Opportunities for new Western Region Board members!

Nominations for WR board are needed now! Please confirm with your nominee that they would be interested in running before submitting their name. You are also welcome to submit your own name. Successful candidates must be willing to:

- commit to a 3-year term and meet 3 times a year
- participate in planning and promoting new ideas for programs and meetings
- help with overseeing the budget
- help maintain our financial well being
- help with ideas that will enrich our members in the Western Region

It is a great opportunity to network and build a sense of teamwork through this leadership position. Please consider this wonderful opportunity!

The deadline to submit your Nominee’s names and contact information is:

**FEB. 15th, 2020**

Nominations should go to Naomi Arnst who will take your candidate through the process and paperwork. Contact Naomi: njrst@gmail.com

Thank you!!
June 26-28, 2020

This is a combined exhibition and symposium presented in partnership with FIDM, CSA National and the Western Region.

It is the first exhibition to explore the evolution of women's sporting attire in Western fashion over this 160-year period, drawn from the exceptional collections of the FIDM Museum at the Fashion Institute of Design & Merchandising, Los Angeles, CA.  

Mountaineering Ensemble 1890s, FIDM Museum  
Photo: Brian Sanderson 

Friday, June 26, 2020*

https://www.amfedarts.org/outdoor-girls/

TECHNOLOGY and the NEW BESPOKE:  
Craft and Craftperson's Adapting over Time 

Western Region 2020 Mini-Symposium  
American Duchess Co.  
920 Matley Ln. Suite 2  
Reno, NV  
October 2-4, 2020, Reno, NV  

The keynote address will be given by Lauren Stowell, founder of American Duchess which is a small, historical reproduction footwear company born from one costumer's inability to find elegant, affordable, comfortable and historically accurate footwear. Also among their products are accessories, books, and patterns.  

Details of the Symposium including deadlines for submitting papers, selecting jurors and other key opportunities will be announced at a later date.  

*Western Region Board meeting will be held on Sunday, October 4, 2020*  

https://www.american-duchess.com/ 

Past Activities 

James Tissot: Fashion and Faith exhibit 
by Eileen Trestain  

Western Region members starting the docent-led tour of James Tissot: Fashion & Faith  
Photo by Eileen Trestain  

Members of the CSA-WR met at the Palace of Legion of Honor Museum in San Francisco on January 11, 2020, to view the exhibit, James Tissot: Fashion and Faith. Thirteen members and one guest toured the exhibit under the direction of docent Mary Pat Cress.
The exhibit begins with the painting, *October* (1877), featuring Tissot’s muse and paramour, Kathleen Newton, inviting viewers into a private time among chestnut trees, book in hand.

Grouped according to themes of Tissot’s work, the exhibit leads through a timeline of his life and artistic development. His mediums included etching, graphite drawing, oil painting, watercolor, gouache, and cloisonné enamel: samples of which are on exhibit.

![Circle of the Rue Royale - photo by Judi Dawains](image1)

Born Jacques Joseph Tissot in Nantes, France, Tissot grew up as a child of devout Catholic parents. His father was a textile merchant and his mother was a milliner. This early experience with textiles trained his eye to nuances of drape and luster of fabric and trims.

![image2](image2)

In the 1870s, Tissot purchased a house in St. John's Wood near London. He became friends with Impressionists and was invited to exhibit at their first salon. He declined. Though commercially successful, critics panned his works as “photographs” of middle-class life. His works now stand as documentary evidence of fashion.

James Tissot met Kathleen Newton and she became his greatest love and muse. Mrs. Newton was a divorced Irish Catholic woman. Their relationship made them unwelcome with upper-class social elites. Mrs. Newton features prominently in his paintings illustrating daily life such as excursions, picnics, and finally her decline in health as she died from tuberculosis. Tissot closed his house a week after she passed and returned to Paris.

In 1885, Tissot had a revival of religious faith. His work changed in scale from life-sized paintings to small but exquisitely detailed works featuring stories of the Bible. He began with the New Testament. Some of these are featured in the last room of the exhibit. The works are so intricate you might like to bring a magnifying glass along with you to examine them closely.

Tissot began painting Old Testament stories but died suddenly in 1902 before finishing all the works he intended.

The exhibit is at the Legion of Honor museum until February 9, 2020. From there, the exhibit will travel to the Musee d'Orsay in Paris.

