



Grasses by Ildiko Dobranyi

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Weavers to the World

American Tapestry Biennial 4 in Vancouver

By Barbara Heller and Anne Clark

ATB 4 exhibition at the Richmond Art Gallery exceeded all expectations. The gallery was pleased by the high attendance and most of the people who signed the visitor's book wrote in superlatives. Here is a sampling of some of the comments:

"What a treat to see the high level of international tapestry, and the personal/cultural variations in interpretation of this ancient art."

"Each piece is more beautiful than the last. I have a renewed appreciation for tapestry."

"Great craftsmanship and maintaining worthwhile traditions with the addition of freedom of expression in colour and design."

"Good range of contrasts-both visually and technically."

"It was worth coming from New Zealand just to see this amazing display."

"Best show at Convergence."

Convergence provided the opportunity for tapestry weavers to meet old and new colleagues, to participate in workshops and seminars and to marvel at the diversity of tapestries being created today.

A "Tapestry Interest Group Meeting" was so well attended we could have used a room twice the size - over 80 people squeezed into the room which had been set up for 50! Edit Andras, one of the curators of the Hungarian Karpit exhibit, gave an excellent talk and slide presentation on the history of tapestry in Hungary. We were very fortunate to have a portion of the Hungarian work from this exhibit travel to Vancouver and be exhibited at the gallery as an adjunct exhibit to ATB 4.

Edit was accompanied by three Hungarian tapestry weavers. It was a great pleasure to meet Judit Baranyi, Ildiko Dobranyi, and Ibolya Hegyi -- all of whom had tapestries at the Richmond Gallery. ATA past president, Judy Schuster, spoke about the changes to the organization as we start preparing for future endeavours.

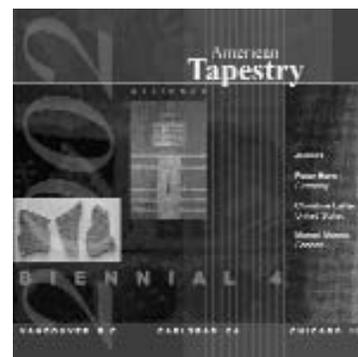
Two of the jurors for ATB 4 were present, Christine Laffer and Marcel Marois. Peter Horn, the third juror, had attended the opening of ATB 4 on July 4th. Christine gave a brief talk on the jurying process for selecting the tapestries and showed slides and commented on a few of the pieces. (Christine will give an expanded version of her talk on October 13th, the day after the opening of ATB 4 at the William D. Cannon Art Gallery in Carlsbad California. ATB 4 will run from October 12 through December 1, giving tapestry weavers and the general public a special opportunity to see this fine exhibition.

The discussion continued that evening at an Open House at Barbara Heller's home. The rooms were abuzz with tapestry talk as we got to know each other and discussed our current projects. It was wonderful to meet so many people whose work we had long enjoyed in the pages of catalogues and to see work by tapestries weavers from around the world.

A vibrant CD catalog of the American Tapestry Biennial 4, including images and artists statements, is available for purchase by contacting Kathe Todd-Hooker, spider472@attbi.com, or 604 1st Avenue East, Albany, OR 97321.



American Tapestry Biennial 4
Richmond Art Gallery
Vancouver, BC



ATB 4 CD Catalog
PC or Mac, Explorer
or Netscape required

Cover - Ups and Revelations - A solo exhibit by Barbara Heller

by Monique Lehman, Barbara Heller and Alex Friedman

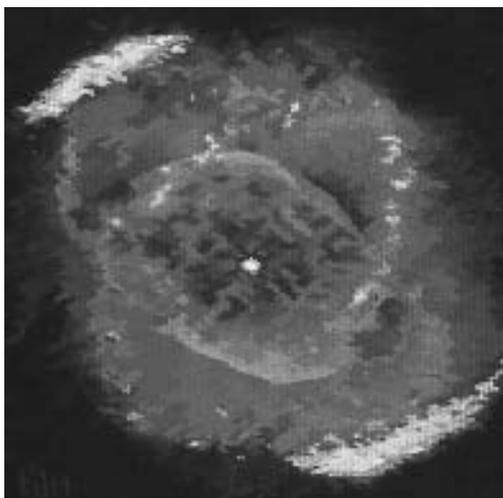


"We are locked into other people's perceptions of who we are," he thought. "We are none of us free to live our lives unseen." Timothy Findlay in *Pilgrim*

The comments noted here describe the reaction to Barbara's solo show at the Simon Patrich Gallery:

"I'm very familiar with her work (maybe I'm even a Barbara groupie). One of my friends who claims to not find much to like about tapestry, was so moved that she sat down and stared. In addition to the masked series, there are some beautiful small cosmos pieces." - *Merna Strauch*

"Barbara's skill with color in her tapestries is absolutely astounding. Her ability with color blending creates dramatic textures and gives a three-dimensional visual 'feel' to her pieces, whether of a rock wall or flowing burqua." -*Virginia Baldwin*



"It was a supreme privilege to be with Barbara Heller. Barbara's socially and historically conscious subjects portrayed in her classic and inventive tapestry techniques results in tapestries of mystical grandeur." -*Dorrine Stolar*

"Barbara's show was our special treat for the last afternoon of Convergence 2002. Questions, always questions: who is hidden behind those masks? Present or past; flower or nebula? Old friends seen anew." -*Michael Prior*

top: *Oriental Poppy II*
bottom: *Cat's Eye Nebula*
by Barbara Heller

"Just as art exhibits its creator, so Barbara's art expresses beauty, compassion, and meticulous care for humanity." -*Laura Lawrence*

"For many years I looked for someone I could look up to. I met many artists whose work impressed me but I could never say, 'I want to be just like her.' Barbara, I had always admired her tapestries, but when I met her, I knew that she is the one whose footsteps I want to follow. - *Monique Lehman*

Barbara explains: "the 'Cover Ups' portion of the exhibition, while originally conceived to probe human nature on a psychological level, has unfortunately become politically relevant as well. I ask how we judge people when we cannot see their faces to make eye contact (when we cannot SEE them). I have striven to belie the cultural stereotypical interpretation of the costume through the figure's body language, so that we question our assumptions of what we know of the individual beneath the clothing. The series arose out of my "millennium piece," a tapestry in which two figures in radiation suits are seen walking through a devastated landscape. They seem invulnerable to the dangers they have created and take no responsibility for the environment. This led me to wonder how our clothing affects our attitudes and, from that, how it affects the attitudes of others to ourselves. I have no answers - I want to make people think about their own unspoken assumptions."

