t have the benefit of a formal art education, you must seek out other forms of art media. It’s easy to become repetitive in one’s work and miss opportunities for growth. Placing yourself out of your normal element will shake your brain up. Doing this has changed my approach to weaving. And it also gives us the opportunity to spread awareness of tapestry to other artists who may not be familiar with our unique medium.

<http://www.desertsongstudio.com/>
[@desertsongstudio](https://www.instagram.com/desertsongstudio)



recuerda, 23.5 x 24.75 x 0.75 inches, © July 2017

handwoven tapestry with pile weave: alpaca, cotton, hemp, linen, nylon/acrylic blend, paper, distressed basswood embellished with walnut dye ink and oil based metallic ink



agave índigo, 10" x 10" x 1.5", © July 2018
mixed-media collage

Member News

From Deborah Corsini

“On Edge” has been accepted into **ATA Small Tapestry International 6: Beyond the Edge**.

The venues and dates are below.

May 27–July 20, 2019

[Orville J. Hanchey Gallery](#)

Northwestern State University

Natchitoches, Louisiana 71457

Opening Reception: July 1, 2019, 5–7 pm

September 6 – October 12, 2019

[Augustana Teaching Museum of Art](#)

Augustana College

Rock Island, IL 61201

Opening Reception: September 6, 2019, 5–7 pm



On Edge, 2018. 10.25 x 8.5 inches
silk and wool
wedge weave tapestry

Deborah also had work included in **Craft Forms**, an exhibition juried by Perry Price, executive director of the Houston Center for Contemporary Crafts. The exhibit was at the Wayne Art Center, 413 Mayplewood Avenue, Wayne, PA and ran from December 8 - January 26, 2019.

In addition, Deborah is offering a class at the upcoming **CNCH weavers Conference**:

Quirky Tapestry: Exploring the Eccentric Wedge Weave
Conference of Northern California Handweavers
Sonoma State University, Rohnert Park, CA
June 20 – 23, 2019

<http://www.cnch.org/cnchnet/summer-2018/stress-relief-2019/>

Registration opened January 15, 2019. For information send email to:
CNCH2019reg@gmail.com

From Sharon Crary



Heart in My Hand

Sharon Crary's tapestry “Lone” has been accepted into the **ATA Small Tapestry International 6: Beyond the Edge**.

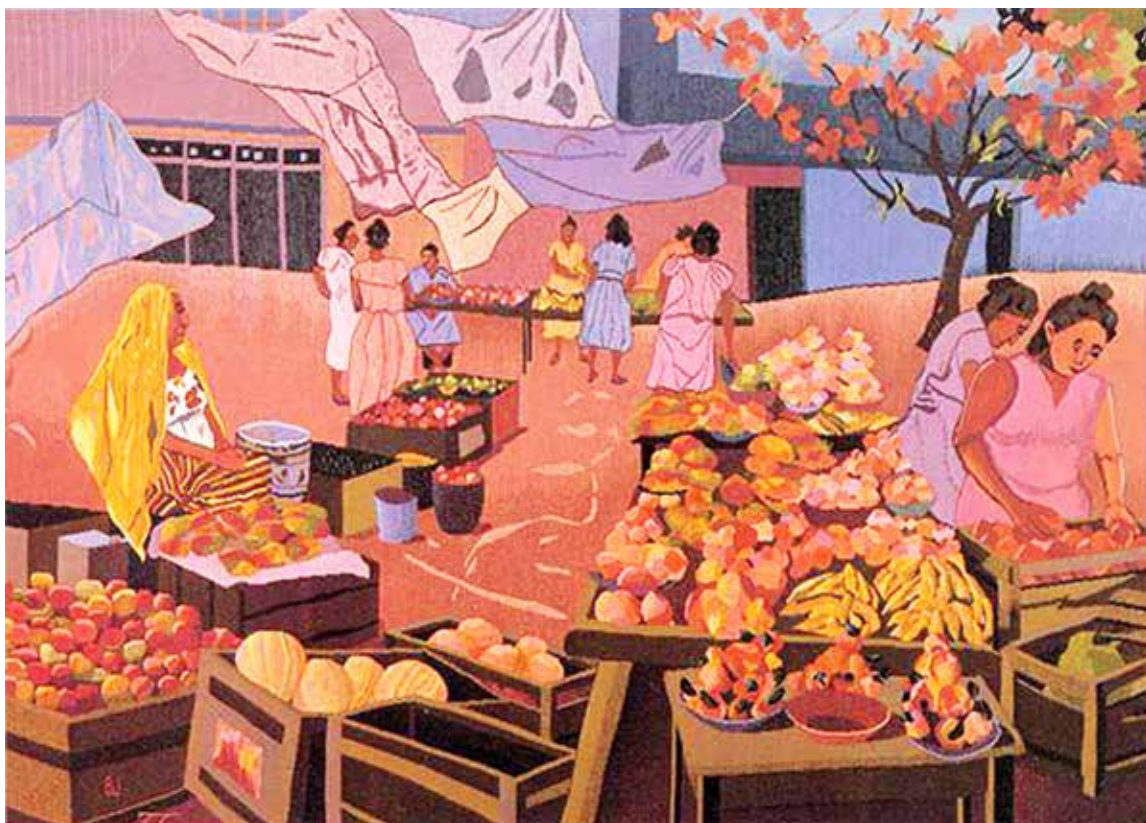
She is exhibiting several pieces at Vintage Wealth Management on Main Street in downtown Napa.

