



Vol. 32, No. 1

January 2017 Newsletter

From Your Presidents

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Hello TWW,

Since our last letter, members enjoyed a full fall day of textile treats at the de Young Museum. The day's events included a lecture by Yoshiko Wada on the richly patterned meisen kimono popular in pre- and post-war Japan, lunch, and two fantastic art exhibits. "Kay Sekimachi: Student, Teacher, Artist" gave us an introduction to the gorgeously sculptural double weave work of this renowned Bay Area artist (and TWW friend), including many samples and pieces exploring technique and material. Highlighting works from the museum's permanent collection, "On the Grid: Textiles and Minimalism" delighted us with a range of textile traditions from around the world.

Looking back on 2016, we are grateful to be part of a weaving community that supports and inspires us. It was a year full of visits to exhibitions near and far, connecting our members up and down the California coast. We had the opportunity to share our work at our meetings and with the public and published our first catalogue. With all these accomplishments come many thanks: to Carmyn and Ilana for all the fun and informative events they planned, to Laura for her fiscal work on our behalf and generosity in hosting us and sharing her work, to our newsletter team Madelaine, Patricia, Tricia, and Nicki for producing the best thing to hit our inboxes each quarter (special thanks to you, Nicki, for all your years of giving us great reads and our fantastic catalogue!), to Marcia for keeping us updated and connected to the larger world of textiles, to Rebecca (and sub Tricia) for keeping

us informed in secretarial minutes, to Deborah for her tireless work coordinating and marketing a phenomenal exhibition, and finally to each and every one of you for all you do to make TWW the active weaving community it is. Welcome to all our new members--we look forward to meeting you soon.

And we're not slowing down in 2017! We'll be kicking off the year with our show "Elemental Tapestry: Earth, Air, Fire and Water," Tricia's sold-out class "Techniques for Your Toolkit," and the American Tapestry Alliance Biennial 11 at the San José Museum of Quilts and Textiles in just a few weeks. What an incredible opportunity to show work from our members among the talented global contemporary tapestry community. We hope to celebrate with you at our reception on January 29.

Many Wishes to All for Peace and Joy this New Year,

-- Ama and Elizabeth

What's Inside?

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The Work of the Weavers

By Ama Wertz

If it wasna for the weavers what wad they do?
They wadna hae claith made oot o' oor woo',
They wadna hae a coat neither black or blue,
Ginit wasna for the wark o' the weavers.

—David Shaw (Died 1856)

Quote on historic weaving display at the National Museum of Scotland, Edinburgh

And just like that, I fell hard for Scotland. The beauty of its capital city—with clusters of Georgian and neo-Gothic architecture, cobblestone streets, cozy pubs for a dram of whisky whenever the situation called, friendly folks (and dogs galore), and chocolate-box houses lining the city's utterly charming waterway, the Water of Leith—had me hooked from day one. Add a history of support for traditional fiber arts and you've got all the makings of a dream art destination!

The genesis of this trip began in the early days of my weaving journey with a longing to visit Dovecot Studios (formerly Edinburgh Tapestry Company, established in 1912 from weavers in the tapestry workshop of 19th century designer William Morris). Now located in a light-drenched Victorian building in the heart of Edinburgh that once housed public swimming baths, Dovecot is an international landmark center for contemporary tapestry and fiber craft.

On weaving days, an industrious quiet fills the hall, the only sound that of bobbins packing wool in

