



Tapestry Weavers West

February 2020 Newsletter

Vol. 34, No. 1

In This Issue

.....	Page
Presidents' Message	2
Minutes of the January 2020 Meeting	3
The Art is the Cloth: How to Look at and Understand Tapestries: A talk presented by Micala Sidore by Tricia Goldberg	6
Thank You to Laura Kamian McDermott.....	7
Giving Scholarships, Grants, and Donations	8
Don't Miss Our <i>More IMPACT: Climate Change</i> Exhibition.....	9
Impact: Behind the Scenes and Between Two Venues by Deborah Corsini.....	10
Watch for the TWW Survey Coming Soon to Your Email	11
CNCH Happenings	12
Creative Journeys, from Design to Woven Tapestry–Finding Your Personal Voice: Five Days of Creative Development for Tapestry Weavers with Fiona Hutchison.....	13
Fiona Hutchison Lecture at SJMQT	17
A Little History: How the New Call to Entry at SJMQT is Different from the Current <i>IMPACT: Climate Change</i> Show	17
Call to Entry – <i>More IMPACT: Climate Change</i>	18
Proposed Amendment to the TWW By-Laws	20
Member News: Stephanie Hoppe, Sharon Crary, Tricia Goldberg.....	21
Tapestry Weavers West 2020 Calendar.....	25
From Your Treasurer	28
Concerning Membership Rosters	28

From Your Co-Presidents

.....

Happy New Year, TWW Friends!

After an eight month break (we ended up not having a September meeting last year), TWW members came together for Micala Sidore's inspiring presentation about her forthcoming book, *The Art is the Cloth*. Cynthia McAfee's living room was packed with 30 members fully absorbed by Micala's words and images (work by TWW members among them). In this issue, Tricia Goldberg gives us a nice summary of the talk, accompanied by Rebecca Anaya's photos (you may recognize the backs of some heads ;-)).

The *IMPACT: Climate Change* exhibition is currently on view at the Mills Building in San Francisco. A Textile Arts Council-sponsored pop-up tour of the show was so popular that Deborah Corsini, Alex Friedman, and Sue Weil all stepped up to serve as guides and a February tour was added. The January issue of *Handwoven* magazine features "Weaving as Protest," an article about the show. We hope to see as many of you as possible at the January 30, 2020 artists' reception.

We enter this new year as fully-fledged members of CNCH. We are already reaping the benefits since CNCH's insurance policy will cover the requirements of the Fiona Hutchison workshop venues. At the upcoming April CNCH conference, Deborah Corsini and Tricia Goldberg will teach workshops and Janette Gross and Madeline Brane will attend the Liaison meeting. Please see the "CNCH Happenings" column in this newsletter as well as an article about making our CNCH Liaison a TWW Board member.

Looking ahead to the rest of the year ... in April, TWW member Dance Doyle will give us a tour of her solo exhibition at the Sanchez Art Center in Pacifica. In June, we'll gather for our annual Show and Tell at Alex Friedman's studio in Sausalito. In August and September, Scottish weaver Fiona Hutchison will offer us two workshops (details in this issue). Also in September will be our *More IMPACT: Climate Change* show and a lecture by Fiona Hutchison, both at the San Jose Museum of Quilts & Textiles. You'll find a calendar of all our 2020 events inside.

As of December 31, 2019, our membership totaled 75 which must be an all-time high. This year marks our 35th(!) anniversary, so we'll have a special celebration at our Show and Tell meeting.

With so many events and new members, we find we're in need of more volunteers. Look for the little Help Wanted ads throughout the newsletter detailing some of the positions we have open, and also for the information about a volunteer survey that we'll be sending out next month. We're thrilled that TWW is thriving and look forward to an exciting year with all of you!

— Mary Sylvia and Cynthia McAfee
Co-Presidents



Minutes of the January 19, 2020 Meeting

Submitted by Rita Parks

Overview

The January 2020 TWW meeting was held at Cynthia McAfee's home in Kensington, California from 10 am-2 pm. Micala Sidore delivered a 45-minute presentation titled "The Art is the Cloth," which was based on an excerpt from her upcoming book. After a one hour lunch, the business meeting was held from 12:30 to 2 pm. Our Show and Tell program traditionally held in January has been postponed to the June meeting.

Attendees

Rebecca Anaya	Laura Kamian McDermott
Ilana Bar-David	Christine Laffer
Chelley Bon Durant	Josie Levine
Madeline Brane	Martha Lightcap
Bobbi Chamberlain	Cate Markey
Kate Colwell	Cynthia McAfee
Deborah Corsini	Sonja Miremont
Alex Friedman	Maj-Britt Mobrand
Madelaine Georgette	Lana Nazzaro
Wendy Gilmore	Rita Parks
Tricia Goldberg	Ruth Ellen Saarinen
Jenny Heard	Elizabeth Seaton
Susan Henegar	Care Standley
Constance Hunt	Mary Sylvia
Patricia Jordan	Sue Weil

2020 Programming

A calendar of 2020 events was passed to the audience and reviewed by Vice President Martha Lightcap. Highlights included:

- March: Registration for Fiona Hutchison's workshops opens; ATA's Unjuried Small Format Tapestry Exhibition entries are due March 31.
- April: The TWW meeting will be held at the Sanchez Art Gallery in Pacifica for Dance Doyle's show on April 11.
- June: TWW's annual Show and Tell group presentation will be held at Alex Friedman's studio on June 13.

A copy of the calendar handout is included in the newsletter.

Editor's Note: All dates referred to in the minutes are within the year 2020 unless otherwise indicated.

CNCH Liaison Report

Each guild is required to donate a basket for the scholarship auction at the CNCH Conference in April. Items should be tapestry related to represent our organization. Please connect with Janette Gross (janettemgross104@gmail.com) to coordinate donating items. Janette will also be at the IMPACT opening at the Mills Building and can collect items there.

Membership Chair Report

We finished the 2019 year with 75 members. In 2019, 24 new members joined and two former members rejoined. We have also had a total of two new members since January of this year.

We were reminded that annual dues are due at the end of January. Please send checks to our new Treasurer Jenny Heard (jennyheard@yahoo.com) or pay online via Paypal.

Treasurer's Report

The 2019 year ended with a surplus which was in part due to no honorariums paid out since we had two TWW meetings at the de Young Museum. A discussion was held later in the meeting around how to re-invest this balance.

Our new Treasurer candidate Jenny Heard was introduced to the membership. Jenny lives in Seattle but is frequently in the Bay Area since her son lives in Berkeley. She is a tapestry weaver and also has some light bookkeeping experience. A motion was raised to accept Jenny into the Treasurer role, it was seconded and voted in favor by the membership group in attendance.

Webmaster's Report

Please submit images of both new and old artwork so that we can refresh the website's image carousel.