For the **Cigar Box Art** exhibit at Napa's Jessel Gallery during the months of February and March, Sharon created two pieces, one with a tapestry on top called “Heart in My Hand”.

She continues to exhibit at the Artists' Association Napa Valley Gallery at 1307 First Street, Napa.

Member News, Continued

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From Tricia Goldberg



Market Women, 58 x 80 inches

“Market Women” has been selected for exhibition in the **Premier International Tapestry Exhibition** in Oakville, Ontario, Canada. It will be a show of large scale tapestries, over a meter in both directions. It is being sponsored by the Canadian Tapestry and Texture Centre at the Queen Elizabeth Park Community and Cultural Centre. The show opens on February 16 and will close March 9, 2019. The center’s director is Ixchel Suarez.

Tricia will teach a three-day workshop at the San Luis Obispo Museum of Art, February 22 – 24, 2019.
<https://sloma.org/education/adult-education-programs/>

Tricia will also teach a workshop April 19 -21, 2019, The Art of Tapestry Weaving, at the Mendocino Art Center.
<http://www.mendocinoartcenter.org/Spring19/Goldberg.html>

From Ama Wertz

Request for New Images

We want our TWW website to show what you’ve been up to this year! One benefit of membership is the option to show images of your work on our website.

Please ensure that your work is featured on TWW’s homepage at:

www.tapestryweaverswest.org.

Please send good quality images to our webmaster Ama Wertz at

ama.wertz@gmail.com.

Member News, Continued

From Alex Friedman

Alex has been invited to exhibit “Here Today” in the **Premier International Tapestry Exhibition** in Oakville, Ontario, Canada. It will be a show of large-scale tapestries, over a meter in both directions.

It is being sponsored by the Canadian Tapestry and Texture Centre at the Queen Elizabeth Park Community and Cultural Centre. The show opens on February 16 and will close March 9, 2019.

Ixchel Suarez, who is the organizer, wrote Alex to tell her that more than 33 artists are exhibiting from more than 12 counties. A catalog will be available. The opening will include an Artists Roundtable discussion.

Following the TWW meeting on January 26, 2019, some members visited Alex Friedman’s exhibition **Woven Line** at Art Works Downtown, Founders Gallery in San Rafael.



Here Today, 72 x 54 inches



Elizabeth Seaton (l) and Laura Kamian McDermott at Alex Friedman's exhibition Woven Line in San Rafael. Photo by Madelaine Georgette

“Alex’s exhibition shows beautiful work with interesting colors and shapes with simultaneously a lot of movement, yet the forms also felt weighty and grounded.”