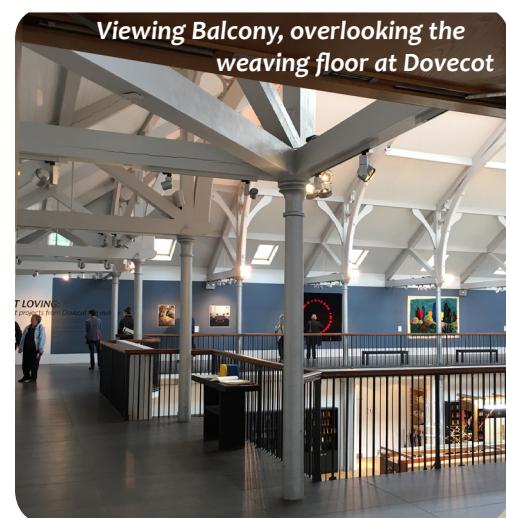
rhythm. There's an entire room filled with stashed hordes of Paternayan wools, used somewhat sparingly since the recent supply crisis (they

also love Appleton wool, a staple also used in Morris's studio). Weavers break for lunch and tea, often

sitting in near darkness to give their eyes a rest from the rich world of color and pattern that defines their working day.

But it's not all quiet craft in the studio; Dovecot is also home to an incredibly talented team of rug tufters, so on any given day the tick-tick-tick of the tufting gun breaks the silence, spewing loops of wool through stretched linen. Absolute heaven for any fiber artist, the studio packs inspiration in all corners with a clear sense of purpose. Once cut from the loom, these tapestries and rugs will travel, in some cases thousands of miles, to their collectors and patrons. They may be on public display for a time, then find their way into performances like Diagrams of Love: Marriage of Eyes, a gorgeous tufted rug at the heart of a ballet, or a permanent home in the halls of history, like the Corryvrechan and Large Tree Group tapestries hanging in the National Museum of Scotland.

On a cold, rainy Saturday last September, experienced Scottish weaver Emma Jo Webster met me at Dovecot with the kind offer of a short tour during her break on the weaving floor (a welcome one at that; she was in the middle of painstakingly inking on a new tapestry warp by warp). My visit was bittersweet, as it fell on a day when the studio was open longer than usual and the weavers had several tapestries in progress on the looms. Unfortunately the work was under embargo, so no visitors were allowed on the weaving floor for photos. I greedily drank in the studio with my eyes from the Viewing Balcony, even making a few sketches in my notebook, all the while practically pinching myself. Kristi Vana, one of the studio's talented rug tufters and gift shop manager, generously showed me a treasure of woven and tufted samples, explaining how the studio worked and chatting about recent



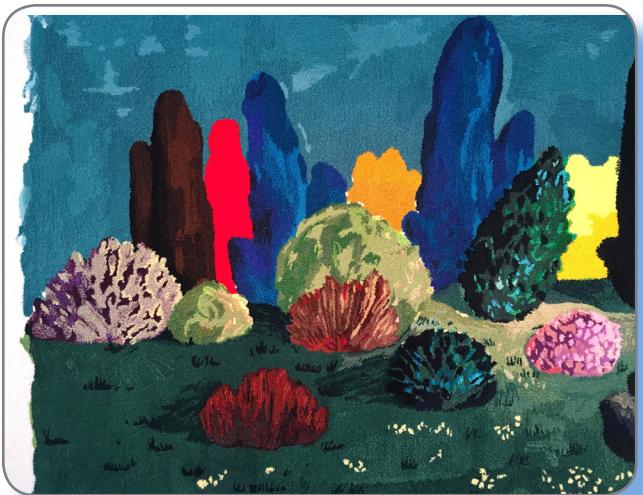
Looking out over the heart of Edinburgh, with Edinburgh Castle in the background

and upcoming projects. I left having made new friends and carrying a bag stuffed with weaving treasures to remember a magical afternoon.

Heading out of the city on our way to the dramatic Scottish Highlands, we stopped in on the picturesque town of Stirling. Once a key Scottish stronghold and infamous as the site of attempted siege by Bonnie Prince Charlie during the doomed Jacobite Rebellion, Stirling is dominated by its castle on the hill. Home to James V and his daughter, Mary, Queen of Scots, it's been partially restored and renovated, with nearly all parts open to the public.