" 'Revelations', an ongoing series of small format tapestries based on the correspondences between the microcosm and the macrocosm, between galaxies and flowers and, in future work, brain scans. Again, I am concerned with how we care, or do not care, for our environment. If we could see the connections, we could better find our place in the universe and take responsibility."

An article appeared in Artichoke's special craft edition #2, the fall issue, on the recent series: "Barbara Heller – The Cover-Up Tapestries" by Bettina Matzkuhn. Visit www.artichoke.ca, Artichoke Publishing, #208 – 901 Jervis Street, Vancouver B.C., V6E 2B6.

Barbara's work can be seen at www.simonpatrich.com, Simon Patrich Gallery, 2329 Granville Street, Vancouver B.C, Tel: 604-733-2662.



Afghani Woman
by Barbara Heller

CONVERGENCE: Canadian Tapestry Weavers Panel

By Ann Lane Hedlund

Ann Hedlund, Director
Gloria F. Ross Center
for Tapestry Studies



Four veteran tapestry weavers -- Barbara Heller, Jane Kidd, Marcel Marois, and Kaija Rautiainen -- who happen to be Canadian, gave presentations in the panel, "Contemporary Tapestry in a Canadian Context." Each was asked to comment on their technical approaches to weaving and on important issues that affect their work. One panelist commented that, although three regions of Canada were represented by the panelists, being Canadian had less to do with their identity than many other factors. And, indeed, it seems that the themes and concerns these artists raised have broad application to tapestry weavers from other places.

All four addressed their evolving roles as artists, their approaches to tapestry designing, the resultant tapestry work, and the marketing and public relations aspects of their "jobs." Contrasts among the four were prominent and instructive, as their choices represented a considerable range of possibilities and consequences. This essay will attempt to distill the several themes that were raised, rather than try to replicate each presentation in actual sequence.

Roles

Each artist had been weaving tapestries for at least several decades. Jane observed that her role as teacher at Alberta College of Art and Design meant "little original work gets done during the school year." Kaija described weaving within the public space of a gallery and the various ways she coped with being on display while she worked. Barbara shows in the same gallery, which she founded, but her work is studio-based. In an earlier talk, Marcel discussed the balance between teaching and "the Practice," and his use of weaving assistants and not apprentices.

Marcel Marois



He summarized, "I teach outside the studio. In the studio we must focus on the Work."

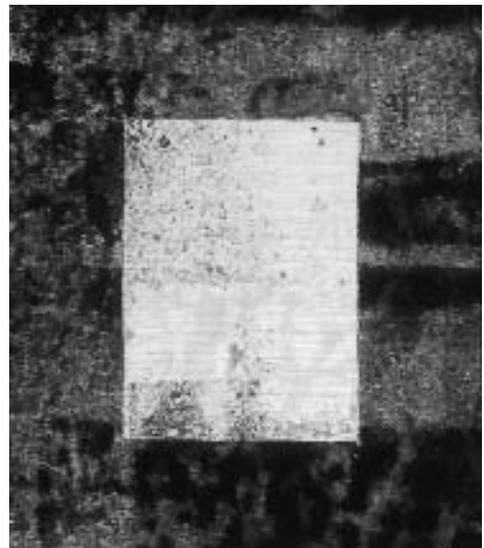
Approaches to Designing

Kaija acknowledged British Columbia's landscape as her most potent influence. For instance, she noted that after working on a tapestry called "On the West Coast" all day, she would turn to walking her dog through the misty lanes of her neighborhood park and "it felt like I was walking right back into my own tapestry." She also spoke about how the gallery workspace affected her designs -- the need to construct detailed cartoons from her original pastels to avoid being distracted by visitors has prompted her designs to become less painterly and more realistic. The expansion of patterned borders, which define and enhance her work, also occurred in response to weaving while being watched.

In his atmospheric work that balances between abstraction and figuration, Marcel responds to world news and, especially, to environmental issues with strong messages about fragility and preservation. Often working from press photographs, he referred to many influences, ranging from ancient Coptic textiles and historic European tapestries to his contemporary teachers and role models.

Jane Kidd spoke eloquently about the impact that other textiles and tapestry traditions have on her own work, an influence encouraged by teaching and traveling. Working from drawings to create her richly patterned surfaces with many allusions to other worlds, she said, "I respond as the work develops." She also described her heightened sense of the ceremonial and ritual aspects of weaving through her own and others' development of skills and investment of labor in the processes.

Barbara Heller talked about the evolution to more political themes within her current woven series, responding to her frustration with politicians and our disregard for the environment.



SCENE no.1 by Marcel Marois

She often uses published photographs from newspapers and magazines as the take-off point in designing this work. She discussed the challenges presented by weaving from photographic images, not in terms of technique but of copyright issues. She described her earnest search for permission from photographers of published images as sometimes successful and very often frustrating.

The Works

The audience was treated to excellent slides--overall shots and details--of splendid work by all four weavers. I will not try to repeat this visual part of the presentation. Suffice it to say that those pictures were indeed worth more than a few thousand words.

Processes

All four weavers work on upright tapestry looms. Kaija works in a painterly, impressionistic style and purposely uses linen and silk as her weft to produce a "hard" surface effect, her "softer" borders are woven in wool and linen. Barbara uses her own handspun as well as commercial home-dyed wool yarns, often in a dusky and expressionistic palette. On the other hand, combining geometric and realistic imagery, Jane creates her bright tapestries from a wide array of store-bought yarns. Likewise, Marcel has, as he said, "no time for dyeing." He uses thick warp yarns "to avoid being too pictorial and to keep the weaving alive," employs natural wool wefts, and has custom-made plywood/Velcro mounts that he considers an integral part of the artwork. He noted, "We have to care more about presentation if we want to be considered by serious contemporary art galleries."