Exhibition Committee

The group was reminded to RSVP to Deborah Corsini by January 25 if intending to attend the

IMPACT: Climate Change exhibition reception at the Mills Building on Thursday, January 30. Deborah asked that each attendee please bring finger foods to share at the reception.

More IMPACT: Climate Change is the TWW-only extension of the *IMPACT* exhibition and will be held at the San Jose Museum of Quilts & Textiles in September. Entry deadline is July 12 and is open to all TWW members. New work is encouraged but work in the *IMPACT* show will also be considered.

Handwoven magazine had contacted Deborah asking for an article about the *IMPACT* show, which was then published in the January issue. Deborah brought a copy of the January *Handwoven* magazine that included the article.

CNCH Liaison to Join the TWW Board

A job description of the CNCH Liaison role was reviewed by Cynthia McAfee. The person(s) in this role will be required to attend two CNCH Liaison meetings each year. One will be at the conference in April and the second meeting will be approximately six months after. This may or may not require some travel, which would be reimbursed by TWW. Two years from now, TWW will need to take an active role in hosting the CNCH conference and the Liaison role will be key in helping organize and plan the conference. A motion was raised to add this role to the TWW board, seconded by Elizabeth Seaton, and voted in favor by the membership group in attendance.

Janette Gross has resigned from the role as CNCH Liaison effective April 1, 2020 due to accepting the Treasurer role at American Tapestry Alliance. Madeline Brane has volunteered to take the position. At the April 11 TWW meeting, we will vote to officially approve Madeline's appointment. Janette has already begun sharing information with Madeline and Madeline will accompany Janette to the Liaison meeting at the April 2020 CNCH conference.

Fiona Hutchison Workshops

We will offer two five-day workshops that each include a two-day design workshop and a three-

day weaving workshop. The design and weaving workshops are independent study units and students have the option of studying for the full five days or doing just one workshop.

One five-day workshop will be held August 26-30 at the Marin Society of Artists in San Rafael and the second five-day workshop will be held September 5-9 at Handcraft Studio School in El Cerrito. The workshops will be held from 10 am – 4 pm each day. The link to the online registration form will be emailed to members in both mid and late February. The registration link will be open online from 10 am PST on March 1 through 10 pm PST on March 7. Classes will be filled on a first-come, first-served basis with priority given to those taking the full five-day workshops.

Increasing Volunteer Pool

Due to the increased activities and responsibilities TWW has taken on, the board recommends adding volunteer roles to the organization. These roles include the following titles and responsibilities:

- Volunteer Coordinator: Manages the contact information and the communication with volunteers for various TWW events such as setup and cleanup at exhibitions or meetings and assisting at workshops.
- A Co-Vice President is needed or a committee to help plan and organize programming for next year. It was requested that the Vice Presidents organize a carpool system to make it easier for members to attend quarterly meetings.
- Exhibitions Committee: New volunteers to train with existing committee members; volunteers are needed for the *More IMPACT* exhibition and reception.
- Technical Coordinator: Assist with the various technical needs that are increasing in use.

It was suggested that volunteer needs for the year be published in the quarterly newsletters. A survey will go out to the membership detailing needs for volunteers but also asking members how they are willing to help. A request for volunteers to drive carpools to meetings will be added to the survey

and to the new member form. A question about special skills is already included on new member form but the survey will help capture volunteer capabilities among long-standing members.

Another suggestion was made that in order to exhibit at TWW exhibitions, members must be required to attend some quarterly meetings and be contributing volunteer hours. Members from the founding group of TWW stated that this used to be a policy in the past but then was eliminated. The membership group in attendance did all agree that members need to be better about contributing volunteer time to the organization in general.

2020 Financial Projection

Cynthia reviewed a financial spreadsheet that showed different options of expenses and their impact on the final year-end cash balance. This sheet was to help the membership determine: if the speaker honorarium should be increased; if meeting hosts who are not also presenters should receive an honorarium; and if the Board President role should continue to receive a small annual honorarium since the rest of the Board members do not receive any honoraria.

- The motion to approve the speaker honorarium increase was voted in favor.
- The motion to approve a meeting host honorarium was voted in favor.
- The motion to remove the Board President's honorarium failed with an evenly split vote.

The motions that were passed forecast leaving TWW with slightly less cash at the end of 2020 than what we started the year with, based on an estimated membership of 72. A suggestion to raise membership dues from \$35 to \$40 was also discussed at the meeting, and will be added to the agenda for the April meeting for further discussion.

TWW currently has a positive cash balance in our account. Our outgoing Treasurer, Laura Kamian McDermott, told us that in her experience we are best served by having a minimum balance on hand to cover single large expenditures (catalog publishing, etc.) that will later be recouped. With a significant cash balance, we are in a position to look for ways to contribute to causes and people to whom we as a group would like to give a boost. And as we consider ways to invest these cash balances, we also have to

remember, as Wendy Gilmore wisely reminded us, that we don't have much of a track record yet of the high level of membership that is currently making us cash rich, and membership levels may decline as members come and go.

Some of the possible ways to make good use of our cash balance that were suggested included providing funding for students or members' special projects or giving cash donations to other non-profit organizations. Kate Colwell agreed to write a short article for the newsletter about a possible scholarship and/or donation assessment process since she has experience with how the Golden Gate Weavers group administered grants in the past.

Other ideas on how to utilize the cash balance included:

- Scholarship for students to attend tapestry workshops such as the upcoming Fiona Hutchison workshop.
- Donate money to the San Jose Museum of Quilts & Textiles.
- Donate money to the Richmond Art Center where the work of a number of our members has been recognized and encouraged.
- Donate money to SCRAP, a non-profit organization that supplies re-use materials to teachers.
- Donate money to Handability, an Oakland non-profit whose mission is to create positive self-esteem and a sense of community through craft by joining skilled crafters with individuals to share their skills and art, such as knitting and crochet.
- Provide better access to long-distance members such as producing video content of meetings, facilitating live conferencing of quarterly meetings, organizing carpools or housing.

President Communications

Cynthia and Mary asked for feedback on whether their communications to members is effective. It was discussed that sometimes the communications can be numerous and members are unsure of how to respond because they do not want to overload the presidents with individual responses. Cynthia and Mary assured the group that they encourage responses and hope to receive more input from members moving forward.