The jewel of the Castle, though, is its set of newly rewoven Unicorn Tapestries, hung in Mary's Inner Hall. What struck me first and foremost was the color - a richness and saturation unmatched in historic tapestries, especially from that period, as much of it is usually faded from centuries on view. But this new set was recently cut from the looms, and they are as vivid as they would have been in Mary's time, truly a sight to behold. An informative exhibit on Castle grounds gives visitors a peek into the entire process of making the tapestries, with scores of woven sketches and samples on display. There's also a replica of the to-scale cartoons used by the 18 weavers working on the project, including former Bay Area weaver Rudi Richardson. Rudi was a key member of the San Francisco Tapestry Workshop, and thus holds a special place in the history of our guild.

Many thanks to Mary Sylvia, one of Tricia's students I met at the de Young in September, for all the wonderful recommendations in and around Edinburgh.



Detail of Dovecot rug *Landscape*, tufted by Kristi Vana and designed by artist Nicolas Party, 2014

Ama's husband Patrick standing with Corryvrechan Tapestry (1997), designed by artist Kate Whiteford, commissioned and woven by the Edinburgh Tapestry Company (now Dovecot Studios)



Newly rewoven Hunt of the Unicorn tapestry: 'The Unicorn is Killed and Brought to the Castle,' hanging in the Queen's Inner Hall

Continued →

The Work of the Weavers, Continued



Above, newly rewoven Hunt of the Unicorn tapestry: 'The Unicorn in Captivity'



Above, woven maquette from sample wall

At right, Woven maquette of Unicorn – the new weavings used cotton instead of silk for added durability



Above, sample cartoon replica, to scale

Poster showing loom in progress in the weaving studio at Stirling Castle for the Unicorn



Tapestries project. Some of the tapestries were also woven at the West Dean Tapestry Studio, West Sussex.



Sampling various setts for the rewoven versions – ultimately the weavers chose to weave four warps per centimeter rather than the historic seven warps per centimeter of the originals.



Minutes: September 17, 2016 Meeting



Submitted by Tricia Goldberg

Attendees:

Marcia Ellis
Tricia Goldberg
Laura Kamian McDermott
Sonja Miremont
Care Standley
Sue Weil
Ama Wertz

Guests (Tricia's students)

Sara Elgren
Mary Sylvia

The Tapestry Weavers West business meeting was held during lunch at the de Young Museum in San Francisco. This followed an excellent lecture, Kitsch to Art Moderne: Meisen Kimono in the First Half of Twentieth Century Japan, by Yoshiko Wada, hosted by the Textile Arts Council.

<http://www.textileartscouncil.org/kitsch-to-art-moderne-meisen-kimono-in-the-first-half-of-twentieth-century-japan/>

We also visited two additional textile shows:

Kay Sekimachi: Student, Teacher, Artist, April 23, 2016 – November 6, 2016
<https://deyoung.famsf.org/exhibitions/kay-sekimachi-student-teacher-artist>.

On the Grid: Textiles and Minimalism
<https://deyoung.famsf.org/exhibitions/grid-textiles-and-minimalism>

Elements Exhibition – San José

We discussed the installation of the show. Plans are for January 16/17, and the committee will be Tricia, Ama, Deborah Corsini, and Dance Doyle.

A digital announcement will be used. We didn't plan new postcards.

We discussed having a TWW show in 2018.

Laura, after conducting a great deal of research, led a discussion about the treasury and the pros and cons of becoming a non-profit organization. More work and discussion will be necessary.

Upcoming Meetings and Events

→ American Tapestry Biennial 11

Sunday January 29, 2017
San Jose Museum of Quilts & Textiles

Afternoon program: 11:30 am – 2:30 pm with featured speaker Lia Cook plus a panel discussion (free with museum admission, registration required).

Opening reception, 3:00 – 5:00 pm (free, registration required).

No host dinner, Il Fornaio San Jose, 5:30 – 8:00 pm.