After lunch, many in the group proceeded on to ACdR Conservation for a tour of member *Elise Yvonne Rousseau’s* San Francisco studio at her new location.
Afternoon Visit to ACdR Conservation
by Nan Turner

Elise established her conservation studio over 20 years ago, first in her San Francisco apartment and later, as the business developed, in three separate specialized studios. Her new location consolidates all the services she offers under one roof. Elise and her staff of assistants and interns work to conserve, preserve, clean and repair an extremely wide range of textiles, including (according to her web site http://artconservationderigueur.com): ‘Historic Objects, Period Furniture, Antiques, Decorative Arts, Sculpture and Ephemera from private and museum collections.’

Conservation, as defined on her site, includes ‘the application of technical, scientific, and artistic analysis to the preservation and treatment of historical objects and artifacts. The society members were shown a vast range of the fascinating restoration and preservation projects currently conducted at the studio.

Highlights of our tour included viewing the progress on an immense restoration project for the iconic Cliff Hotel, located near Union Square in San Francisco. The hotel’s art deco bar, the Redwood Room, paneled with the wood of a single redwood tree in 1933, originally displayed six large copies of Klimt paintings. The paintings, now covered in layers of dirt and grime, have been in storage for years since the hotel was modernized in the early 2000s. Elise and her team are painstakingly cleaning and restoring the panels to their original shine. They will be returned to the Redwood Room for the grand opening this spring.

Another highlight was the opportunity to see French Haute Couture dresses from the 1950s and 1960s in various stages of restoration, each carefully spread flat on a large table and covered with muslin.

These beautiful gowns included a white chiffon silk with rhinestones and surface embroidery Balenciaga, circa 1960, and three Christian Dior Gowns, caramel satin silk, ice blue chiffon, and scarlet, all circa 1950s. The oldest dress, an emerald green silk crêpe panel handkerchief slip dress with picot finished edges, circa 1925 was attributed to Madame Vionnet but proved to be a dressmaker’s copy.

Elise Yvonne Rousseau working on a gold foil Klimt copy

The dresses were undergoing surface cleaning to remove stains and areas of discoloration. Tears and splitting seams will also be carefully hand repaired. After the work is completed, each garment will be archivally re-housed for long term storage in acid-free tissue linings and museum boxes.

In addition to work in the studio, Art Conservation de Rigueur offers on-site restoration. She has been very busy with disaster relief including damage done by floods, insect infestation, mold, and recent wildfires.

Elise shares her expertise by training many interns who have gone on to work at museums and start their own business.

Disney Studio & Archives Tour, December 6, 2019
by Kimberly Chrisman-Campbell

Window box scene of film edit process  Sculptures of the Seven Dwarfs on the facade

It was an E-ticket ride: a tour of Disney’s Burbank studio complex for a small group of Western region members. While it may have been a bucket-list trip for the Disney diehards on the tour, it was a fascinating day out for the rest of us, even though there was very little actual costume to be seen. We began at Pluto’s Corner (marked by a fire hydrant, of course). Our guide, a Disney archivist, ushered us into the Animation Building, past a display of artwork illustrating the history of animation, and upstairs to Walt Disney’s midcentury-fabulous office, dismantled after his death but recently restored to its original appearance thanks to meticulous record-keeping by the archives department. It’s instantly recognizable from The Wonderful World of Disney and Saving Mr. Banks, even though both of those were careful recreations on sound stages.
The office is, in fact, two offices, one “public” office with impressively stocked bookshelves, a collection of miniatures, family photos, a seating area, and a grand piano, and a second, inner office where he could actually get work done, dominated by a large vintage map of Disneyland. At one end of the room, automatic sliding doors conceal a full kitchen. A spare necktie found stuffed in the back of a desk drawer gave the shrine a human touch.