The Art is the Cloth: How To Look at and Understand Tapestries

A talk presented by Micala Sidore, tapestry weaver
and director of Hawley Street Tapestry Studio, Northampton, Massachusetts

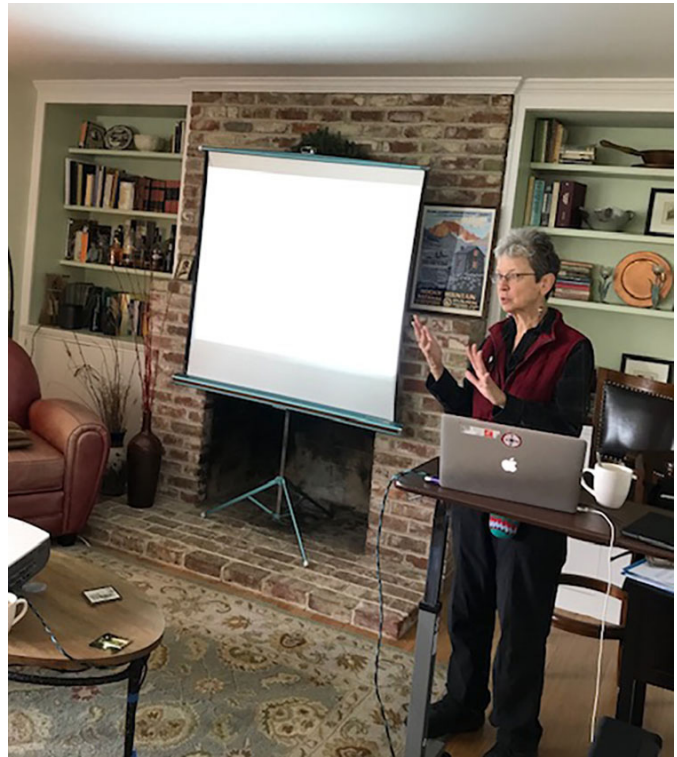
by Tricia Goldberg

Micala's excellent presentation was packed with exciting, interesting, and inspiring images and words from beginning to end. I jotted down many names of artists I would like to learn more about who were new to me, and many familiar names, too. She chose a wonderful variety of tapestries from locations around the world. There were historical and contemporary tapestries, and tapestries from many different traditions. There was so much to take in. We experimented with making a video while she was speaking and I hope it will be available to our membership. If so, I look forward to seeing it again and again!

Micala talked about her upcoming book, *The Art Is The Cloth*, to be published by Schiffer Books. She says it is "a book about the ways that contemporary and historic tapestries reflect on their identity as a piece of cloth." She developed the book after the exhibition and catalog with the same title, from 2014. Pieces woven by several of our TWW members were included in that show, which was held at three East Coast venues. I was honored to be included with my tapestry titled *Stamps*.

The book will have eight chapters that are similar to the six categories from the exhibition. In the exhibition the categories are:

1. Self-referential: images of clothing and the domestic fabric of every day lives—curtains, bed spreads, towels;
2. Historical self-referential: exploration of imagery from historical tapestries;
3. Particular kinds of trompe-l'oeil:



4. Native American/first peoples/indigenous contemporary re-workings of the traditional: Navajo, Salish, Hopi, Saltillo, Zapotec;



5. Exploration of the elements of weaving: effort to draw attention to the weaving itself, special materials for warp and/or weft;
6. Attention to the process of weaving: pieces where the story they tell develops in the order in which the tapestry is woven.

For our talk Micala was interested in taking her ideas, thoughts, and stories further. She stressed that this is a way to view work that interests her deeply. She didn't include the same images from the first exhibition or the book. By having it new for her she knew it would be more dynamic and exciting for us.

For the exhibition artists chose the category that they thought was appropriate with their submission. That was a first step in looking at our own work in this way, as cloth, and in the context that she wanted to present.



We're Trying Something New

In an effort to make our quarterly meetings accessible to more members we started a couple of experiments at the January meeting. We recorded Micala's presentation and separately we videoed our business meeting. We used different technologies for each of these endeavors and we are still sorting out what the various recordings gave us and then what to do with them. We hope to eventually be able to make some of our guest presentations and some of our business meetings available on our Members Only section of the TWW website.

Like any experiment, not everything goes smoothly the first time and we are still working out some of the kinks from this first attempt. As soon as we have something to share with you all we'll let you know via email.

But please be forewarned--you (or your voice) may show up on a (private) TWW YouTube video one day!



Thank You to Laura Kamian McDermott

At our January meeting, we officially voted in a new Treasurer, Jenny Heard. Jenny will be the first new Treasurer TWW has had in five years, thanks to the generosity of Laura Kamian McDermott, who has brought stability and professionalism to that role for TWW. During that time Laura's accomplishments as Treasurer included helping bring our organization into the CNCH fold to resolve our non-profit status and setting up our financial record keeping in a manner that can easily be passed to new Treasurers in the future.

This coming year will be the first time in eight years that Laura has not been a member of the TWW Board. Before her time as Treasurer, she was President for three years. Some of her time in 2020 will be going towards preparing for the

2020 Richmond Art Center's Members' Show, where she will be one of three featured member spotlight artists this coming August. We're looking forward to seeing Laura's work showcased at this event.



As you connect with Laura in the coming months, please join us in thanking her for her work for TWW over the past eight years!

Giving Scholarships, Grants, and Donations

As part of our larger discussion at the January 19, 2020 meeting about how to make the best use of some of our cash balance, we discussed the possibility of providing scholarships or grants. TWW already has a process for giving financial assistance to cover our annual dues, but this would be a one-time grant to a tapestry weaver who wants to go to a conference or pursue a specific study.

Other local guilds have given similar grants. As a member of the Scholarship Committee of Golden Gate Weavers, Kate Colwell sent out a standard letter/application to a list of Northern California weaving teachers asking them to inform their students of the opportunity. Kate obtained that list from CNCH. Applicants were asked to submit:

- A resume
- A statement of goals in weaving
- A short description of the proposed project
- Emailed photos (jpeg preferred) of three pieces of the applicant's prior work

In return, Golden Gate Weavers asked that applicants provide the guild with a presentation during the year.

The last year that Golden Gate Weavers could afford to provide this scholarship, they had five applicants and a committee of three reviewed the materials and chose the recipient. The recipient did an interesting presentation on old Pennsylvania weaving equipment at one of their meetings.

Continuing the discussion of investing our cash balances in tapestry-related causes, several members suggested donating cash to non-profits that give artists a place to exhibit their tapestry such as San Jose Museum of Quilts & Textiles and the Richmond Art Center. Other suggestions included non-profits that make learning tapestry and other textile-related arts and crafts possible for low-income students. Two suggested organizations are:

1. Handability. See <https://www.handability.org>
2. SCRAP. See <https://sites.google.com/scrap-sf.org/home/home?authuser=0>

If TWW intends to pursue this course of action, we need to create a process for determining where to donate some of our money.

Are any of these causes something the membership of TWW would like to fund? We'll take up this topic again at our April 11, 2020 meeting. Please bring your ideas for pursuing any of these actions. Feel free to also email suggestions to Cynthia or Mary.