Register at the ATA website: <http://americantapestryalliance.org/education/contemplating-the-sublime-21st-century-tapestry/>

→ Embedded Pattern: Three Approaches

Deborah Corsini ■ Alex Friedman ■ Michael Rohde
March 8 – April 16, 2017
San Jose Museum of Quilts & Textiles

Sunday, March 19, 2017 - 1:00 pm

Location: San Jose Museum of Quilts & Textiles

Alex Friedman's lecture: Rhythm and Hues: A Closer Look at Woven Patterns

Tapestry is a unique art form in which the construction, based on a grid that is formed by the warp and weft, invites the creation of patterns that have been used through the ages. Many of these patterns, both warp and weft based, enhance the weavers' artistic concept. The lecture will explore how they are used in the work of a number of artists from ancient times to the contemporary.

Will be followed by a brief TWW March meeting
Exhibition reception 3:00 – 5:00 pm

→ TWW Annual Show & Tell Meeting

Saturday, May 20, 2017

The home of Care Standley, 1040 Talbot Avenue,

Albany, (510) 525-8609

10:30 am - Coffee and Snacks

11:00 am - Business Meeting

Noon - Potluck Lunch

1:00 pm - Show and Tell

Journey: Landscapes for Tapestry Weavers

By Susan Hart Henegar

In October, 2016 Joan Baxter from northern Scotland taught three classes in the US. In between

her workshops I had the privilege of traveling with her through some inspiring territory. Sharing personal vision as landscape tapestry weavers was exciting and rewarding.

Joan arrived after teaching a class in Tucson, Arizona. We began our journey at Chaco

Canyon, known for it's dramatic architecture, beautifully stacked rock and receding doorways.



Hiking through a narrow gap in the rock, we reached the mesa and an marvelous overlook. Chaco was a large settlement and laid out in a half circle, which is evident in the photo above. This is the right side of the pueblo, with several large kivas without roofs.



Joan's second class was at Ghost Ranch, above Abiquiu, NM. Georgia O'Keefe lived here for some time before her move to Abiquiu. The wide vistas, clear skies, and superb colors inspire anyone who enters this land.

The Pedernal she painted numerous times can be seen for miles around. This view we particularly liked.

Cottonwood trees everywhere were the yellow of road striping.



From Ghost Ranch we visited Tierra Wools and bought some natural dyed colors that inspired each of us. The range of colors was overwhelming.

Most of New Mexican weavers use floor





looms for their work, both both and tapestry. The Chimayo weaving traditions run strong.

Our drive took us west across the Jicarilla Apache Nation Reservation, south through the Navajo Nation

Reservation and along the north rim of Canyon de Chelly. We stopped at the overlooks which are kept in a very natural state, with few handrails. The scenery was breathtaking.

From the South Rim our photo safari led us to Spider Woman's Rock where we photographed our shadows. From

wikipedia: "Spider Grandmother is an important creation figure in the mythology, oral traditions and folklore of many Native American cultures."

We drove into the canyon the following morning with a local guide and hiked at the base of the rock. The canyon floor is quite rugged and rough, with twists and turns through the small river. We drove under canopies of yellow trees and reached ruins and petroglyphs only visible when touring with a guide.

We were fascinated with the rock textures, the plant colors and recorded everything that inspired us.



Leaving Canyon de Chelly, we had the privilege of visiting DY Begay at her hogan studio on the Reservation. From there we stopped at Hubbles Trading Post, now a National Historic Site, and visited Acoma Pueblo. I was pleased to see a gorgeous new visitor's center there and the beautiful use of local materials in its construction. The pueblo seemed prosperous with several buildings being refurbished and some new construction. The residents follow tradition and bring water to the top of the rock mesa from below. Many families do live in three villages in the valley and use their ancestral homes for primarily for ceremonial occasions.

www.susanharthenegar.com
<http://joanbaxter.com>
<http://navajo-indian.com>



Member News

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Sue Weil's work was included in a juried show:

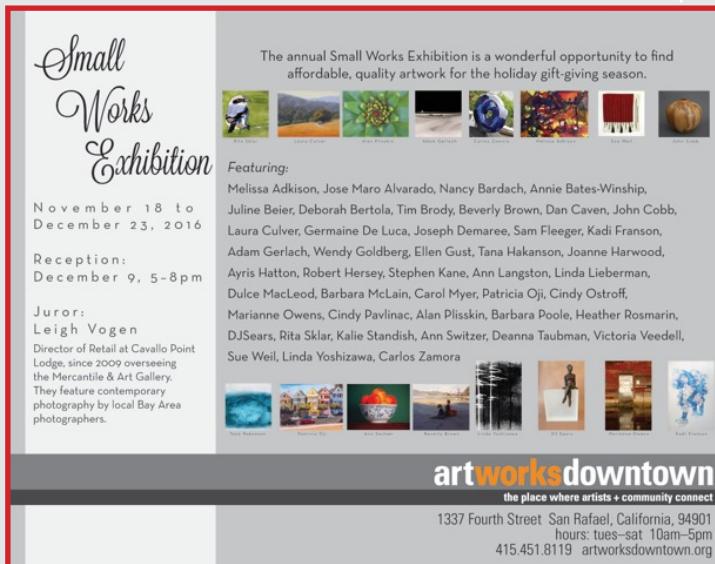
Small Works (See post card below)

December 2016

Art Works Downtown

1377 Fourth Street

San Rafael, California



Three of Sue Weil's pieces are pictured here.



"Jazz

Notes"

23" X 38"



"Bare
Trees"

8" X 9.5"



She also has a solo exhibit:

Hope and Grace: A Year in Tapestry

January 5 – February 2, 2017 at the

The Belvedere Tiburon Library

1501 Tiburon Blvd

Tiburon, California

In addition, Sue's work is in the upcoming juried show:

Works of Heart

Mimosa brunch and Art Fundraiser

Sebastopol Center for the Arts

282 S High St, Sebastopol

January 29th from 12:00 – 4:00 pm

<https://jewishfreeclinic.org/upcoming-events/>

Member News, Continued

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Michael F. Rohde's work has been in several recent and upcoming shows. Congratulations to Michael!

"Eightyone: Blue Violet" and "Eightyone: Gray" were part of the Texas Visual Arts (all media) exhibition in Mesquite, Texas. "Eightyone: Blue Violet" won a cash prize.

"Reality" and "Golden" were chosen by juror Stefano Catalani to be included in the Wayne, Pennsylvania exhibition Craft Forms 2016. "Golden" won a cash prize.

"Reconciliation" will be part of the Mesa (Arizona) Arts Center 38th Annual Contemporary Crafts Exhibition that will run February 10 - April 23, 2017. "Reconciliation" won a cash prize.

"Blue" will be included in the Octagon Center 49th National All Media exhibit, in Ames, Iowa held January 27 - April 1, 2017.

"Transect" has been selected for Kárpit 3 Apocalypse in Budapest, Hungary April 12 - May 28, 2017.

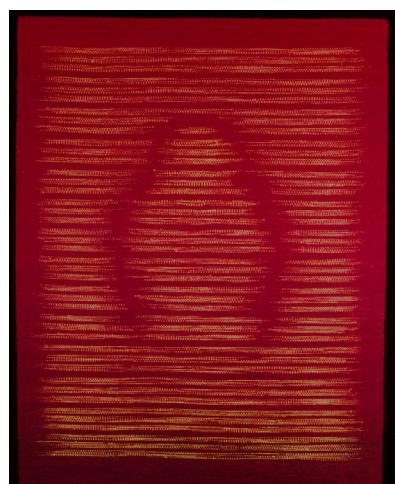


"Eightyone: Blue Violet"
9" X 9" or 17" X 17" framed

"Eightyone: Gray"
9" X 9" or 17" X 17" framed



"Reality"
43.5" X 32.5"