—Madelaine Georgette

Alex’s triptych piece (right) shown at the Woven Line exhibition. Photo by Madelaine Georgette.



Member News, Continued

From Sue Weil

Sue Weil has a number of pieces showing this season.

Solo Show – 45 tapestries

Villa Marin, 100 Thorndale Drive, San Rafael, CA

January 4–February 27, 2019

Twelve x Three (12 artists, 3 pieces each)

Founders Gallery, Art Works Downtown

1337 4th St, San Rafael, CA

February 8–March 2, 2019

Reception February
8, 5 – 8 pm

“Storm at Sea” has
been accepted into
the **40th Anniversary
Contemporary Craft
Exhibition**

Mesa Arts Center,

Mesa, AZ

February 8

– April 21, 2019



Storm at Sea, 27 x 33 inches



*Rising Seas and Wildfires: Our Planet in Crisis,
62 x 69 inches, cotton and wool*

“Rising Seas and Wildfires: Our Planet in Crisis” will
be exhibited at the

**First International Tapestry Exhibition of Canadian
Tapestry & Texture Centre, Oakville, Ontario,
Canada**

February 16 – March 9, 2019



Solo show

Rock Hill Gallery

(Community Congregational Church)

145 Rock Hill Drive, Tiburon, CA

March 7–April 25, 2019

Reception: March 10, 2019, 12 – 2 pm

“Smoke Stacks” has been accepted into the **ATA Small Tapestry
International 6: Beyond the
Edge.**

The venues and dates are below.

May 27–July 20, 2019

Orville J. Hanchey Gallery

Northwestern State University

Natchitoches, Louisiana 71457

Opening Reception:

July 1, 2019, 5–7 pm

September 6 – October 12, 2019

Augustana Teaching Museum of
Art, Augustana College

Rock Island, IL 61201

Opening Reception: September 6, 2019, 5–7 pm



*Smoke Stacks,
15 x 15 inches (framed)
cotton, wool, tencel, newspaper*

Member News, Continued

From Michael F. Rohde

“Heart”

Craft Forms: Wayne Art Center

Wayne, PA

December 8, 2018 -

January 26, 2019

<http://www.craftforms.org>

Solo Exhibition (31 tapestries and rugs)

The Empathy of Patience

San Luis Obispo (CA) Museum of Art

January 25 - March 17, 2019

Reception: March 1, 5-9pm

<https://sloma.org/exhibition/the-empathy-of-patience-michael-f-rohde-tapestries/>



Heart, 36 x 32 inches

Contemplation, 41 x 32 inches



“Inversion”

Mesa Contemporary Crafts:

Mesa, AZ

February 8, 2019 - April 21, 2019

<https://www.mesaartscenter.com/index.php/museum/art/exhibits/40th-annual-contemporary-crafts>



Inversion, 42 x 37.5 inches

“Exclamatory”

Focus: Fiber 2019: Kent State Museum, Kent, OH

March 1 - July 28, 2019

<https://www.kent.edu/museum/event/focus-fiber-2019>



*Exclamatory (2018),
76 x 47 inches*



*Interrogative,
76 x 47 inches*

“Interrogative”

Fiberart International: Pittsburg, PA

May 31 - August 24, 2019

<https://fiberartinternational.org>

“Messages” has been accepted into the ATA

Small Tapestry International 6: Beyond the Edge.

The venues and dates are below.

May 27–July 20, 2019

[Orville J. Hanchey Gallery](#)

Northwestern State University

Natchitoches, Louisiana 71457

Opening Reception: July 1, 2019, 5–7 pm

September 6 – October 12, 2019

[Augustana Teaching Museum of Art,](#)

Augustana College

Rock Island, IL 61201

Opening Reception: September 6, 2019, 5–7 pm

Several smaller wedge weave tapestries;

Three-Person Exhibition:

Martha Moran, Michael Rohde, Beth Tate

Beatrice Wood Center for the Arts

Beato Gallery

<http://www.beatricewood.com/exhibits.html>

March 9 - April 20, 2019

Opening Reception: Saturday, March 9, 2019, 2-5 pm

The Early Days of Tapestry Weavers West*

Reprinted from TWW Newsletter, March 2006

by Tricia Goldberg

Last summer we had a wonderful celebration of twenty years of meeting, exhibiting, conversation, and friendship in Berkeley, CA. It was fitting to have an exhibition, a workshop, a symposium, and parties and meals together encompassing what we do together.