– Kate Colwell and Cynthia McAfee

Volunteers Needed for Exhibitions Committee!

Our current Exhibition Committee members, Deborah Corsini and Alex Friedman, are looking for two types of volunteers:

1. Helpers for the upcoming TWW show at and SJMQT;
2. Trainees for Exhibitions Committee leadership roles.

Please contact Deborah or Alex for more information or to volunteer. (deborah@deborahcorsini.com or aqsfriedman@gmail.com)

Looking Ahead

Our April 11 meeting will have a slightly different format. We will swap the usual order of our meetings; we'll start at Deborah Corsini's house in Pacifica with our business meeting at 10:30 am, followed by a potluck lunch. We'll then proceed, via a short drive, to the Sanchez Art Center, where at 1 pm Dance Doyle will lead us on a walkthrough of her new exhibit. Watch for more details closer to the date.

Don't Miss Our *IMPACT: Climate Change* Exhibition



climate change impacts our world today. The juried show was first shown at the Belmont Gallery in Belmont, Massachusetts from September 8 through October 13, 2019.

The exhibition has been relocated to San Francisco where it opened December 16, 2019. It is on view through March 13, 2020. A public reception in San Francisco was held on January 30, 2020.

The Mills Building is located two blocks from the Montgomery Street Bart station. Lobby hours are Monday–Friday, 7 am – 6 pm. Off-hours and weekend visits may be scheduled by appointment only. After 6 pm visitors should use the entrance at 220 Bush Street because the Montgomery Street entrance closes.

IMPACT: *Climate Change* is the joint show of contemporary tapestry from members of Tapestry Weavers West (TWW) and Tapestry Weavers In New England (TWiNE). The exhibition features 28 artists illustrating the many ways

Mills Building
220 Montgomery Street
San Francisco, California 94104



Impact: Behind the Scenes and Between Two Venues

By the time this TWW newsletter is published many members will have had the opportunity to see the stunning installation of *IMPACT: Climate Change* at the Mills Building in San Francisco or at least have a sense of it from installation shots on Facebook or the TWW website. I thought our members might like to have a picture of the tapestries between the two installations.

After the exhibition at the Belmont Gallery in Massachusetts closed on October 8, 2019, Minna Rothman, our wonderful liaison and manager of the Belmont portion of the exhibit, packed up all the tapestries (with help from the gallery) and stored them at her house.

Then in mid-November she started shipping groups of tapestries to my house in Pacifica, California. For a while I was very popular with the UPS and FedEx delivery guys. Minna would only ship between three and eight packages at a time. This was partly because some of the boxes were so big and only a small number could fit into her car. (She personally drove them to the shipping stores.) In the meantime the pile in my living room grew. I kept track of the packages and wrote names and numbers on the boxes. The last box arrived in early



December in preparation for their transport to the Mills Building in San Francisco.



My husband and I both looked forward to the scheduled pick up by the professional art handlers that work with Artsource Consulting. While scheduling the date for this pick up on December 2, 2019, I explained that there is a very steep driveway up to our house. We were quite surprised by the enormous truck that showed up! All boxes fit nicely into a small crated area in the truck. The two art handlers were professional and assured us that the boxes would be stored in a climate-controlled area. (Sorry folks – our house can't compete in that area.) They managed to turn the truck around at the top of the driveway so that they didn't have to back down. It was a bit of a nail-biting experience to watch this maneuver. We cheered when they turned around and drove back down without smashing our plants.



In the meantime, Artsource had sent Alex and me a rough layout of the exhibition. I suggested a few tweaks but Alex and I knew that they would potentially make changes during the installation process. The exhibit was installed on December 14, 2019. I was told that there were no issues with hanging and that it went smoothly. I couldn't wait to go to San Francisco to see the exhibit. On Tuesday, December 17, 2019 my husband and I headed downtown to see the show and have an early celebration dinner. I was so pleased to finally see the tapestries in person after living with the boxes in my living room for more than three weeks.



Here we are (my husband Bruno and I) at the Mills. (It was cold that day in SF.) I even ran into some textile friends visiting from Ft. Bragg. It was very satisfying to see the exhibit at long last and to run into friends who made the Mills a destination.

— Deborah Corsini
www.deborahcorsini.com



Watch for the TWW Survey Coming Soon to Your Email

It is time to update our records to learn more about interests and abilities you wish to contribute to TWW. The growth in our organization, both in members and in activities, means that we are always on the lookout for help to make those things happen.

We will ask what kinds of related skills and experience you have (leadership, administrative, marketing, teaching, exhibitions, audio, video, web), what you

are most interested in working on, what you would like to learn about, and projects you would like to see TWW take on. The survey also asks what volunteering you have done for TWW in the past.

Expect an emailed link to the survey from Marcia Ellis in early February. Please spend 15–20 minutes of your time to let us know more about you and your interests in contributing to TWW.

CNCH Happenings

CNCH Happenings is a new, regular section of the TWW newsletter detailing opportunities within CNCH, CNCH conferences and other event information.

Upcoming Conference

CNCH (Conference of Northern California Handweavers) 2020

April 3 – 5, 2020

Hyatt Regency San Francisco Airport

<https://www.cnch.org/conferences/2020-burlingame/>

TWW Basket

We are making nice progress on filling the TWW basket for our entry to the CNCH fundraiser in support of conference scholarships.

We have many important basics. (See photo). A loom, bobbins, yarns, and possibly a swift if there is room. We also have a nice selection of catalogs and books for inspiration and learning. And of course, a year's membership to TWW! We could still use more tapestry weft yarns. Send email to Janette Gross with additional items you would like to include.



Day Attendance at the Conference

If you have not registered for the conference, you can still come and visit the Galleries and Marketplace which are open to the public with a day pass. There will be many vendors selling yarns and supplies and ongoing demonstrations. Day passes are \$10 at the door, \$8 with coupon. A printable coupon will be available on the CNCH website before the Conference opens.

Guild Challenge Gallery

This year's theme is using overlooked yarns and incorporating them somewhere unexpected in a weaving. Deborah Corsini's wedge weaves made from

newspaper plastic comes to mind. See the conference website for more details. This is not a juried event, just make something and bring it to display or give it to someone to bring for you. It would be nice to have some TWW representation.



Gallery submission instructions are detailed on the CNCH website at <https://www.cnch.org/conferences/2020-burlingame/2020-galleries/>.

Entry is open to members of CNCH guilds and all CNCH 2020 Registrants. Categories are explained in the registration booklet and at cnch.org. Each person is limited to a maximum of 3 items.

Those entering a piece are asked to complete a separate gallery entry form for each item submitted. Please retain a copy (or photo) of the completed entry form for your records. Forms must be postmarked by March 4, 2020. No late entries accepted. Items must be delivered to the CNCH Registration Desk by 10:00 am Friday, April 3.