Barbara Heller and Kaija Rautiainen

Marketing

Although most of Jane's work is sold through galleries rather than done on commission, she commented on the importance of clear communications when she does take commissions - first to the client and then to her weaving assistants. In addition to many public group shows and

occasional solo shows, Barbara shows in the Granville Island gallery that she and Kaija share with a basketmaker. Marcel organized his discussion according to the international, national and regional exhibitions and events in which he has participated. His evolution from displaying work in group exhibitions to two-person and solo shows has provided a certain artistic freedom, which he prefers to commissioned work, he says. Also, he acknowledged that he strongly values traveling and developing relationships with show curators and with fellow jurors and exhibitors, stating simply, "I believe in friendship."

Questions and Answers

A lively discussion period followed the presentations. I will mention only two of the many topics addressed. Someone asked whether a trend toward smaller tapestries was occurring and why. Panelists generally agreed, although Barbara noted that she selects size according to the image's needs and often alternates between large and small projects. Kaija said that because much work is sold through galleries and studios, small work is more likely to sell and to fit the scale of buyers' homes. Marcel also emphasized that fewer occasions to show large works exist, given the demise of the Lausanne Biennale and other major venues. Thus, weaving is often reduced to a more intimate scale.

Another audience member asked about the preservation of tapestries and artists' obligations after a sale or commission. All agreed that soiling and light are the biggest challenges. Museum and gallery environments are generally more controlled than homes and businesses. Artists should provide galleries and clients with instructions for tapestry care, but also must monitor the installation and maintenance of their works themselves, because no one cares as much as they do. Regular communication with tapestry collectors, when possible, is important.



Sense of Earth by Kaija Rautiainen
at Convergence opening

Concluding Remarks

Jane summed up her talk by pronouncing that her personal artistic goals were to create "objects of expressive beauty, [to be seen] as metaphors for experience that connect past to present, [and that] sublimate the personal to celebrate the larger sphere of human experience." Panelists nodded in agreement. Audience members nodded in agreement. In this observer's opinion, the panel was an informative and visual success.



Handwork Series: to the bone, in the blood, from the heart
by Jane Kidd

Interwoven Community A Small Format Unjuried Tapestry Exhibition

By Margaret Moore, Small Format Tapestry Chair
and Rene Evans, Convergence 2002 Exhibits Chair

This years Small Format Tapestry exhibit was held in conjunction with Convergence 2002, Vancouver and was sponsored by Handweavers Guild of America, Inc. The Exhibit was held at the Roundhouse Community Centre Gallery from July 24 - August 4 2002. The Roundhouse is a restored railway roundhouse for the across-Canada-railways and sits of the edge of the Vancouver harbour. Celebration of community was the theme of 2002 Small Format Tapestry exhibit and because of the location had a sub theme of connecting communities and peoples.

The prospectus asked people to celebrate their community, whether large or small, near or far. To take a common thread and bind communities together much as highways, railways and airways bind communities within a country and oceans bind countries into the global community that we celebrate as our world. To take a common thread and interweave their community.

And celebrate they did. There were 64 pieces entered from as far away as Japan and England, and as close as Vancouver. The size could not exceed 10 inches by 10 inches and the tapestries ranged from 2 inches square to the full 10 inches. The techniques, the materials used and the subject matter were as varied as the colours and sizes and made for a very interesting and exciting exhibit. The tapestries were displayed on 6 mounting boards. The boards were place in a U-shaped mini gallery within the larger gallery space.

The Roundhouse Community Centre Gallery was shared with the British Columbia Society of Tapestry Artists exhibit "If Images Speak A Thousand Words". This was a juried exhibition of contemporary Canadian image-based textiles.



Small Tapestry Exhibition Panel
Convergence 2002, Vancouver



Small Tapestry Exhibition Panel
Convergence 2002, Vancouver

Techniques ranged from embroidery, to jacquard weaving, to contemporary and traditional tapestry techniques. The contrast between the large image based works and the small works of the small-format tapestry show was a visual feast enjoyed both by the general public and the over 2000 fibre enthusiasts who visited Vancouver during Convergence 2002.

Joyce E. Hayes from Seattle, Washington was awarded the HGA Ribbon of Excellence for her tapestry Olympics - Clear Cut. The 8-1/2" by 6-1/2" mounted tapestry of cotton used a water colour technique to depict logging clear cuts on the mountain side. Hikes in the mountains of the Olympic Peninsula near Joyce's Seattle home was the inspiration for this tapestry. (Sorry, no photo available)

Convergence Observations from a Weaver Downunder

By Pam Hutley

My first visit to a Convergence was planned to minimize travel as much as possible, so I was able to fly almost directly from where I live on the East Coast of Australia to the West Coast of North America. As this years' event in Vancouver focused on Tapestry, the amount of travel was well worth it.

My first gallery visit was such an eye-opener! I rarely get to any art gallery, let alone those that focus on weaving of any kind, and tapestry in particular. I loved it!

First, I noticed the materials used to create these many works. Many were what I will term 'conventional' threads - wool, silk, and cottons. But when I looked closer, I saw synthetic threads, metallics and possibly rayons, also beads and even some surface embellishment. Then I was struck by the variety in sizes of works; from tiny, delicate weavings to large wall hangings, to wonderful sculpture-like forms which sat on the floor. What a glorious feeling to be standing so close to them!

Something that I was particularly interested in was the variety of ways in which the tapestries were displayed. Display techniques ranged from a pocket through which a rod is inserted and monofilament attached for hanging, to wood frames with the weavings inserted, to what may have been foam or board with the weavings attached over this, and some possibly even had a backing on them. One was sewn into the open space of a covered frame. Another especially delicate tapestry was inserted into a frame which had beautifully created doors that one could close over the weaving.