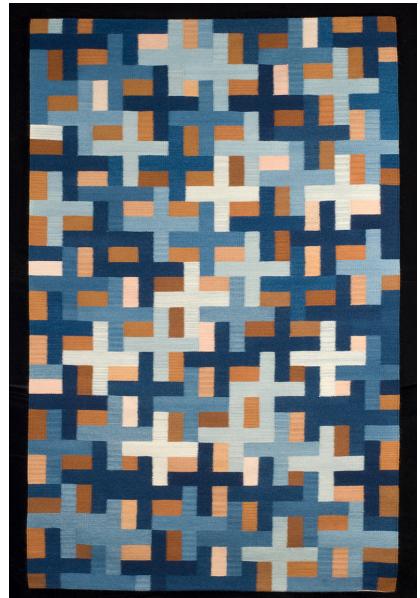
"Golden"
47" X 36.5"



"Reconciliation"
42" X 32"



"Blue"
37" X 33"



"Transect"
75" X 48"

Member News, Continued

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From Tricia Goldberg's Studio ...

"This fall I had a wonderful opportunity to teach and mentor Sara Elggren for a month. She had just completed her masters in textiles in Stockholm, Sweden where she lives. She wanted to combine learning tapestry and living in another country. She had previously studied in Japan with the same mission, to delve deep with specific textile techniques.

During Sara's visit we went to our TWW show in San Francisco and she joined our group at the de Young where some of you met her. She joined my Wednesday and Saturday students and she partook in the cutting-off celebration in the studio for Elizabeth Seaton.

It was inspiring to be with someone who was so focused on learning and exploring her own approach and art with new tapestry techniques. Sara was in the studio every day, though I did encourage a little bit of sightseeing. We had a lovely afternoon at Muir Woods, after studio time!"

—Tricia Goldberg



At left,
Elizabeth
Seaton's
tapestry
and
cartoon

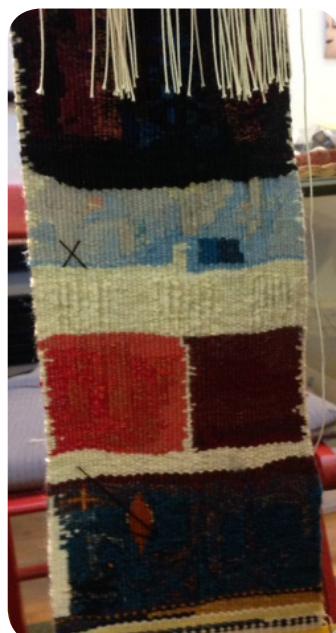


Sara Elggren, right, Cynthia McAfee, another student, at the TWW show in front of Care Standley's tapestry



Elizabeth Seaton and Rebecca Anaya, Elizabeth's cutting-off party

At right, cutting off for the first of two of Sara Elggren's two tapestries



From Our Historians

Notes from a Stagiare's* Journal by Larry Knowles ©1993

(Originally published in the TWW Newsletter,
Vol. 9, No. 1, January 1994)

The Circle — Part I

There is no secret book. I expected that the circle — simple in its geometry yet maddeningly complex against the rigid grid of warp and weft — would occasion my introduction to an ancient manual of Gobelins techniques, handed down through the centuries, never allowed outside the compound, setting forth with scientific precision “the way” to execute every imaginable maneuver on a tapestry loom. Instead, I am now convinced that the only formulae around here are kept in the dye labs and, perhaps, the cafeteria.

Having traced a circle onto the warp and identified the center warp thread, I begin by building up the background color for the lower left quarter of the circle (as I look at it from the back). The first turn is made on the sixth warp thread to the left of the center warp; nothing magic about six threads, that's just what looks right for this size circle on this warp sett. The second turn is four warp threads to the left of the first turn. Then a few passes turning two threads further to the left each time (i.e., turning once on each full warp thread). After that, a turn on every warp thread, full and hollow. Then two turns on each full, one on each hollow. And so on. The slope of the curve increases at a steady rate until you get to the outside limit. Figuring out that rate in terms of the number of turns on each warp thread is a matter of judgment - if it looks circular, it's right. To check, it helps to lay in a pass of a contrasting color over the build-up, pack it in a little, to see whether it indeed describes the beginning of a circle.