CNCH Conferences; Past and Future

- 2019 (small) Conference, Sonoma State University
This conference, the first to be held at a college campus, was deemed quite successful. Pluses included communal dining and the "Walkabout" – touring all the classrooms one evening to see what others were creating. The biggest negative was poor transportation/ accessibility for attendees with mobility issues.
- 2021 (small) Conference, CalPoly, San Luis Obispo; July 2021.

Planning is just underway for this conference and the conference committee is looking to build on the college experience of the 2019 conference. All rooms will be singles with 4-5 per suite. There will be the option of purchasing meals separate from lodging so locals can have that option. The university has a swimming pool near the dorms and they grow most of their own food.

- 2022 (big) Conference, location TBD, date TBD
We are mentioning this conference because it is the first one that TWW members will be required to take an active role in putting on. A committee has not yet been formed, but leadership will be needed soon. Current point person is Nancy Alegria for collecting interests and ideas. Email her at cnch2017@gmail.com. First priority is locating a venue because hotels are already booking up.

Creative Journeys, from Design to Woven Tapestry – Finding Your Personal Voice

Five Days of Creative Development for Tapestry Weavers with Fiona Hutchison
(<https://www.fionahutchison.co.uk>)



This five-day study program is comprised of two workshops designed to look at the creative process from design to weave. Each workshop is an independent study unit and students have the option of studying for the full five days or for just one workshop.

For full workshop descriptions and details about venues and lodging, see the “Fiona Hutchison Workshop Brochure” attachment in Marcia Ellis’ January 14, 2020 email (Subject: TWW: Fiona Hutchison Workshop details) or contact Mary Sylvia to request it.

Workshop Venues

Marin Society of Artists (MSA), 1515 3rd St., San Rafael, an art center downtown.

Handcraft Studio School (Handcraft), 20368 San Pablo Ave., El Cerrito, an art studio and classroom.

Workshop Choices

MSA design+weaving: August 26-30, 10 am-4 pm, MSA, \$500

MSA design only: August 26-27, 10-4 pm, MSA, \$200

MSA weaving only: August 28-30, 10-4 pm, MSA, \$300

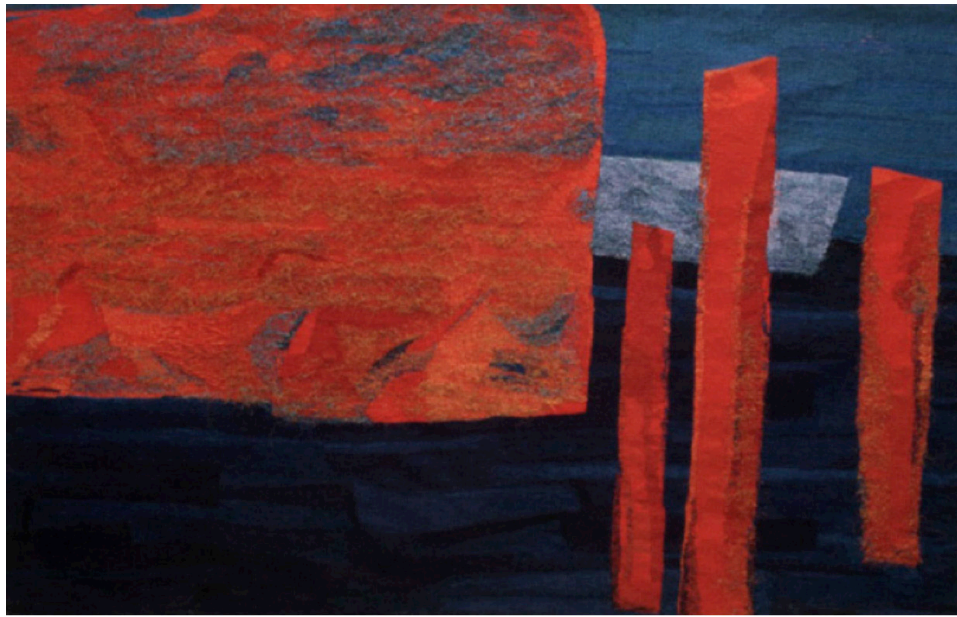
Handcraft design+weaving: September 5-9, 10-4 pm, Handcraft, \$500

Handcraft design only: September 5-6, 10-4 pm, Handcraft, \$200

Handcraft weaving only: September 7-9, 10-4 pm, Handcraft, \$300

Registration

The workshop manager is Mary Sylvia (marieauxbois@yahoo.com). Until we open up registration to non-members (if space is still available), registration is contingent on being paid up on TWW membership dues. Non-members, if accepted, will pay a slightly higher workshop price. We will make every effort to run all of these workshops, opening up enrollment to non-members once TWW members have been accommodated. In the unlikely event of workshop cancellations, we will notify registrants well in advance.



Fiona Hutchison, *Harbour Pillars*, 1999, 210 x 120 centimeters

Registration Process

- Workshop Registration will be managed via an online Registration Form (screenshot of form follows).
- This form will be open from March 1 at 10 am PST through March 7 at 10 pm PST. A link to the form will be included in emails to members in both mid and late February.
- If you don't receive the email with the link to the form, email the workshop manager to request it.
- Anyone who has technical problems with the form can submit the info requested on the Registration Form via email to the workshop manager after registration opens (March 1 at 10 am PST).
- Applicants will be enrolled on a first-come, first-served basis with the five-day design+weaving workshops being enrolled first.
- Registrants make payments (deposit and balance) via Paypal or personal check. Specific details will be included in later emails.
- Registrants who miss the deposit payment deadline will be placed at the end of the waitlist for that workshop.
- Registrants who miss the balance payment deadline will be sent one reminder. If their payment is not received within five days of the reminder email, they will be placed at the end of the waitlist.

Important Dates

- March 1 at 10 am PST – March 7 at 10 pm PST: Registration Form open. After March 7, members can email the workshop manager directly to inquire about open spaces.
- March 8-14: Notifications of registration emailed to applicants.
- March 21: \$100 non-refundable deposit deadline
- May 15: Payment deadline for fee balance
- June 30: Cancellation deadline for full refund less deposit. To cancel registration, email the workshop manager.

Questions?

Contact Mary Sylvia, workshop manager, at marieauxbois@yahoo.com



Please note: The image to the right is a screenshot of the online Registration Form so that you have a preview. It is not a paper form to be filled in and submitted.

2020 Fiona Hutchison Workshop Registration Form

Online registration will be open from 10am PST on March 1st through 10pm PST on March 7th. After the close of registration, applicants will be enrolled on a 1st come, 1st served basis with the 5-day design+weaving workshops being enrolled first. Once each workshop is full, all other applicants will be placed on a waitlist. Applicants will be notified of their status via email.