As a very isolated tapestry weaver, I had never before seen more than a couple of tapestries displayed together. It's now been two years since my last 'get together' with fellow tapestry weavers in Australia, at a workshop to which I traveled 1000 km. This Convergence was a grand experience for me to add to my tapestry experiences, and I would do it again.

Weavers to Weavers

“Save a Tree”, says Alex

By Alex Friedman

The American Tapestry Alliance begins a new chapter, but the characters remain the same -- you, our member volunteers. The most dramatic change you will see is americantapestryalliance.org. This, our new hub of communication, is underway, and will be ATA's new mailbox as well as the place where your copies of the newsletter will be delivered heretofore!



Alex Friedman
Member Services Director



americantapestryalliance.org
Welcome Screen

The advantages of the “new” newsletter are first, we can finally enjoy a color newsletter and second, we’re saving trees *and* conserving ATA’s resources. (For members who do not have access to the internet, a black and white edition will be copied and mailed for a period of time.) As we all make adjustments and become accustomed to using the website, I hope you’ll let me know your thoughts. In this same vein, please make certain we have your current email address so we can communicate with you more frequently about upcoming programs -- we plan to use email where possible, again, to save all ATA’s limited resources (people, time and money) for programming. Update your email address on the website at Members Only - what could be simpler?

ATA Member Services Group

As Director of the Member Services Group, I want to introduce you to your committee chairs:



Self Portrait
by Priscilla Lynch
Education Chair

Priscilla Lynch (jplynch@iserv.net) is the chair of ATA’s Education Committee. The job of this committee is twofold; to assist members who would like to improve their tapestry skills and to address the public in developing an appreciation for tapestry. The Education Committee will:

- introduce mentoring programs and develop ATA sponsored regional workshops;
- develop a list of college and university tapestry programs;
- research institutional fiber collections to identify tapestry holdings; and
- make presentations to architects and designers about collaboration with tapestry artists.

Presently, Priscilla and Ruth Manning are developing the program for the Chicago Retreat next March.

Monique Lehman (lehman@artcenter.edu) chairs the Exhibitions Committee that, in addition to Biennial 5, will focus on increased exhibition opportunities for ATA members. Monique is looking for volunteers to help ensure another successful Biennial.

Joan Griffin (JGWeaver@aol.com) continues as ATA's capable and competent treasurer. She chairs the Treasury and Trust committee and co-wrote ATA's strategic planning document.

Kathe Todd-Hooker (spider472@attbi.com) will chair the Library Committee which oversees the archives and distributes catalog purchases. Joyce Hayes will manage the slide registry and Linda Rees will document interviews as part of the archival duties of the Library Committee.

We seek a chair for the Membership Committee. Jan Austin (nitsuanaj@yahoo.com) will manage the membership data base but there remain a number of programs to enhance membership that need volunteers to undertake them, and a leader to lead them. Jan specifically needs a correspondence volunteer to help her mail membership materials. Please contact Jan if you're able to help. Could the committee chair be you? ATA doesn't work unless we all do!

ATA also seeks a Newsletter Chair. This person will build a committee to secure editorial content and publish the quarterly newsletter using Quark XPress v.5.0 HTML features. ATA will provide the necessary software, and the Chair should be able to work with Quark or recruit a volunteer to continue to publish in this format in collaboration with Jeanne Bates (aBates@3-Cities.com), our new webmaster.

ATA Resources Group

ATA is divided into two groups of functionally-related committees; Member Services which is the day-to-day half of ATA, and the Resources Group which is the strategic half. We continue to recruit a strong strategic thinker for the Resources Group Director position. Please send recommendations you may have, or notify us of your interest if you possess the time and leadership skills to direct this group.



Joan Griffin
ATA Treasurer



Kathe Todd-Hooker
Library Chair



Jeanne Bates
Webmaster



Anne McGinn
Planning Chair

Committee chairs of the Resources Group:

Anne McGinn (apmcginn@aol.com) will continue as chairman of Planning Committee. Anne played a role in planning the strategic changes and has been a great help in the transition. She will remain involved with the different ATA committees relative to implementing our many new programs.

Pat Williams (pwilliams@habersham.k12.ga.us) has taken on the Promotions Committee with an agenda of programs for the next two years. She is looking for volunteers to help with collateral material development and graphic design, graphics standards, SOFA planning, and needs a public relations volunteer who will be the media liaison that helps raise the public profile of the American Tapestry Alliance. Please contact Pat for more information about the kinds of help she needs on the Promotions Committee.



Pat Williams
Promotion Chair

ATA seeks a Chair for the Fundraising Committee. The chair will be someone who has experience and interest in researching funding opportunities, and writing grant applications. The American Tapestry Alliance has received grants in the past and we would like to build on this to support our expanded programs. If you are interested in being part of this team please contact Alex Friedman.



Self Portrait
Janet Austin
Membership Committee

It must not go without saying that the American Tapestry Alliance has reached this point because of all the time and effort that previous board members and other volunteers have invested. The chapters of the American Tapestry Alliance story will continue to be written. And, by the dedication of our member volunteers, the organization will continue to thrive and to support tapestry weavers with opportunities to learn, exhibit and sell their work. Please consider contacting one of us if you can spare some time to help. As always, I encourage your feedback. Please contact me, Alex Friedman, at AQSF@aol.com.

What Happens When You Pull Warps?

By Laura Lawrence

This was certainly not a question I pondered before signing up for the one-day pulled-warp tapestry workshop at Convergence 2002. When I saw the title, though, I was intrigued. So I registered, not having a clue what to expect.