On October 13, 1985 Christine Laffer suggested we meet at Elaine Ireland's studio in the Mission District of San Francisco. Joyce Hulbert, a tapestry weaver from New York, had just moved to San Francisco. I think in addition to Elaine, Christine, Joyce and me, Constance and Care were there, too. Elaine was a wonderful painter and she was using real, dead flowers in her work. I would save up my flowers and bring them to the meetings for her.

Thanks to Christine being very organized, I have an informational sheet with our meeting history from that first meeting in 1985 through 1994, and our exhibition history, as well. In looking through this you can see all the variety of interesting speakers and events we had. There were textile conservators, gallery owners, artists, field trips, and one meeting name I love but don't remember in 1988 was "tapestry horror stories".

We decided early on to meet 5 times a year, as we still do, and to have a newsletter. We felt the

need for a tapestry community and we wanted to exhibit together. In the beginning Christine, Constance, and I would sit around the kitchen table in my apartment in Noe Valley and "write" the newsletter. Then my sister would type it for me and I would make photocopies. Christine was great about accomplishments, and I added enthusiasm.

"... I remember him saying he loved to come to the meetings just to look around the room and see other weavers."

The San Francisco Tapestry Workshop, where many of us had learned traditional tapestry in the late 1970's and early '80s, had closed. We no longer had a physical meeting place, but we still had the desire for a community. I think TWW was the first regional tapestry organization. I don't know how many there are now, but I know of several. Jim Brown and Hall Painter began The American Tapestry Alliance around the same time TWW

began. ATA wanted to sponsor juried tapestry exhibitions and to educate the public about contemporary tapestry.

People have moved to the Bay Area and become involved with our group, or found us after being involved in weaving and living here all along. People have moved away, or drifted away from the group or medium, sometimes returning. And sadly, members have passed away, too. In looking through my archives, I came across Victor Jacoby's name many times. He was a wonderful weaver and friend, and he did a lot of work with TWW. Victor lived in Eureka, CA, several hours north, and I remember him saying he loved to come to the meetings just to look around the room and see other weavers. I often think about that.

*Editorial Note: As we prepare for a new phase of our organization—our intention to join CNCH and establish non-profit status—this seems like a good time to reprint this article to look back from where we have come.



Call to Entry

IMPACT: CLIMATE CHANGE

An exhibition of **Tapestry Weavers West** and **Tapestry Weavers in New England**
members' work

September 8 to October 13, 2019

Belmont Gallery—Homer Building, 19 Moore Street—Belmont Center, MA 02478

December 16, 2019 to March 13, 2020

Mills Building—220 Montgomery Street—San Francisco, CA 94104

ELIGIBILITY: Open to all current TWW and TWINE members who design and weave their own tapestries (defined as hand woven weft-faced cloth, with discontinuous wefts). Entries must be one-of-a-kind tapestries and completed since 2015. If a tapestry is woven earlier but closely adheres to the theme, it will be considered. Submission of images implies those works, if chosen, will be available for the duration of the exhibit, without exception. For more information please contact: Alex Friedman <AQSFriedman@gmail.com>

CURATORS: Kerri Hurtado, Artsource Consulting (www.artsourceinc.com) and Curator of the Mills Building exhibitions; Alex Friedman, Exhibit lead and coordinator, (www.alexfriedmantapestry.com); and Deborah Corsini, former Curator, San Jose Museum of Quilts & Textiles and tapestry weaver, (www.deborahcorsini.com)

SUBMISSIONS: This is a themed exhibition on the impact that climate change is having on the world. Climate change is affecting all of us in different ways. Intense and extensive forest fires, rain-laden atmospheric rivers, category five hurricanes, and massive flooding are a few dramatic examples. The dire consequential effect of these events on air and water quality, on the loss of habitat for many plant and animal species, on population relocation and infrastructure damage, is advancing at a faster pace than ever. Adding to this, the extraordinary expenses of repairs and restoration will shift valuable funds away from education and health needs.