Applicants who are accepted into a workshop must submit a non-refundable deposit of \$100 by March 21 (date of Paypal payment or postmark on envelope with a check used to determine on time payment). Deposits not received on time will result in registrant losing their workshop spot and being placed at the end of the waitlist for that workshop.

WORKSHOP CHOICES:

- "MSA design+weaving": Aug 26-30, Marin Society of Artists, San Rafael, \$500
- "MSA design only": Aug 26-27, Marin Society of Artists, San Rafael, \$200
- "MSA weaving only": Aug 28-30, Marin Society of Artists, San Rafael, \$300
- "Handcraft design+weaving": Sept 5-9, Handcraft Studio School, El Cerrito, \$500
- "Handcraft design only": Sept 5-6, Handcraft Studio School, El Cerrito, \$200
- "Handcraft weaving only": Sept 7-9, Handcraft Studio School, El Cerrito, \$300

*** Required**

1. Email address *

2. Your Name (first and last) *

3. Please indicate your choice of workshop(s) below. If you have a 2nd choice IN CASE your 1st choice is full, mark it as your 2nd choice. If you have a 3rd choice IN CASE your 2nd choice is full, mark it as your 3rd choice. Do the same for as many workshops as interest you and then mark the other choices as "None". *

Mark only one oval per row.

	MSA design+weaving	MSA design only	MSA weaving only	Handcraft design+weaving	Handcraft design only	Handcraft weaving only	None
1st choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2nd choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3rd choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4th choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5th choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6th choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

A copy of your responses will be emailed to the address you provided

Please indicate your choice of workshop(s) below. If you have a 2nd choice IN CASE your 1st choice is full, mark it as your 2nd choice. If you have a 3rd choice IN CASE your 2nd choice is full, mark it as your 3rd choice. Do the same for as many workshops as interest you and then mark the other choices as "None". *

	MSA design+weaving	MSA design only	MSA weaving only	Handcraft design+weaving	Handcraft design only	Handcraft weaving only	None
1st choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2nd choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
3rd choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
4th choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
5th choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
6th choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>

In the sample form to the left, the applicant is only interested in the Handcraft design+weaving workshop, so she marked it as her first choice and marked all the other choices as None.

If the Handcraft design+weaving workshop is filled by applicants whose applications are submitted before hers, she will be placed on the waitlist for her first and only choice.

In this example, the applicant's first choice is MSA design+weaving. In the event that workshop is full, her second choice is MSA weaving only. She isn't interested in any of the other workshops, so she marked the other choices as None. If both her first and second choices are full, she will be placed on the waitlist for her first choice.

Please indicate your choice of workshop(s) below. If you have a 2nd choice IN CASE your 1st choice is full, mark it as your 2nd choice. If you have a 3rd choice IN CASE your 2nd choice is full, mark it as your 3rd choice. Do the same for as many workshops as interest you and then mark the other choices as "None". *

	MSA design+weaving	MSA design only	MSA weaving only	Handcraft design+weaving	Handcraft design only	Handcraft weaving only	None
1st choice	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2nd choice	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3rd choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
4th choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
5th choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
6th choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>



Fiona Hutchison, *Where Two Tides Meet*, 2005, 113 x 120 centimeters

Fiona Hutchison Lecture at San Jose Museum of Quilts & Textiles

Mark your calendars! Fiona Hutchison will be giving a lecture at the San Jose Museum of Quilts & Textiles on September 13, 2020 from 2–3:00 pm. The title of her lecture is "Uncharted Waters: Scottish Tapestry and Beyond." More details are on the SJMQT website here: <https://www.sjqmusem.org/events/scottish-tapestry>. The lecture will be open to the public.

The museum charges an \$8 entry fee to nonmembers of the museum. In addition, they are charging a fee for Fiona's lecture. However, all TWW members will have free entry to Fiona's

lecture. Closer to the date, we will collect a list of TWW members who will attend the lecture for SJMQT. Note: it is not necessary to register for the lecture on the museum's website.

The lecture will be followed by the opening reception for the TWW show *More IMPACT: Climate Change* from 3-5:00 pm. Further information about the show can be found in Alex Friedman's article below. If you have any questions, please contact Mary Sylvia at marieauxbois@yahoo.com.

— Cynthia McAfee

A Little History: How the New Call to Entry at SJMQT is Different from the Current *IMPACT: Climate Change* Show

In 2017 I made a proposal to the San Jose Museum of Quilts & Textiles with Deborah Corsini's help for the current *IMPACT: Climate Change* show. I wanted to invite another tapestry group to participate with TWW as a way of building more bridges in the tapestry world. The museum offered us their smaller FiberSpace Gallery, a venue not large enough for the number and size of pieces I envisioned in a show of both guilds. We continued our venue search and found great matches in the Belmont Gallery of Art in Massachusetts and Mills Building in San Francisco.

We didn't want to miss out on a wonderful exhibition opportunity at SJMQT, however. This new show is titled *More IMPACT: Climate Change* and will open at the SJMQT on September 2, 2020. Climate change continues to become more relevant in our daily and artistic lives, and public response to our exhibition has been tremendous. *More IMPACT: Climate Change* is open to TWW members only, and we hope many of you will apply. Further details are in the Call to Entry.

alexfriedmantapestry.com
415.310.2460 studio / cell
IG @ aqsfriedman
FB Alex Friedman Tapestry

We Need Help Getting Help!

TWW is looking for a Volunteer Coordinator to take the results of our upcoming Volunteer Survey and connect volunteers with the appropriate Board Members and Committee Chairs. If you're the organizing and connecting type, you'd be a great candidate! For more information email Cynthia or Mary (cajmcafee@gmail.com or marieauxbois@yahoo.com).

More IMPACT: Climate Change

An exhibition of Tapestry Weavers West members' work

September 2–October 4, 2020

San Jose Museum of Quilts & Textiles

520 South First Street, San Jose, California

Eligibility: Open to all current TWW members who design and weave their own tapestries (defined as handwoven weft-faced cloth, with discontinuous wefts). Entries must be one-of-a-kind tapestries and completed since 2016. 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: 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, the loss of habitat for many plant and animal species, population relocation, and infrastructure damage is advancing at a faster pace than ever before. Adding to this, the extraordinary expenses of repairs and restoration will shift valuable funds away from vital education and health needs.

The theme is open to interpretation and tapestries may be abstract or representational. We welcome new work but will consider work submitted to the first *IMPACT* show. Curators will give preference to pieces that address and reflect the theme.

Artists may submit up to three entries. Due to limited space only one work per selected artist will be included. 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. Please do not submit work that has already been exhibited at the San Jose Museum of Quilts & Textiles (SJMQT).