A creepy underground tunnel (familiar as a filming location for ABC/Disney productions, including Alias) took us to the Ink and Paint building, where a (female) team of artists once painstakingly hand-painted animation cells, now largely replaced by computer animation. From there, we passed historic buildings transported from the original Disney property on Hyperion Ave. in Silver Lake (now home to a Trader Joe’s). Walt originally envisioned the larger Burbank property as a potential home for Disneyland, although it seems laughably inadequate in retrospect. We walked through a vast soundstage (empty, alas) en route to the Frank G. Wells Building, where the archive has its offices, though most of the collection is warehoused offsite. In the lobby, a vitrine displayed iconic costumes worn in 21st Century Fox productions: Kate Winslet’s Titanic dress, Nicole Kidman’s feathered Moulin Rouge costume, Huge Jackman’s Greatest Showman ringmaster jacket, pajamas worn by Tom Hanks in Big, Julie Andrews’ Sound of Music cape, and Rami Malek’s Bohemian Rhapsody jeans. Disney recently acquired the studio, and the archives are slowly being merged.

Inside the offices, we got nostalgic over original Disneyland tickets. a wench from the Pirates of the Caribbean ride, and all manner of Tiki statues. From there, we proceeded to Legends Plaza, where star actors, animators, and executives have their handprints immortalized in bronze plaques under the watchful eyes of supersized statues of the Seven Dwarfs, which hold up the roof of the corporate office building. The tour ended outside the gift shop, awash in Frozen 2 merch. But those white fragments falling from the sky weren’t snowflakes—a brush fire was burning out of control just across the freeway, sending smoke and ash our way, so we quickly grabbed our souvenirs and said our goodbyes.

**Gather Around** by LynDee Lombardo

In fall 2019, retiring textile curator and collections manager Sarah Oke installed her last official textile exhibit for the Honolulu Museum of Art, Gathered Around. This exhibit featured garments representing many countries and regions around the world and emphasized several basic ways of shaping textiles including the form-fitting one-piece wrap, gathered or pleated skirts constructed to expose or exaggerate the hip movements of the wearer, and gored skirts varying from slender ankle-length silhouettes to the extravagantly full skirt of the traditional Greek palace guard, the evzone.

In the simplest of wrapped garments, the textile was the star. The Indonesian Pagi-sore (morning-evening skirt) had a batik design printed in such a way that the Pagi-sore could be wrapped one way in the morning and another way for evening wear allowing the fashion-conscious office worker to create two very different looks from one fabric.

![Pagi-sore](image)

What appeared to be one of the most time-consuming garments to construct was the Maori Piu-piu (dance waist-skirt) painstakingly made of harakeke, mud-dyed cotton-wrapped flax native to New Zealand decorated for ceremonial use by both men and women. Even gently displayed in a protective cabinet the skirt seems to vibrate with the energy of the movements of traditional Maori dance.
Another stunning work was the Samoan le toga, a highly valued plain weave mat made of long shiny pandanus leaves, bias-woven, worn wrapped around the body, decorated with unwoven fringe and a strip of red feathers. Le toga is most often exchanged or presented at weddings and funerals and is passed down from family to family for many years. This fine mat is greatly valued and is occasionally still worn for special occasions.

For me, it was impossible to view the exhibit and not experience the Honolulu Museum as the perfect central location where garments made from textiles such as Asian sourced silks, Indian and Middle Eastern cottons, and flax-like fibers native to islands in the Pacific Ocean should all come together.

Samoan le toga

Worn to Dance: 1920s Fashion and Beading by Eileen Trestain

Laci retail store, in Berkeley since 1965, is a treasure trove of threads, notions, and books for the textile enthusiast of any type. Antique clothing, laces, and trims are part of the lure of the shop, and one could spend hours examining all the merchandise.

But beyond the storefront of supplies lies Laci Museum of Lace and Textiles. This extensive collection by Kathe and Jules Kliot was gathered from all around the world over decades. Gallery tours are given by Director Jules Kliot by appointment. One should reserve at least a day in advance. We did not. While we waited for him to make a special trip to guide us, we delighted ourselves with shopping.

The present exhibit of the upstairs gallery is titled Worn to Dance: 1920s Fashion and Beading. The exhibit features special occasion dance frocks, a smattering of underwear, outerwear, and accessories to create an overview of the 1920s. Supported by displays of paper ephemera mounted on black walls and black mannequins, the dresses shine like the jewels in the night.

The main floor gallery features an array of delicate webs of Shawls of Lace: A New Beginning. The displayed lace shawls cover the range of hand and machine-made motifs and follow the progression of textile development in the lace-making field. Mr. Kliot shares his knowledge and enthusiasm for the industry on his tour. Magnifying glasses are suspended by the shawls for intimate close up inspections.