The theme is open to interpretation and tapestries may be abstract or representational.

A catalog is planned to document the exhibition.

Please do not submit work that has already been exhibited at the Mills Building.

Artists may submit up to **three** entries. Only completed tapestries will be judged. For each entry, send **one** digital image of the entire tapestry in JPEG format. Details are optional. Please send images as a JPEG attachment and do not embed images in the email.

The images should be: 300dpi, 1800 pixels on the longest side, uncompressed, saved with maximum image quality, in JPEG format. Label your image files with your last name, the letter of the entry (A, B, C,) and the title of the piece, e.g. Smith.A.Drought.

Please put "TWW IMPACT Tapestry Entry - YOUR LAST NAME" in the email subject line.

Submit your JPEG images by email to Sue Weil <sweil21@comcast.net>

.....►

In the body of the same email please list each entry as follows:

- **Title** (please be sure the title on the JPEG, if abbreviated, will be obvious to the juror)
- **Size (H x W x D)**
- **Materials**
- **Year Completed**
- **Insurance value/sales price/NFS**

Repeat format for each entry.

Submission Deadline is June 9, 2019.

ENTRY FEE: A \$30 non-refundable entry fee for three entries. Checks should be made payable to 'Tapestry Weavers West' with 'IMPACT exhibit' in the memo line.

Please send check and the completed and signed entry form on the following page to: **Laura Kamian McDermott, 1516 Scenic Ave., Richmond, CA 94805**

SALES: Inquires will be directed to Artsource Consulting who will then connect directly with you. Work need not be for sale and can be marked NFS. Artsource does not take a commission. The Belmont Gallery takes a 25% commission.

INSURANCE: Artsource Consulting and the Mills Building provide insurance for the artwork. However this is a lobby of a large office building and not a gallery. The space is monitored but it is a public area and walkway. Daily, hundreds of visitors walk through the halls.

ACCEPTANCE: Artists whose work is selected will be notified by email. Shipping or hand delivery instructions will be included. **Work must be available for both shows.**

RECEPTION DATE: Mills Building, SF - January 30, 2020, 5:30 – 7:30 pm.

TWW members will supply light refreshments and help with set up and clean up.

The Belmont Gallery reception date is to be determined.

SCHEDULE:

9 JUNE 2019	Entries due
25 JUNE 2019	Notification—by email with shipping & delivery instructions
23 AUG 2019	Deadline for delivery of work to Belmont Gallery
8 SEPT to 13 OCT 2019	Exhibition dates at Belmont Gallery
TBD	Reception at Belmont Gallery
16 DEC 2019 to 13 MARCH 2020	Exhibition Dates at the Mills
30 JAN 2020 - 5:30 -7:30pm	Reception at the Mills Building, SF

Tapestries will be shipped from Belmont directly to Art Source Consulting. They will be returned at the end of the Mills Building Show. Details on shipping to the Belmont will be provided.



CHECK LIST:

- Up to three JPEG entries– EMAIL to Sue Weil <sweil21@comcast.net>
- “IMPACT Tapestry Entry - YOUR LAST NAME” in the email subject line.
- \$30 Check made out to Tapestry Weavers West - send to Laura Kamian McDermott.
- Completed and signed Entry Form - send to Laura Kamian McDermott.
- Copy for your records.

ENTRY FORM**TAPESTRY WEAVERS WEST / TAPESTRY WEAVERS IN NEW ENGLAND*****IMPACT: Climate Change***

Name _____

Address _____

City, State, Zip _____

Telephone _____

Email _____

I have read the Call to Entry and agree to the conditions within.