The images should be: 300 dpi, 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 More 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. And please CC: yourself so you will have a copy for your records.

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

Your submitted entry will indicate that you have read the Call to Entry and accept the conditions.

Submission Deadline is July 12, 2020.

Entry Fee: There is no entry fee for this exhibit. If your piece is selected a \$25 exhibition fee is required to participate in this show. This fee will help to cover the exhibit space fee, signage, and other miscellaneous expenses.

If your work is accepted, please send a \$25 check made out to Tapestry Weavers West to the Treasurer or pay on the website through the PayPal button that will be set up for this purpose.

Sales: SJMQT takes a 50 percent commission. The museum will handle all sales, collect sales tax, and pay you at the end of the exhibit. Work need not be for sale and can be marked NFS.

Acceptance: Artists whose work is selected will be notified by email. Shipping or hand delivery instructions will be included. We will need a few volunteers to help install the show on August 31 and September 1, 2020 and then to help with the deinstall on October 5, 2020.

Reception Date: September 13, 3:00-5:00 pm at the San Jose Museum of Quilts & Textiles.

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

Schedule:

July 12, 2020	Entries due
August 2, 2020	Notification—by email with shipping and delivery instructions
August 31, 2020	Deadline for delivery of work to SJMQT
August 31 – September 1, 2020	Installation
September 2 – October 4, 2020	Exhibition dates at SJMQT
September 13, 2020	Reception at SJMQT, 3:00-5:00 pm
October 5, 2020	Deinstallation



Proposed Amendment to the TWW By-Laws

It was proposed at the January 19, 2020 TWW meeting that TWW's CNCH Liaison become a member of the TWW Board. This appointment was approved at the meeting and to become official, it must be added to the TWW By-Laws.

Members will receive an online ballot to vote on this matter in the near future. Below is the proposed revised version of Article 4.0 Officers and Board of Directors (Board). New text is shown in blue.

Article 4.0 Officers and Board of Directors (Board)

- 4.1 The officers of the organization are President, Vice-President, Secretary, Treasurer, **and CNCH Liaison**. Two people may serve jointly in a position or two positions may be combined. There will be a minimum of three officers.
- 4.2 Officers are elected at the beginning of each calendar year by a majority of members voting. Officers serve for one calendar year, beginning in January.
- 4.3 The Board consists of the officers, the immediate past president, and the newsletter editor.
- 4.4 The Board shall transact the business of the organization. A quorum for the purposes of conducting the business of the organization shall be three Board members.
- 4.5 Duties of Officers and Board Members
 - 4.5.1 The President shall preside at all meetings of the organization, appoint all committee chairs with ratification of the Board, be an ex-officio member of all committees, and shall exercise a general supervision of the affairs of the organization.
 - 4.5.2 The Vice President shall organize four semi-quarterly programs at someone's home, studio, or public place, and coordinate a host/hostess for meetings; in addition, shall consider all-day or weekend "field trips" as appropriate; shall assist the President and act in the absence of the President.
 - 4.5.3 The Secretary shall keep a written record of meeting attendance, record minutes of meetings, and submit the minutes to the president(s) for review for the upcoming newsletter. The Secretary shall also bring a printed copy of previous meeting minutes to meetings to be used as a reference.
 - 4.5.4 The Treasurer shall receive and bank all monies from dues and organizational activities, pay all bills voted and approved by the Board, and make a financial report at each business meeting. The books shall be available at all times for review by the membership.
 - 4.5.5 The CNCH Liaison shall serve as TWW's representative to CNCH and coordinate the fulfillment of TWW's responsibilities to CNCH.**
 - 4.5.6 The Past President shall advise of procedures at meetings and provide continuity from the previous year.
 - 4.5.7 The Newsletter Editor shall gather information, oversee publication, and distribute the TWW newsletter.



Member News

From Stephanie Hoppe

Last November the Corner Gallery in Ukiah, California featured my weavings for the month.

The show included some of my larger wool rugs as well as large and small wall hangings, all woven on my Navajo-style vertical loom with continuous warp and selvages on all four sides.

I began my weaving life making rugs, and although I now predominately weave tapestries, I often return to rug weaving as I like the discipline of the piece needing to be evenly and tightly woven for good wear as well as flat and square to lie on the floor, finished on both sides and reversible. But the techniques I use for rugs and tapestries are the same, and freedom from the practical restraints of rugs does allow greater

experimentation with design, which I also enjoy.

With the electricity out due to the Public Safety Power Shutoff, we hung the show with what daylight came through the front windows of the gallery. But for the opening during Ukiah's First Friday Art Walk November 1, the electricity was restored, the Kincaid fire was winding down, the smoke had cleared from our valley, it was a lovely warm evening, and everyone was in a

mood to celebrate, so we had a good turnout.

A high point of the month for me was a visit by three TWW members, the four of us spending a good part of the day comparing our various techniques, working methods, tapestry experience, design inspiration, and all the other things that interest



Member News, Stephanie Hoppe, Continued

textile people. With a total of 30 weavings, old and new, this show was a retrospective of what I have done over the past 20 years, and for me

a kind of review and summing up as I now embark on a new tapestry project that, for me, is large and ambitious. Stay tuned!



Woven Color: The Rugs and Tapestries of Stephanie T. Hoppe

Corner Gallery
Ukiah, California
November 1-30, 2019



View more details and photos of individual pieces on Stephanie Hoppe's website at www.stephaniehoppe.com

Member News

From Sharon Crary

Two separate exhibits currently showcase Sharon Crary's work.

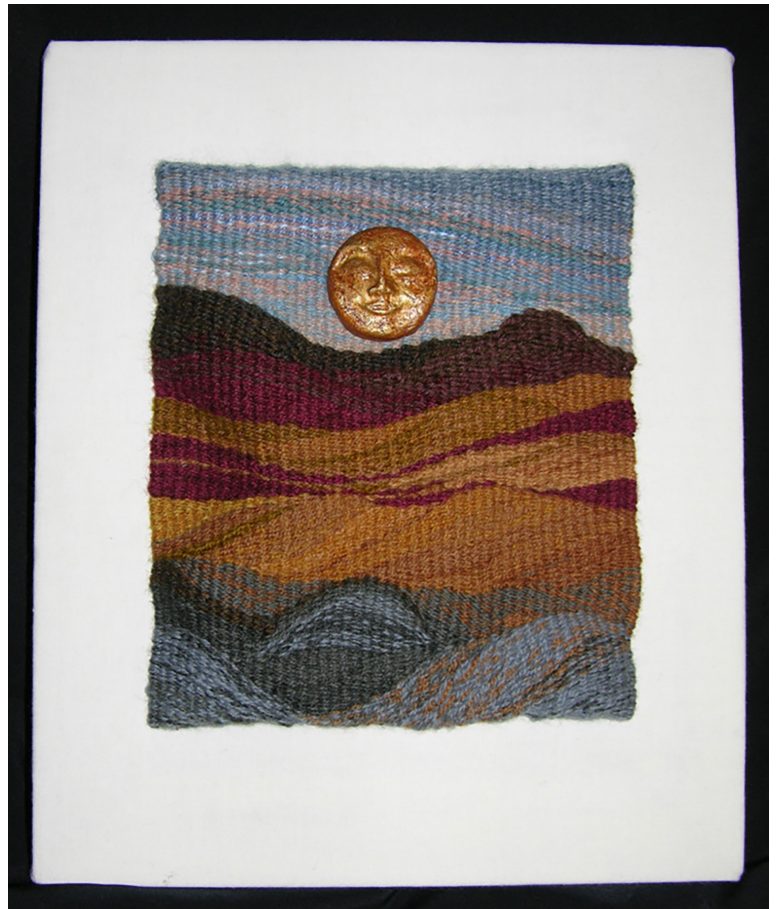
Yountville Community Center Gallery
6550 Yount Street
Yountville, CA 94599