* Note: Note: Per my research the correct spelling of “stagiare” is “stagiaire.” It is a French word meaning trainee, apprentice or intern. — Bobbi Chamberlain

On the lower right side, you bring the bobbin in at the sixth warp thread to the right of the center warp and complete the half pass out to the right edge. Coming back towards the center you turn on the full warp thread just to the right of where you brought in the bobbin. Proceed in the same general manner as on the left side. You would not, however, want to match the left side pass for pass and turn for turn. If you did, you would find that the right side of the circle was just a little higher than the left because of that first half pass. Somewhere along the way you must make up for that extra half pass (sorry no formula).

Choosing the outside warp threads for the sides is tricky. You can't form a smooth curve all the way around so, no matter how fine the warp sett or how large the circle, you will come to straight vertical sides. There seems to be a tendency (which I share) to make the sides too short. The result is to form a point that interferes with the eye's natural desire to see a circle. If the sides are too long, they press the circle into an oval. The bottom of the circle can serve as a guide. In this example, the circle begins with a flat section 10 warp threads wide. Because of the natural wave of the weft the bottom is not as flat as the sides will be. Nevertheless, the circle should appear balanced if the sides are about as long as the bottom is wide.

Notes from a Stagiare's Journal by Larry Knowles ©1995

(Originally published in the TWW Newsletter,
Vol. 10, No. 2, March 1995)

The Circle — Part II

Once you get the outside of the circle built up to the point of its vertical sides on both the right and left, it is necessary to weave in the circle itself, in its entirety. To start, the principle of filling in is much the same as for a straight line of constant slope. In mathematical terms, a circle can be described as a series of straight lines, each of which is a tangent to the circle itself. Filling in the circle cannot be as mechanical as filling in a straight line, however. The slope of the line changes and making the transition from one slope to the next requires judgments to be

from one slope to the next requires judgments to be made.

For example, on the left side of the circle in the diagram (after the first step with a skip of four warp threads between turns) the build-up goes from (a) one turn on each full warp thread, none on the hollows, to (b) one on every warp thread, full and hollow, finally to (c) two turns on the full and one on the hollow. The first two passes, with a turn on the full thread and none on the hollow, are filled in exactly as a straight line would be. But when the build-up changes to a turn on every thread, full and hollow ("X-1" on the diagram), should the first pass of the fill-in be on the full thread or should I still turn up to the hollow thread as if this were the last of the 1-0 segment rather than the first of the 1-1 segment? As you see in the diagram, I stole an extra warp thread and turned on the hollow, and then came back with the next pass and did another turn on that same hollow thread, as if I had begun the 1-1 fill-in with the previous turn and ignoring the fact that I had already turned on this hollow. Why? Because it looked right at the time.

The decision to turn on one warp thread rather than another is a decision to apply more or less weight or pressure to a particular point on the circle. By doing what is shown in the diagram, I must have wanted to flatten the slope of the circle a little more at that point. Putting two turns on the hollow threads at X-1, and no turns on the full threads, I pushed down the turns of the build-up that I had made on the full threads so that they would appear to be more on a level with the adjoining turns on hollow threads in the build-up. (Because of the wave effect in the weave structure, the full threads always appear slightly higher than the hollow threads.) Rather than having two little tangent lines, one at a 1-0 slope, the next at a 1-1 slope, I may have been trying to tweak the transition to a slope between those two and thus smooth out the circle. Or there may have been something a little odd in the weft, or the warp tension, or something else that made it

look like I needed a little extra pressure on these threads. Or, heaven forbid, I may have made a mistake. There is no way of knowing except to see whether the weaving turned out right.

In this manner I was introduced to the guiding principle of my *stage* and, it seems, of the Gobelins: *toujours par Voeil* — everything by eye.

The Circle — Part III

Once you have filled in up to the vertical sides you continue weaving the inside of the circle. Now, the inside of the circle becomes the base against which the background will fill in. The principles are the same as for building up the outside of the form for the lower half. The steps will be decreasing rather than increasing in slope. The objective is still to achieve as smooth a transition as possible. At the top, there will be a flattening out, just as there was at the bottom and, most emphatically, at the sides.

A number of mistakes can become apparent at this stage, mistakes not always easy to see at the time they are made. The circle can become squat, flat or oblong because the weft beats down more or less than you thought it would. I ran into the egg problem. As I wove in the bottom half of the inside of the circle it seems I developed a little bit of rhythm. Maybe I was listening to Bruce Springsteen that day, I don't know. Anyway, I was weaving too fast, pulling the weft a little too taut, and the warp began to pull in. What had been a circle when I traced it was now pulled in at the top, making for an egg-shaped oval. I wove in the top of the circle following my tracing, not noticing that the warp had shifted and that the tracing was no longer correct.

Filling in the background against the top half of the circle is much the same as filling in the circle against the lower half background. You start with the principles for filling in against a straight line, but make adjustments as the slope shifts based on your visual assessment of the needs of the form.

Concerning Membership Rosters



Members with Email:

All TWW members with email 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.

Members without Email:

A reminder about membership renewal will be in the September and January newsletters. If you renew before the deadline, you will receive a printed Roster in the USPS mail in March of each year. If there is a September update, it will be mailed to you in September.

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

Marcia Ellis

TWW Membership and Roster Chair
mellis@sonic.net 707539-0115

Financial Aid Plan



Recognizing these are difficult times for many of us, TWW has implemented a plan to waive the annual \$30 dues fee for members who are dealing with financial hardship. This waiver is awarded upon request and Board approval, with a limit of three awards per year; previous recipients must wait one year before reapplying. We value all our members, and hope you will consider this aid as an investment in our organization and in the weaving community.

News Submissions

Our newsletter is published four times a year and distributed via email about two weeks before each meeting. If a member does not have email, her newsletter will be mailed via the US Postal Service to the address that appears on the roster.

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 only to TWW members.

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

- Exhibition titles
- Name of gallery or venue
- Address
- Dates of exhibition, if still current exhibition dates

Any images you send must be labeled with title and size. If submitting for more than one show, please indicate which photos apply to which exhibits.

Send all submissions to editor Madelaine Georgette at studiorogeorge@mac.com.

Thank you,
Your Newsletter Team

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



Your 2017 Board Members

Elected Positions

Presidents

Elizabeth Seaton
eseatonet@gmail.com

Ama Wertz
ama.wertz@gmail.com

Vice President and Programming Chairs

Ilana Bar-David
ilanabardavid@gmail.com

Carmyn Prieve
carmyn.prieve@gmail.com

Treasurer

Laura Kamian McDermott
laurakamian@gmail.com

Secretary

Rebecca Anaya
goshzilla@gmail.com

Volunteer Positions

Membership and Roster Chair

Marcia Ellis
mellis@sonic.net

Newsletter Team

Madelaine Georgette
studiogeorgette@mac.com

Tricia Goldberg
triciagold@sbglobal.net

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

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.

January 2017 note: Watch your inbox in late January for the 2016 Treasurer's Report, along with a request for input on how TWW can move into compliance with current banking rules. A discussion of our options, along with a list of pros and cons of each option, will accompany the Treasurer's Report. Members input will be solicited, and a vote may be in order. Stay tuned!

Laura Kamian McDermott
TWW Treasurer, laurakamian@gmail.com

Elemental Tapestry: Earth, Air, Fire, and Water

An exhibition of Tapestry Weavers West members' works culled from the Mills Building exhibit at the San José Museum of Quilts & Textiles
520 South 1st Street
San José, CA

January 20 – March 5, 2017

**Reception: Sunday, January 29, 2017
From 3 – 5 pm**

This exhibition will be on display in conjunction with the ATA Biennial 11 and the receptions for both exhibits will be held at the same time.

In addition, ATA is planning a program for Sunday, January 29, 2017 that will include guest speaker Lia Cook and a tapestry weaver's panel.

The ATA website has details about the day:

<http://americanatapestryalliance.org/education/contemplating-the-sublime-21st-century-tapestry/>