If you are within driving distance, you might like to check out the classes that are offered on a variety of textile arts. Upcoming classes in the next six months include the One Hour Dress and a variety of embellishment techniques appropriate for the 1920s to get sewers ready for the parties of the upcoming decade. www.lacismuseum.org.
25 Million Stitches: One Stitch for Each Refugee
San Jose Museum of Quilts & Textiles
520 South First Street
San Jose, CA
February 1, 2020, 11:00am-3:00pm
February 23, 2020, 12:00-2:30pm

Join artist Jennifer Sohn to participate in 25 Million Stitches: One Stitch for Each Refugee, a community-wide art project that is raising awareness of the more than 25 million refugees living world-wide. We are asking volunteers to contribute a single hand stitch on a long muslin panel, with each stitch representing one refugee. The completed panels will come together in a grand tapestry to be exhibited at the Verge Center for the Arts in Sacramento, CA from June to August of 2020. Stitching the panels is a uniquely meaningful way to express individual creativity to make a collective impact.

James Tissot: Fashion and Faith
The Palace of Legion of Honor
San Francisco, CA
Now through February 9, 2020

There are still a few more days to see this wonderful exhibit if you missed our Western Region Event or you simply want to go again!

https://legionofhonor.famsf.org/exhibitions/james-tissot-fashion-faith

Inside Out: Seeing Through Clothing
San Jose Museum of Quilts & Textiles
520 South First Street
San Jose, CA
Now through April 12, 2020

https://www.sjquiltmuseum.org/upcoming-exhibitions

Levi Strauss: A History of American Style
The Contemporary Jewish Museum
736 Mission Street
San Francisco, CA
Feb. 13- Aug. 9, 2020

Levi Strauss: A History of American Style, an original exhibition showcasing the life of Levi Strauss and the worldwide phenomenon of the now-iconic blue jeans to celebrate the cultural legacy of our founder’s invention. Featuring over 150 items from the Levi Strauss & Co. Archives, including garments, advertisements, photographs, and ephemera, The CJM’s exhibition represents the largest public display of the company’s archival materials ever assembled. Shown with a new acquisition, Einstein’s jacket, is Tracey Panek, LS&Co Historian and CSA member of Western Region


FANtasy: The Mona Lee Nesseth Fan Collection
FIDM MUSEUM OC CAMPUS
**With Pleasure: Pattern and Decoration in American Art 1972-1985**

17590 Gillette Avenue
Irvine, CA
Free to the public, by appointment. Call: 888.974.3436
Now through June 11, 2020

**FANtasy** is a celebration of outstanding examples of fan makers' art spanning three centuries. Recently gifted to the FIDM Museum by Fashion Council member and renowned gemologist Mona Lee Nesseth, this remarkable collection of masterworks spans the golden age of fan creativity. Famed designers - Gustave Beer, Jeanne Pacquin, Paul Iribe, Adolphe Thomasse, and Gustave Lasellaz - incorporated precious metals and jewels, delicate handmade lace, fine painting, and intricately carved horn, ivory, and mother-of-pearl into these miniature works of genius. Additionally, a specially commissioned fan from France's leading eventailiste, Sylvain Le Guen, will join the antiques and highlight the talents of this present day artisan of the haute couture. Together, these handheld artworks attest to both the skills of their creators and the connoisseurship of the collector.

http://fidmmuseum.org/exhibitions/upcoming/

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**Frida Kahalo:**

**Appearances Can Be Deceiving**

The de Young Museum
San Francisco, CA
March 21-July 26, 2020

Frida Kahlo: Appearances Can Be Deceiving examines how politics, gender, disability, and national identity influenced Kahlo’s diverse modes of creativity. The exhibition features highly personal items, which came to light in 2004 at her lifelong home, La Casa Azul (now Museo Frida Kahlo) in Mexico City— including approximately 30 photographs, 20 vibrant Tehuana costumes from her wardrobe, and personalized braces and prosthetics—alongside paintings and drawings by the artist and photographs reflecting her iconic style. Frida Kahlo’s oeuvre deals with many topics that were not only significant to the artist but are still relevant today.

https://deyoung.famsf.org/exhibitions/frida-kahlo

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**TAC’s Private Batik Collection Tour**

Saturday, February 29, 2020, 10 am
Sonoma, California

Fee: $25. The tour is open to TAC members plus one guest.