Signed _____ Date _____

Please return this entry form with \$30 check made out to TWW to:
Laura Kamian McDermott, 1516 Scenic Ave., Richmond, CA 94805

A Title _____

Size (H x W x D) _____

Materials _____

Date _____ Insurance Value \$ _____ Price \$ _____

B Title _____

Size (H x W x D) _____

Materials _____

Date _____ Insurance Value \$ _____ Price \$ _____

C Title _____

Size (H x W x D) _____

Materials _____

Date _____ Insurance Value \$ _____ Price \$ _____

News Submissions

Our newsletter is published four times a year and distributed via email.

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

All submissions are welcome. We request that you please provide the following, when possible:

- Exhibition titles
- Name of gallery or venue
- Address
- Dates of exhibition
- Submit text as an email attachment within a separate text program such as MS Word

Please label images with title and size of the work and names of people pictured, if appropriate. Images will not be reproduced without captions. Please include these identifiers to each photo. If submitting for more than one show, please indicate which photos apply to which exhibits.

Thank you,
Your Newsletter Editor



Between & Etc.

Between & Etc. Sales of tapestry bobbins (9 variations), bones, and beaters.

A newly redesigned M.E. style metal tapestry beater, grattoirs, warp and specially designed tapestry tools produced locally and Alv Tapestry Yarns.

We sell small quantities of warp and weft and are a market place for used tapestry equipment and books, as acquired or placed on consignment.

Our books are published by Fine Fiber Press.

We sell both online and brick and mortar; retail sales are by appointment.

And, of Course - Books written by

Kathe Todd-Hooker and Pat Spark: *Tapestry 101, Line in Tapestry, Shaped Tapestry, So Warped* (with Pat Spark)

We offer all levels of instruction: design, technique, and how to make it happen, create your own agenda of learning. Instruction can be one on one, groups or workshops. I, also, offer private critiques and consulting, and am available as an itinerant instructor.

And, yes gr! It's both small and large format.

Between & Etc.

604 1st Avenue East

Albany, Oregon 97321, USA

541-917-3251

www.Betweenandetc.com

kathetoddhooker@comcast.net

Tapestry Weavers West

is an organization with a goal to act as a supporting educational and networking group for tapestry artists. For membership information contact our membership and roster chair.

www.tapestryweaverswest.org



Editorial Note

I wish to extend a special acknowledgement and thank you to Tricia Goldberg and Ama Wertz for volunteering their time to proofread our newsletter.

— Patricia Jordan

Concerning Membership Rosters

All TWW members will receive an emailed Membership Roster after it is finalized on March 1 of each year. An updated roster will be emailed when there are changes.

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

Thank you.

Marcia Ellis
TWW Membership and Roster Chair
mellis@sonic.net
707-478-7514

From Your TWW Treasurer

Treasurer's reports are given at our quarterly meetings. An annual report is also emailed to all renewing members in January of each year. Reports are not published in the newsletter, but are available to any member at any time by emailing the current Treasurer and requesting one.

Laura Kamian McDermott
TWW Treasurer
laurakamian@gmail.com

Your 2019 Board Members

Elected Positions

— Presidents —

Cynthia McAfee
cajmcafee@gmail.com

Mary Sylvia
marieauxbois@yahoo.com

— Vice Presidents and Programming Chairs —

Dance Doyle
dance.doyle@yahoo.com

Martha Lightcap
lightcapm@gmail.com

— Treasurer —

Laura Kamian McDermott
laurakamian@gmail.com

— Secretary —

Rita Parks
ritaparks@gmail.com

Volunteer Positions

— Membership and Roster Chair —

Marcia Ellis
mellis@sonic.net

— Newsletter Editor —

Patricia Jordan
pj@reese-jordan.com

— Historians —

Bobbi Chamberlain
webob@vbbn.com

Sonja Miremont
sonjabm1@comcast.net

— Exhibition Mailing List —

Jan Moore
apricotjan2009@att.net

— Webmaster —

Ama Wertz
ama.wertz@gmail.com