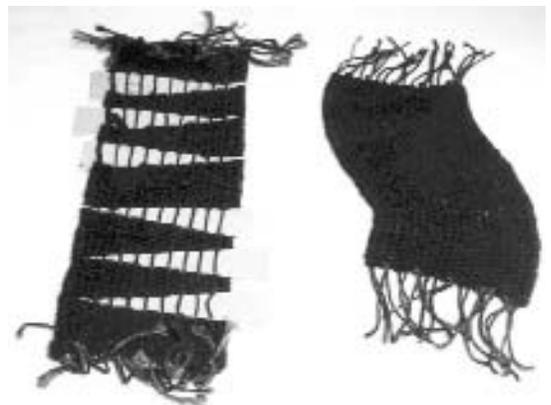
I received the generic pre-Convergence workshop supply/equipment lists. I don't know why, but the statement that multi-harness looms would be available for rent made me think that my \$8 canvas stretcher-bar loom would be too humble. Also, since I had formed opinions of what pulled warp tapestry might be, I was afraid my continuous figure-eight warp would not work. Ah, Laura! You should know by now that tapestry artists are resourceful, and simple is always better. (I won't bore you by going into how I learned that an \$8 loom would have been better than the \$50-plus-shipping loom I got days before leaving for Vancouver)

Susan Iverson was the instructor. She introduced the technique by showing slides of work I had never imagined, including much of her own. This lecture/slide presentation was the most effective slide show I've seen. In this case, each picture was worth a thousand words, and Susan's commentary doubled that value. Besides explaining the technique and what it produces, she told us something that gave me hope as a late-blooming artist. After learning the technique, it lay dormant in Susan's battery of tools for well over a decade before emerging as a signature for much of her work.

So, what exactly is pulled warp tapestry? My description is basic at best. I do not presume to inform anyone who already knows. But since this is a "personal experience" essay, I'll give you my take on it. By leaving large blank spaces of various shapes and at various intervals while weaving, and then closing the resulting gaps in the weft by pulling the warps, the tapestry can become three-dimensional and/or irregular in form.



Horizon - Dreaming Sacsahuaman
by Susan Iverson



Pulled Warp Technique
shown with and without spacers
before and after "pulling"

For example, to create a spiral or curve, several dart-like spaces are left unwoven on one side of the tapestry. When these spaces are closed by pulling all the warps, the weft is squeezed together and a circular shape with perfect finished edges results. To make part of the tapestry three-dimensional, a variety of shapes of unwoven spaces can be used, depending on the desired effect.



Pulled Warp Technique
Workshop by Susan Iverson

Susan had woven two samples each of some of the shapes she has used. One sample was complete, showing the end result after pulling. The other sample showed how the piece was woven, leaving the spacer where there was no weft. As the workshop progressed, one-by-one, Susan pulled the unpulled samples, demonstrating how to keep the weft intact and even.

Besides showing and telling, this was a hands-on workshop as well. Each of us made a paper template of at least one kind of pulled warp. This was to show us exactly what our tapestry would look like after pulling the warps. We then cut out the spacer(s) to insert as we wove. Then we wove around the spacer(s). Susan explained some of the "rules of thumb" needed to achieve good results. We also debated the propriety of using eccentric weft to outline the spaces. Our conclusion: It depends on what you want; i.e., there is no rule here.



Pulled Warp Technique
Workshop by Susan Iverson

Most people in the class chose to do one or two shapes for the exercise. I did five. Most people finished, including cutting their warps and pulling them. I finished mine in the dorm room. But now I have a sampler that reminds me of five ways to pull warps. I also kept the template so I can see how to get there. Of course, the possibilities far exceed the five I did. Susan showed us pictures of one of her student's work that was a three-dimensional full-face mask. It looked like a fine sculpture. I can't imagine how long it took to figure out the template for it!

Although I'm eager to experiment with this new-to-me technique, it will certainly not be to the extent of making a life-form sculpture. Maybe my contribution to Monique's 911 Memorial Tapestry will provide just the right challenge.

Using the Flying Shuttle Technique to Create Text

By Dorothy Clews

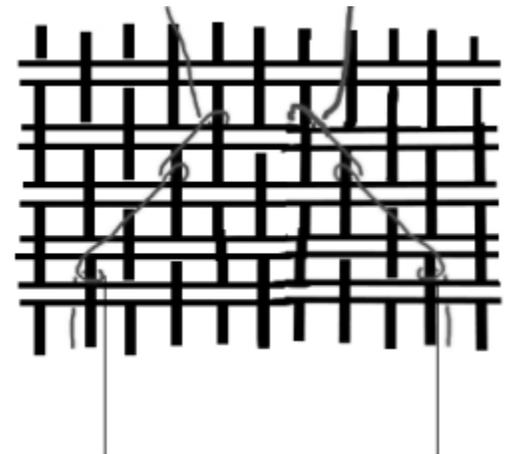
This technique is often found in Coptic tapestries and is used for fine lines in any direction. It looks similar to stem stitch in embroidery, but is done while the tapestry is being woven.

Use as many supplementary threads as you have lines, starting and ending the extra threads as necessary. It is best to use fine yarn, one or possibly two threads depending on the sett of the warp. Manipulate these extra threads as you weave. They can meet, join, cross over and separate.

Start the flying shuttle thread with a half hitch, leaving a long end at the back of the weaving. Continue weaving as normal with the usual weft then loop the flying shuttle weft over as many warps and wefts as is necessary to get the angle you need. Do not go over too many warps or wefts or the thread is likely to get caught up, and the integral look of the extra thread is lost. Make sure that you make the half hitch in the right direction as in the diagram depending on which way the thread is traveling or the thread will not lock in place. It should look like part of the structure of the cloth, not like an added embroidery stitch.

Keying in 'coptic textiles' in a search engine should turn up many examples of the technique used in faces, complex background patterns like 'key' and 'knot' patterns, and to give more detail that cannot be woven conventionally. It can be used for any fine line, vertical, horizontal and any angle in between, scribbly markings, for any design line sitting on top of a changing background of tapestry weave and for script-like writing.

Writing can be done sideways or top to bottom. It is easier to do the writing sideways rather than weave top to bottom. It is possible to have many individual flying shuttle threads as you need working their way up the tapestry.



half hitch to start

reverse direction of hitch to make line in opposite direction

This article first appeared in the **Canadian Tapestry Newsletter**

Thanks for the Memories

By Marti Fleischer



Marti Fleischer
ATA Newsletter Editor 1994-2002

It has been a true pleasure to be newsletter editor these past years and, as I was thinking of all the articles that have been written and those wonderful people who wrote them, I decided to share some of the experiences and perhaps bring back a memory or two.