The opening reception was held on Thursday, January 30, 2020. The exhibit will be showing through February, March, and April.

Her work will also be exhibited at:

Napa County Library
1195 Third Street
Napa, CA 94559

The opening reception will be February 21, 2020 in the Community Room from 6-7:30 pm. The exhibit opens February 1 and continues throughout the month of February.



Sharon Crary, *Harvest Moon*, 2018, cotton, wool, and gold-painted handmade paper, 8 x 10 inches mounted.



Sharon Crary, *One Row*, 2019, cotton, wool, and grape vine cutting, 8 x 10 inches mounted.



Sharon Crary, *Into the Hills*, 2017, cotton, wool, 8 x 10 inches mounted.

Member News

From Tricia Goldberg

I continue to offer my ongoing Berkeley studio classes, Wednesdays and Saturdays.

I also teach three-day workshops fall and spring at the wonderful Mendocino Art Center.

www.mendocinoartcenter.org/Spring20/Goldberg.html

I am happy to share news of my recent commission for The Punchdown Wine Bar in Oakland. The photo at the top is an in-progress detail image.

The tapestry, *Dionysus and the Pirates (after Exekias)*, was inspired by the ancient Greek wine cup that is in Munich, Germany. The image depicts the story that the pirates were trying to take over Dionysus's ship so he turned them into dolphins.



Tricia Goldberg, *Dionysus and the Pirates (after Exekias)*, 2019, cotton warp and wool weft, 3 x 4 feet.

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.



Tapestry Weavers West 2020 Calendar

February

- 2 Newsletter email distribution

March

- 1-7 Registration for Fiona Hutchison workshops open
- 21 Deposit deadline (non-refundable) for Fiona workshops
- 27 RSVP for April 11, 2020 meeting

April

- 3-5 CNCH 2020 Conference, Burlingame
- 11 April meeting at Deborah Corsini's house and Sanchez Art Gallery, Pacifica; 10:30 am
- 19 Submission deadline for newsletter
- 25 Newsletter email distribution

May

- 15 Balances due for Fiona Hutchison workshops
- 29 RSVP for June 13, 2020 meeting

June

- 13 June meeting, Annual Show and Tell, Alex Friedman's studio; 10:00 am
- 21 Submission deadline for newsletter
- 27 Newsletter email distribution
- 30 Cancellation deadline for Fiona Hutchison workshops (full refund less deposit)

July

- 12 Entries due for *More IMPACT: Climate Change* exhibit

August

- 2 *More IMPACT: Climate Change* show acceptance notifications sent by email
- 26-30 Fiona Hutchison Workshop, Marin Society of Artists

September

- 1 Deadline for delivery of *More IMPACT* entries to SJMQT; Installation at museum
- 2 *More IMPACT: Climate Change* exhibit opens at SJMQT
- 5-9 Fiona Hutchison Workshop, Handcraft Studio School
- 13 Fiona Hutchison lecture, 2-3:00 pm; *More IMPACT* reception and Fiona Hutchison Lecture, 3-5:00 pm; SJMQT

October

- TBD October meeting
- 4 *More IMPACT* exhibit closes at SJMQT
- 5 Deinstallation of *More IMPACT* exhibit
- TBD Submission deadline for newsletter (\pm 9-10 days after meeting date)
- TBD Newsletter email distribution (\pm 2 weeks after meeting)

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



Learn to weave.

Take an online course in tapestry with
Rebecca Mezoff.



Create.

www.tapestryweaving.com

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, year, materials, size, date the work was woven, size 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.

*Publishing books as Fine Fiber Press
Online & brick and mortar. Retail by appointment.*

*Between & Etc. - Sales of tapestry bobbins (9 variations), bones, beaters
a newly designed M.E. style metal tapestry beater, grattoirs, warp,
specially designed tapestry tools, produced locally and Alv Norwegian Tapestry
yarns. A market place for used tapestry equipment and books, as acquired
or placed on consignment.*

*And of course - Books written by Kathe Todd- Hooker and Pat Spark:
Tapestry 101, Line in Tapestry, Shaped Tapestry, So Warped (with Pat Spark)
And some books by others (Linda Rees, Nezhnie - Weaver & Innovative Artist)*

Watch for - Tapestry and Friends will be available in June.

*We offer all levels of instruction: design and making it happen!
Or by private instruction, where you create your own agenda of learning.
Instruction can be one on one, group or workshop. I also offer private critiques
and consulting, and am available as an itinerant tapestry instructor,
traveling around giving workshops and private instruction.*

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

Between & Etc.

*604 1st Avenue East
Albany, Oregon 97321, USA
541-917-3251*

*www.betweenandetc.com
kathetoddhooker@comcast.net*

Your 2020 Board Members Elected Positions

— Presidents —

Cynthia McAfee

cajmcafee@gmail.com

Mary Sylvia

marieauxbois@yahoo.com

— Vice President and Programming Chair —

Martha Lightcap

lightcapm@gmail.com

— Treasurer —

Jenny Heard

jennyheard@yahoo.com

— Secretary —

Rita Parks

ritalparks@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

— CNCH Liaison —

Janette Gross

janettemgross104@gmail.com

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.

Jenny Heard, TWW Treasurer

jennyheard@yahoo.com

Membership Rosters



All TWW members will receive an emailed Membership Roster after it is finalized on March 1 of each year. When there are changes during the year, the roster will be updated in the members section of our website. Please email me if you need the password or want to change your information.

Thank you.

Marcia Ellis

TWW Membership and Roster Chair

mellis@sonic.net

707-478-7514

Editorial Note: A special acknowledgment and thank you to Ama Wertz for volunteering her time to, once again, proofread our newsletter.

— Patricia Jordan