Pre-registration is required.

Deadline to register is Tuesday, Feb. 18.

Tour participants will meet at a private home in Sonoma to view and discuss a fabulous collection of Batik textiles. Batik is an age-old technique for applying color and design to cloth. The art of batik reached is remarkable apotheosis on the Island of Java in the last half of the 19th and early 20th century. On this tour you will see some of the finest examples of this work.

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**Worn to Dance: 1920s Fashion and Beading**

The LACIS MUSEUM of LACE and TEXTILES
2982 Adeline Street, 2nd floor(stair access only)
Berkeley, CA
Now through October 3, 2020
By appointment: M-Sa, 1:00, 3:00, 4:30

1920s Fashion and Beading - Buckle up your dancing shoes and throw away your cares, because the twenties are coming back around! These dresses, like the Jazz Age itself, were not built to last. The weight of the beads continually drags on the fragile silk holding them together and makes their eventual collapse inevitable. This is why, though the dresses are iconic, so few of them remain today. We urge you to join us in remembering the fun, freedom and decadence of the Jazz Age as we celebrate the artistry of these beautiful dresses.

Also at Lacs Museum is Shawls of Lace, now until May 5, 2020.

www.lacismuseum.org  510-843-7290  info@lacismuseum.org

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**With Pleasure: Pattern and Decoration in American Art 1972-1985**
Museum of Contemporary Art
250 South Grand Ave.
Los Angeles, CA
Now through May 11, 2020
General Admission: free

With Pleasure: Pattern and Decoration in American Art 1972–1985 is the first full-scale scholarly survey of this groundbreaking American art movement, encompassing works in painting, sculpture, collage, ceramics, installation art, and performance documentation. Covering the years 1972 to 1985 and featuring approximately fifty artists from across the United States, the exhibition examines the Pattern and Decoration movement's defiant embrace of forms traditionally coded as feminine, domestic, ornamental, or craft-based and thought to be categorically inferior to fine art. Their work across mediums pointedly evokes a pluralistic array of sources from Islamic architectural ornamentation to American quilts, wallpaper, Persian carpets, and domestic embroidery.

https://www.moca.org/exhibition/with-pleasure

The 10th Anniversary of Sketch to Screen
Costume Design Panel & Celebration
UCLA TFT David C. Copley Center for Costume Design
School of Theater, Film & Television
UCLA TFT’s Freud Playhouse
Los Angeles, CA
Saturday, February 8, 2020, 2:00 pm-5:00 pm, reception follows

Costume design panel and celebration with the 2020 ACADEMY AWARD nominees for Best Costume Design and costume designers of the most provocative films of the year.

The Turkmen Storage Bag
de Young Museum
Golden Gate Park
50 Hagiwara Tea Garden Drive
San Francisco, CA
Now through November 15, 2020

Currently on display is one of the most important collections of Turkmen carpet weavings in the United States. It is a small, focused exhibition organized by CSA member Jill D'Alessandro, Curator in Charge of Costume and Textile Arts. Showcasing a refined selection of the finest examples of these portable storage bags, it will be possible to see the differences and similarities between the different groups' weaving techniques and rendition of the gül motif.

Talks and Lectures

Tour of Impact: Climate Change
Led by Alex Friedman
Mills Building, meet in lobby
220 Montgomery St.
San Francisco, CA
February 5, 2020, 11:00 am-3:00 pm
Admission: Free (but please RSVP on Eventbrite or to the TAC office)

Impact: Climate Change is a topical exhibit of contemporary tapestry brought to us by Tapestry Weavers West and Tapestry Weavers of New England. It contains works by 28 tapestry artists.

The Mills Building is near the Montgomery BART station. It is also close by the Sutter/Stockton garage.

Indonesian Textiles at the Tropenmuseum
Presented by Itie van Hout
Saturday, February 22, 2020, 10 am
Koret Auditorium, de Young Museum
San Francisco, CA
The collection of Indonesian textiles at the Tropenmuseum in Amsterdam is a unique material archive in which historical and anthropological knowledge relating to Indonesian art and culture, as well as to political, economic and museological knowledge is preserved. The collection is comprised of everyday and ceremonial clothing, ritual textiles and tools used to produce the textiles.