The winter of 1994 I edited my first issue. Tapestry Topics has ranged in size from 8 pages early on, to 24 pages in Summer '02. Regular features always included "President's Message", "Tapestry News" (news about members), "Exhibitions, Workshops, Competitions", "Welcome New Members", "Roster Changes", and "Items for Sale".

In 1994 we began running The Tapestry Toolbox written by Claudia Anne Chase. The article, which continued several years, lent insight into questions about looms and all related tapestry paraphernalia. Later, Let's Talk Tapestry by Jay Wilson was inspired by a letter from Diane Bernhardt who posed many fundamental questions. Jay took the questions, one by one, and answered them in detail that even included illustrations.

Then the internet claimed its place in tapestry communication and instruction. In Summer '96, Tapestry Topics reported the event in a general article, by Janet Austin, explaining ways to find tapestry on the web and listing a (sparse) 14 websites one could visit. Later, reports introduced Kathe Todd Hooker's "Tapestry List" to ATA members. Kathe's feature article, named for the address of her email Tapestry List, tapestry@ncn.com, quoted excerpts from the discussions of weavers around the world.

Jeyhan Rohani wrote a 1997 series in dialog with Marcel Marois that highlighted the educational aspects of tapestry. Toward Professionalism, a Guide for Entering Competitions appeared, in the Spring '97 issue, from questions asked by ATB 1 entrants.

The series included: "The Jury Process" by Sharon Marcus, "Mounting Small Tapestries" by Tommye Scanlin, "Photographing Tapestries" by Joanna Foslien, "Artist's Statements" by Ruth Manning and Kathy Spoering, "Pricing Our Tapestries" by Marti Fleischer, "Shipping Tapestries" by Suzanne Pretty and "Packing and Shipping Tapestries" by Rebecca Bluestone.

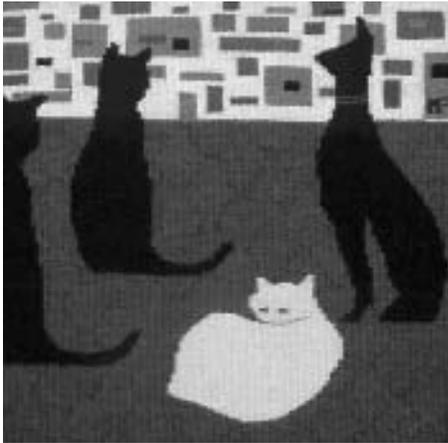
Community Tapestries were first mentioned by Barbara Heller (Spring '00) as she sought information for BCStars' forthcoming book, *Weaving Between the Lines*, on the subject. Articles followed by Anne Clark describing the Mount St. Mary's Tapestry in Victoria BC, by Marilyn Rea-Menzies on "Tapestry 2000" woven in Christchurch New Zealand, Sister City Tapestries in Oak Ridge TN by Marti Fleischer, and a series of three community tapestries titled, "Weaving the Community Together" by Thoma Ewen in Ottawa, Canada.

Beginning in the Fall, '01 Mary Dieterich's series, *Loomside Chat with Mary Dieterich*, was launched and featured Diane Gilbert, Jane Hoffman, Jay Wilson, Peter Harris, Richard Bailey, James Koehler, Scott Hendricksen and most recently, Hanna V. Uthmann. In Spring '02, Lys Ann Shore submitted excellent reviews of historical tapestries including her impressions of the Renaissance exhibition at the Metropolitan Museum of Art in New York City.

The American Tapestry Biennial exhibitions were always big news items. In 1996 I was not only newsletter editor, but also president of ATA so it must be admitted that I had a strong influence over that first exhibit, ATB 1, which opened in Oak Ridge, TN. *Tapestry Topics* covered ATB 2 in Atlanta, and ATB 3 in Cincinnati with greater fanfare and enthusiasm for the exhibitions that continued to grow in size and stature.

In Fall '96 Kathe Todd Hooker reviewed the first open small-format tapestry exhibition at *Convergence*, "It's About Time", that she created and managed for the Portland conference. The exhibit, under various names, continued at *Convergence*, and coverage continued in *Tapestry Topics*.

Tapestry Topics brought reviews of the first ATA seminar at Convergence Minneapolis, '94, followed by the second seminar called "Design Solutions" in Portland, '96. We reported about the Convergence Cincinnati retreat of '98 at the Northern Kentucky University. In addition to covering all of ATA's workshops and seminars Tapestry Topics covered the doings of related guilds and organizations. For example, the Winter, '96 issue announced the birth of Tapestry Weavers South covering the southeastern U.S. and Stella Polaris in the Minneapolis/St. Paul area.



Pat's Cats by Marti Fleischer
In Memory of Pat Poggi

There have been sad times, too. Obituaries, many times a page or more in length, remembered our members who were often board members* at the time of their deaths, with Hal Painter in 1996, Lydia Hillier and Victor Jacoby* in 1997, Jeyhan Rohani* in 1999, Pat Poggi* in 2000, Martha Heine in 2001 and Muriel Nezhnie Helfman in 2002.

Tapestry Topics brought highlights of members, organizational news, election ballots, awards and recognition. Tapestry Topics shared news and events between weavers and their elected officers. It became the voice of ATA.

Correspondents are the backbone of reporting for the newsletter, but articles arrived from many, many contributing members over the years. Please forgive me, all of you who have taken part in the success of Tapestry Topics. Over such a long time period it is difficult to mention everyone who has helped along the way.

My thanks to the new editor for including my ramblings which have brought back many pleasant memories to me and I hope they have done the same for you. I plan to contribute to the organization and the newsletter from time to time.

Events News & Notes

Looking at Tapestries: Views by Weavers and Scholars

By Ruth Manning

Save the dates: Friday, March 21, through Sunday, March 23, 2003, Chicago, Illinois, for a splendid retreat sponsored by the American Tapestry Alliance and the Gloria F. Ross Center for Tapestry Studies.

A block of rooms have been reserved for us at the Hyatt Hotel, located along the Chicago River just north of The Art Institute of Chicago. The committee has worked hard to develop a program that will be stimulating, thought provoking and, most of all, fun. We will immerse ourselves in a weekend of tapestry.

What's in store? The Fifth Annual Gloria F. Ross Lecture will open the weekend on Friday night, speaker to be announced in the next issue. Spend Saturday immersed in an organized series of presentations directly related to the tapestry field, past and present, led by weavers and scholars including Archie Brennan, Tina Kane, Jane Kidd, Mary Lane, Sharon Marcus, Lotus Stack and Alice Zrebiec. Travel to the Ukrainian Institute of Modern Art to view ATB 4, enjoy dinner and discussion.

Look forward to your Winter Issue of the ATA Newsletter where registration and full details will be highlighted. Contact Ruth Manning for further information.

Whose News

Kathe Todd-Hooker received 3rd prize in Small Expressions 2002 for "In Dreams There are NO Shadows".



In Dreams There are NO Shadows
by Kathe Todd-Hooker

"Uncovered: Barbara Heller's Tapestries", Spindle, Shuttle & Dyepot Magazine, Summer 2002

The Seattle Arts Commission purchased "Autumn Metamorphosis", tapestry by Kaija Rautiainen as their Contemporary Textile Purchase. Each year Seattle Arts Commission works in partnership with Seattle Public Utilities to sponsor an art purchase program through the One Percent for Art Portable Works Collection. This program was open to established professional textile artists working in the Northwest.

Elizabeth Buckley recently moved and expanded her studio, with more looms and an extensive textile/art library from the studio of her mother, the late Esther J. Kolling. She and friends celebrated her dream come true at an open house Sept. 28. The studio address is: 1720 Poplar Lane SW, Albuquerque, NM, 87105; Tel. 505 243 3153

Invaluable Volunteers

The ATA Members we thank who have charted new territory since July:

ATB 4 Volunteers: Anne Clark, Barbara Heller, Alex Friedman, Joan Griffin, Lialia Kuchma, Anne McGinn, Virginia Salisbury, Judy Schuster, Jeffrey Weiss, **ATA Newsletter Volunteers:** Anne McGinn, Jeanne Bates, Janet Austin, Deb Erikson, Hester Reik, Marti Fleischer, Alex Friedman **ATA/GFR Chicago Retreat Volunteers:** Ruth Manning, Priscilla Lynch, Ann Hedlund, Odette Brabec, Archie Brennan, Mary Lane, Anne McGinn, Peggy Strang **american-tapestryalliance.org Volunteers:** Jeanne Bates, Anne McGinn **ATA Standing Committee Volunteers: (programs pending)** Janet Austin, Joyce Hayes, Monique Lehman, Anne McGinn, Linda Rees, Kathe Todd-Hooker, Pat Williams.

And the **Board of Directors:** Janet Austin, Anne Clark, Alex Friedman, Joan Griffin, Barbara Heller, Kathe Todd-Hooker.

Upcoming

"Fiber Celebrated 2003", Intermountain Weaver's Conference at Yavapai College Art Gallery, Prescott AZ 85301. June 17-July 26, 2003. For info contact Peggy Neuber, 429 W. Center St., Logan UT, 84321-4425

ARIZONA

ATB4 tapestry exhibition sponsored by ATA, Oct. 12-Dec. 1, Opening reception, 5:00-7:00, Oct. 12. William D. Cannon Art Gallery, 1775 Dove Lane, Carlsbad, 760-602-2021. KMcGu@ci.carlsbad.ca.us

CALIFORNIA

"Fiber Celebration 2003" will be a regional show this year, requesting entries from Arizona, Colorado, Kansas, New Mexico, Nebraska, Oklahoma, Utah and Wyoming residents. Feb.14, 2003 Slides and entry forms postmark deadline. Juror: Jane Patrick. Inquiries: Kathy Harmeister, 500 Redstone Lane, Bellvue, CO 80512, (970)493-0571 or Patty Volker, 847 Ponderosa Lane, Estes Park, CO 80517, (970)586-6555. fibercelebration02@lycos.com
www.angelfire.com/co3/fibercelebration

COLORADO

"Woven Harmony: The Tapestries of Rebecca Bluestone," June 15-Nov. 10, Denver Art Museum, 100 W. 14th Ave. Pkw., Denver, 720-865-5000, www.denverartmuseum.org

"Secrets of Silk" exhibition, June 28, 2002-January 5, 2003, The Textile Museum, 2320 S Street, NW, Washington, DC, 202-667-0441, <http://www.textilemuseum.org>

DISTRICT OF COLUMBIA

Judy Chicago, October 11, 2002-January 5, 2003, A retrospective covering four decades of her work. National Museum of Women in the Arts, 1250 New York Ave, N.W. Washington, D.C., 20005-3920, 202-783-5000, <http://www.nmwa.org/calendar/futsched.htm#chicago>

ATB4 tapestry exhibition sponsored by ATA. March 2-29, 2003. Ukrainian Institute of Modern Art, 2320 W. Chicago Ave., Chicago, 773-227-5522, uima@netzero.net.

ILLINOIS

Upcoming

- MEXICO Weaving in Mexico: A Tapestry Retreat", Jan. 22-Feb.2, 2003 with instructors Jean Pierre Larochette and Yale Lurie, Puerto Vallarta, Mexico. Maximum of 6 students, \$1,350 includes lodging and most meals, workshops and materials. Contact Lurie-Larochette Studio, 2216 Grant St., Berkeley CA 94703, fax & tel 510-548-5744, email jplarochette@earthlink.net
- MICHIGAN Exhibition of tapestries by Ann Schumacher (curator) Molly Fletcher, Joanna Foslien, Ann Keister, Pricilla Lynch, Fuyuko Matsubara, Anne McGinn, Christine Pradel-Lien, Jean Smelker Hugi. Oct. 4-30. Finnish-American Center, University of Finlandia, Hancock MI 906 487 7376. phyllis.fredendall@finlandia.edu
- MINNESOTA "About Place: Fiber Art for Interiors" including tapestries by Christine Pradel-Lien and Joanna Foslien at four locations: Textile Center of Minnesota, 3000 University Avenue, St. Paul 612-436-0466 www.textilecentermn.org; Art Resources Gallery, 9th and Jackson, St. Paul 651-222-4431; ARG 3245 Galleria, Edina 952-922-1770; ARG International Market Square, 275 Market Street, Suite 166, Minneapolis 612-305-1090
- "Time and Space Constructed: Tradition and Innovation in ContemporaryTapestry," tapestries by Sue Brauer, Joanna Foslien, Christine Pradel-Lien, Jean Smelker-Hugi, at The Goldstein: A Museum of Design, University of Minnesota, St. Paul. Nov. 21, 2002-Jan 26, 2003, Nov. 21 lecture by Sue Brauer. Nov. 24 opening reception and lecture by Ann Schumacher. <http://goldstein.che.umn.edu> 612-624-7434
- NEW JERSEY Tapestry and Navajo weaving classes for beginner to advanced tapestry weavers with Carol Russell beginning Oct. 1. The Spinnery, 1367 Route #202 North, Neshanic Station, New Jersey, 908-369-3260, <http://www.spinnery.net>

Upcoming

"Language of the Loom," Oct. 20-Nov. 17.

NEW MEXICO

Artists are James Koehler, Rebecca Bluestone, Karen Benjamin, Kathy Perkins, Rachel Brown, Pat Dozier, Donna Lopez, Denise Miller, Dick Shea, Bettye Sullivan, Margaret Hermann, July Baca, Viki Edwards, Donna Contractor, Robin Reider, Barbara Morrow, Susan Meredith. Weaving Southwest, 216B, Paseo del Pueblo Norte, Taos, 505-758-0433, weaving@southwest.com

FIBERARTS Magazine and Lark Books are accepting submissions of color transparencies (35mm slides or larger format) for the seventh edition of the FIBERARTS DESIGN BOOK. Postmark deadline: Dec. 2, 2002. No entry fee. Entry form is published in Summer, Sept/Oct, and Nov/Dec 2002 issue of FIBERARTS Magazine, www.fiberartsmagazine.com or send business-sized SASE to: FIBERARTS DB 7, 67 Broadway, Asheville, NC 28801

NORTH CAROLINA

Tapestry workshops taught by Pam Patrie at her cabin studio on the Oregon coast. Nov. 15-20 or Dec. 13-18, 2002. Enrollment limited to 6. \$300 includes lodging, meals and a great view. ppatrie@mindspring.com or call evenings after 7PM 503-284-2963 for more information.

OREGON

"Small Expressions, 2003" calling for entries, small format, max.size15"x15". U.S. deadline June 2, 2003, International May 1, 2003. Exhibition to be held at the Houston Center for Contemporary Craft, Oct. 24, 2003-Nov. 16, 2003.

TEXAS

Upcoming

VIRGINIA "Fiber, Clay and Mixed Media: Three Master Artist/Craftsmen," Sept. 6 -Dec.1. Artists are Susan Iverson, Thomas Suomalainen and Clifford Earl. Anderson Gallery, Virginia Commonwealth University, 907 1/2 W. Franklin St., Richmond, VA, 23283-2514.
www.vcu.edu/artweb/gallery

Tapestry class at Springwater Fiber Workshop beginning the week of Sept. 23, 808 North Fairfax Street, Alexandria, VA, 22314, 703-549-634,
<http://www.springwaterfiber.org/weaving.html>

Coming: Next Issue

Winter 2002, Don't Be Left Out in the Cold -- Renew Your Membership!

- Learning Tapestry: Mentoring and More
- A Loomside Chat with Mary Dieterich:

Mary interviews Elke Otte Hulse of Criciuma, S.C. Brazil and Maria Antonieta Arnal of Caracas, Venezuela

- Details of the ATA/GFR Chicago Retreat, March 2003

Member Notes

Please stop for a moment to take stock of all the things that are happening in your ATA; the newsletter, education programs, new exhibition opportunities, the website, the next biennial, retreats, fundraising, designing communication materials . . . ATA is, of course, everyone's organization -- with a good start and a good plan. But we are an all-volunteer group. Where can you lend a hand? By picking up your newsletter on your website to forego printing. By volunteering on one of the areas at the right. A cash donation in support of specific new programs. Recruiting new members to name a few ways.

The Board of Directors hopes you will join the "inner circle" of ATA by getting involved in an area you enjoy -- in an area you feel would enhance the practice of your craft. With the new plan in hand, ATA is moving toward a program-based mission with the intent of adding value to your membership. Simply, we need you to volunteer.

Tear off this page and mail it to **Joan Griffin, 1800 Yorktown Dr., Charlottesville, VA 22901**, or email Joan at **JGWeaver@aol.com** or, easier still, go to the website at americantapestryalliance.org and fill out a form there. A little help goes a long way.

And, thanks.

Your ATA Board of Directors

Please update your membership information:

Name

Street Address

Box

City, State

Zip

Country

Phone

Email address (please, help us save!)

Count me in:

I would like to work on the following programs, count on me for:

(circle areas of interest)

Treasury Committee

Treasurer-in-training

Membership Committee

New Member Programs

Existing Member Programs

Education Committee

Member Education Programs

Public Education Programs

Exhibition Committee

Biennial

Member Web Exhibitions

Newsletter Committee

Chairman

Production (Quark XPress)

Research and Planning

Writing

Editing

Library Committee

Archives

Catalog sales

Fundraising Committee

Chairman

Grants Research and Application

ATA Anniversary Campaign

Promotion Committee

Public Relations

Collateral Material Development

Graphics Standards

Writing/Editing