**Publications**

**PATTERN MAKING HISTORY & THEORY**

JENNIFER GRAYER MOORE, Editor

Contributing author WR member CATHY ROY

(Chapter 5- The Tailor’s Voice: Pattern Drafting Systems and the State of the Art)

Available on Amazon

Fashion design is increasingly gaining attention as an important form of cultural expression. However, scholarship has largely focused on specific designers and their finished products. This collection reveals the crucial foundational art and craft of patternmaking design, with essays that explore the practice in specific historical and cultural contexts.

“Highlighting important new ideas from contemporary experts, Patternmaking History & Theory is one of the first of its kind. This is an exciting contribution to pattern cutting literature.” - Kevin Almond, Organiser and Chair of “The Second International Conference for Creative Pattern Cutting”, 2016

“Well-researched histories of patternmaking are rare because of the dual requirements for scholars to have technical expertise as well as skills in historical research. This book demonstrates that such specialists exist. [A] much-needed perspective on fashion history.” - Susan L. Hannel, University of Rhode Island, USA

**Awards/Internships**

**Jack Handford Summer Internship**

The Jack Handford Summer Internship 2020 has been awarded to Ana Ortiz who is working towards a Master of Library and Information Science with a specialty in Archival Studies at UCLA. She earned a BA in Communication Studies at Loyola Marymount University in Los Angeles. In her application, Ortiz said, “the historical relevance of everyday dress and fashion never cease to intrigue me, and as I’ve seen through my Master’s program coursework, volunteer work at the FIDM Museum, and in the archives at Loyola Marymount University’s Library, I am not alone.”

Recently, Ortiz audited a Textile Conservation course through Loyola Marymount University’s Archives & Special Collections. She participated in the cleaning, rehousing, and condition reporting for several sets of California Mission-era liturgical garments. The course was led by Leon Wiebers, (CSA-WR member) Associate Professor of Costume Design, Cynthia Becht, Head of Archives & Special Collections, and Elise Rousseau (CSA-WR member) of Art Conservation de Rigueur.

The host for the Jack Handford Internship will be Dawn Figueroa, Collection Curator, Historic and Cultural Textile and Apparel Collection (HCTAC), Oregon State University, Corvallis, OR. HCTAC was started in the early 1900s and consists of an estimated 3,500 artifacts of apparel, accessories, and textiles from around the world. Figueroa said that “much of the collection has remained inaccessible due to the fact that it has not been made visible. So far about 2,300 pieces in the collection have been photographed, cataloged, digitized, and updated with packing and preservation materials.” The remaining objects have only been inventoried and “are hidden in drawers and cabinets.”
Ortiz will help complete the digitizing of the collection by beginning with the review and analysis of textile or costume, then cataloging, photographing, and re-packing for storage. She believes that the “internship would not only be invaluable to my educational and professional growth but an opportunity for me to help further the archival field itself. Sharing ideas and methods across institutions will help me to foster organizational growth, and will enable me to contribute to the field at large.” The Jack Handford Summer Internship award comes with a $2,000 stipend.

Submitted by Joann Driggers, Chair, Handford Internship

International Events

Fashion History Crash Course in Paris
August 2-10, 2020, led by Dr. Anne Bissonnette

The Fashion History Crash Course in Paris, offered by the University of Alberta's Department of Human Ecology, takes place August 2-10, 2020 at the Paris American Academy. Whether you are new to the study of fashion or are established in the field and are looking for a meaningful professional development opportunity, Dr. Anne Bissonnette will guide you through the history of western dress from ancient Mesopotamia through the 20th century. Dr. Bissonnette will use artifacts to illustrate the day's topics during afternoon visits to world-class museums (museum visits are optional and, with the exception of a formal guided visit to the Cognac-Jay Museum, informal).

The Early bird fee of $2000 CAD is available until February 28, 2020, and covers 8 nights of accommodation, 6-morning lectures, and several other events and excursions. More details on accommodation, the class schedule, and what you can expect to experience in Paris available here.

Ever wonder how to opt out of emails on Memberclicks?

You can opt out by logging into members only, go to My Profile, click and select Contact Preferences, then change what you would like to receive.

OR: click on link below:

https://csoa.memberclicks.net/index.php?option=com_community&view=profile&task=app&app=contactPreferences&userid=2000357810&Itemid=116#contactpreferences

My thanks to the following contributors to this newsletter: