



Anne McGinn, "Pythagorean Temperament Jive, Baby, with Coleus Overtones 1" 5" x 11", Linen warp, wool weft tapestry (see article page 12)

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Letter from the Directors

Congratulations to the 36 finalists for the sixth American Tapestry Biennial! The exhibition will open in Grand Rapids, Michigan at the Urban Institute of Contemporary Arts on June 9th, and continue until July 31st. There will be a **reception for the ATB6 artists during Convergence on Friday, June 30th**. After Grand Rapids, ATB6 will travel to the Bellevue Arts Museum, in the Seattle area, from September 15th through January 7th, 2007.

The selected artists are listed on page 22. The competition was difficult as there were over 200 entries from over 16 countries. The opportunity to exhibit attracted 18 new members, which is very exciting. The Board of the American Tapestry Alliance is pleased that the competition is strong and is attracting a high caliber of new tapestries.

Huge thanks goes to Peggy Strang, Exhibition Chair, for organizing over 1000 slides and administering all the details to be sure they were complete. We also would like to thank Dr. Lotus Stack of the Minneapolis Institute of Art and Shelly Goldsmith of the University of Southampton, England, our two jurors, for their Herculean efforts in selecting the winning pieces. It was a daunting task accomplished in record time.

This year we are offering members the chance to pre-order the catalog at a special pre-publication price. Lynn Mayne is master-planning the production and hopes to have it ready well before the June 9, 2006 opening of the show in Grand Rapids. Pre-sales are a vital element in creating the publication fund for this project. Grants and Circle donations alone are not enough to cover the entire cost of printing the catalog. If you would like to have a copy and thus a sneak preview, please mail in the enclosed pre-order form.

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Post publication, the members' price will be higher, so pre-orders receive a special savings and your support is an important benefit for ATA.

Besides the ATB6 reception during Convergence, we will sponsor a no host dinner the previous night, Thursday, June 29th. Look for information and reservation forms on the website www.american-tapestryalliance.org or contact David Johnson who is in charge of registration: 1329 W. Carnen Ave., Chicago, IL 60640. We hope that many of the artists and the jurors will join us there.

ATA is also sponsoring the unjuried GRAND IDEAS/Small Format Tapestry exhibit again. This will be at the nearby Kendall School of Art and promises to provide wonderful insight into what tapestry artists are experimenting with today on a very small scale.

In addition to all the events you can attend at Convergence, Mary Lane has planned a thought provoking ATA Retreat to be held at the Aquinas College July 1-3, called **The Way in: Exploring New Strategies for Tapestry Design**. Susan Iverson, Jane Kidd and Sharon Marcus are the leaders. Places are going fast so if you are interested in attending please download the application available on the website or contact Mary Lane. Check the website for more details.

The online study groups continue with Mary Zicafoose leading the next one on Color. These are small discussion groups for a limited duration (usually three months) and are designed to provide participants with a range of issues about specific topics. This is a wonderful opportunity to work in an online discussion group to develop your ideas and ask a lot of questions. It is based on reading and research, like a class, but there are no exams! The topics can be quite open ended. If you want to join a study group contact Mary Lane or look at www.american-tapestryalliance.org/Members/Programs.html.

Next year will be our 25th anniversary and we are working on plans for a fundraiser that will provide long term support for American Tapestry Alliance. We have an exciting opportunity in the planning stages. Stay tuned for details. If you want to participate in the planning, please contact Joan Griffin to volunteer. Joan is our new volunteer coordinator and welcomes any offer of support. (Think how your skill set can benefit our organization.) joan@joangriffintapestry.com

The Board will be having another retreat at the end of March in San Francisco to prepare for the upcoming year. We do enjoy hearing from you so if you have concerns, suggestions or are willing to be a part of this very vibrant volunteer team please contact Alex Friedman who has yet another new e-address: Alexfriedmanata@gmail.com.

With hopes that 2006 is a productive year,
Alex and Christine

Exciting Contemporary Tapestries

By Linda Rees

A wide variety of current work is presented in this issue. It ranges from reflections of historic material to very personal expressions and dynamic color combinations.

Many opportunities for participation in ATA programs are mentioned throughout the pages. If you are unable to obtain information via a computer, a phone call or note to the ATA PO Box or to the submission address can connect you to the right source.

About the Authors:

Dr. Delores Diaz is currently an instructor of art education at North Georgia College and State University. She earned her doctorate in art education from the University of Georgia and taught secondary art for thirty two years. **Elyse Koren-Camarra** teaches art history and studio art at Roosevelt University. She spends her free time weaving and knitting in Chicago. **Lialia Kuchma** was raised in a stimulating Ukranian home with all its cultural refinements. She began her artistic career in printmaking, photography and calligraphy. Once she discovered tapestry she gave up the other disciplines and has been weaving for thirty years. **Mary Lane** is an artist and art historian living in Olympia, Washington. Her tapestries reside in both public and private collections and her writings have been published internationally. **Alta Turner** is a consummate scholar, who has made her living as an environmental statistician. She began weaving in 1991 and has focused on tapestry since 1997.



David Johnson, "Hairy on the Inside," 26" x 19", 2004. Woven as two separate panels separated by hog hair filter. Cotton warp, wool & cotton weft, seed beads, waxed linen, mounted on stretched canvas (see article page 12)

Next Issue:

Tapestry and the Element of Chance:

Our next deadline for articles is April 1. The theme is spearheaded by Lany Eila. She wrote to me nearly a year ago with the idea. Here is Lany's explanation.

Tapestry weavers are by definition people who are drawn to a time intensive, slow motion, meticulous, archivaly complicated practice that can carry a ponderous weight of history. So how do we as artists relate to the inevitable unplanned circumstances in our work? How do specific weavers cultivate, celebrate, answer or just make peace with the element of chance? Do you discover all or part of the design only as you weave, design based on whatever the natural dye pot spews out, take various risks just to see what will happen, or get wild in the design phase and then methodical in the design's execution? Have the materials themselves spoken back unexpectedly? Most of all, has the element of chance or serendipity taken you by surprise, despite

your best plans, and opened up a path you wouldn't have otherwise considered? A list of mishaps would be endless — I'm far more interested in how the element of chance has enriched the final (or later) work.

Lany has contacted specific weavers who can contribute insights and we both extend an invitation to submit your productive experience with serendipity. Since I have gone on the record as striving for a more spontaneous approach, I am eager to read the responses.

Finally, I think I am settled into a permanent address, having just purchased a home here in Eugene. My phone and e-mail address will remain the same but here is the new mailing address:

1507 Elkay Drive, Eugene, OR 97404

A Question of Interest

By Christine Laffer

Why is our tapestry community the way that it is and what keeps it going?

Some questions in life remain unanswered for years. Most of them are large ones about the world we live in and why things play out the way they do. The question posed above has been on my mind because the answers might indicate which course of direction and support would be most effective to keep the community vigorously alive.

A similar question, about why the tapestry community has taken its particular form and operates in the way that it does, came up in the online tapestry discussion list over two years ago when Stanley Bulbach actively posted his observations. His comments pertained to the fiber field overall and had to do with research in the field, advocacy, and what he saw as a self-defeating mindset. (tapestry2005 is a Yahoo group owned and operated by Kathe Todd-Hooker. Contact her for information about joining).

Another question as to *how* has the tapestry community evolved in the way that it has, would be relatively easy to answer. Any summation would include the activities of several excellent teachers, a

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cultural rise of interest in making and purchasing handcrafted objects including fiber, and a large number of people with an interest in practicing these skills who have access to resources and time.

One way to answer the original question as to *why* would be to examine the past motives of those people and their cultural milieu — an analysis that could produce a reasonable cause-and-effect explanation. And yet recently it occurred to me that there is another way. Through a link posted online, I stumbled upon the concept of communities of practice. A community of practice is a group of people "who share a concern, a set of problems, or a passion about a topic, and who deepen their understanding and knowledge of this area by interacting on an ongoing basis." (Wenger et al., 2002, p.4) The trigger is teaching. Once tapestry gains recognition as a body of knowledge with its own history, vocabulary and methodology, the process of sharing that knowledge causes the community to form.

Tapestry is a community of practice. We recognize other tapestry artists as participants in this community. Other artists whether knitters, quilters, basket makers, or jacquard weavers have interests that border on ours. In the process of focusing on their medium they have formed their own communities each based on a history, vocabulary and method of working. As individuals, we can participate in many of these communities, depending on our interests and skills.

It turns out that, since 1991, there has been a lot of work done in developing this concept of communities of practice, originated by Etienne Wenger. Large corporations, in fact, were the first organizations that took the theory and put it into use by restructuring their different departments in order to maximize knowledge sharing among employees.

Clarica, a large Canadian insurance company, is one of those corporations, and two of their key people have published a book that includes analysis of two case studies that they identified — one community considered "internal" and the other "external." Without going into detailed explanations, I can draw a parallel to the tapestry community and say that an internal group would be comparable to tapestry weavers who work on certain types of looms and an

external group would be more arms-length, such as collectors of tapestry. The study of these two groups resulted in a great deal of information, much of which has to do with specific programs. What I want to pass along, however, are a few distillations that could trigger discussion in our community.

What keeps our community going strong, active, and excited? According to Saint-Onge and Wallace, there are three levels of knowledge sharing in communities of practice: 1) access to existing knowledge in the form of books, databases, websites and other codified sources; 2) knowledge exchange through conversations that speed the pace of information being passed around; and 3) creation of knowledge by focused problem-solving, whether in collaborations or in-depth studies. "But the real value of the community is realized through its ability to innovate-to move the practice forward." (Saint-Onge and Wallace, p.45)

Keeping in mind that the words "to move the practice forward" have different meanings in the tapestry community than they do in an insurance company, they still indicate the importance of a person's desire for satisfaction when producing work. This search for new summits of skill and creativity continues to fuel our artistic lives. If the community can help members reach their goals and the members in turn can help the community as a whole reach a new level of capabilities, then the community thrives.

Here we arrive at a point of discussion. Do the words "to move the practice forward" resonate with you in any way? What goals do you have for yourself? What goals would you like the community to achieve as a whole? Can you envision different ways of stimulating these three levels of knowledge sharing?

References:

Saint-Onge, Hubert and D. Wallace. (2003) *Leveraging Communities of Practice for Strategic Advantage*. Boston, MA: Butterworth Heinemann.

Wenger, E., R. McDermott, and W.M. Snyder. (2002) *Cultivating Communities of Practice: A Guide to Managing Knowledge*. Cambridge, MA: Harvard Business School Press.

The Queen's Tapestry

By Mary Lane

In 1904 Professor Gabriel Gustafson began excavations on a burial mound located in Oseberg, Norway. The site, which dates to the ninth century, is the only known Viking grave exclusively containing the remains of women. Two female bodies, one a generation older than the other, were interred within a burial ship and accompanied by household goods, textiles and weaving tools. The Oseberg remains came to the attention of Sol B. Baekholt during her graduate studies from 1991 to 1996. Baekholt was the first woman in Norway to graduate with a master's degree in pictorial weaving from the Norwegian College for Teachers of Arts and Crafts. Since her graduation, she has committed a significant portion of her career to publicizing the beauty and variety of the artifacts in the Oseberg burial ship.

In 2004 Baekholt designed a series of narrative tapestries, several silk rugs, and sets of both porcelain and silver to commemorate the centenary of the Oseberg excavation. Artifacts from the actual site inspired the designs for these objects. The collection has toured internationally, and during the fall of 2005, it hung at the Nordic Heritage Museum in Seattle, Washington.

The centerpiece of Baekholt's independently financed exhibition is "The Queen's Tapestry," a 3' x 78' tapestry that depicts the artist's interpretation of the life of the women laid to rest within the Oseberg burial ship. In her unpublished papers, *Scenes from "The Queen's Tapestry,"* Baekholt states that she chose the narrow, horizontal format, reminiscent of the "Bayeux Tapestry," because ancient Norwegian poetry contains references to pictorial runners, or *revler*. The linear, chronological narrative contains eleven scenes, beginning with Alvild's childhood and ending with the transport of the burial ship to the Viking Ship Museum in Bygdøy, Norway, where it is located today.

The images in the tapestry include depictions of actual objects found on the burial ship, as well as imagery from the pictorial weavings included among the burial goods. The burial ship itself figures in many of the scenes. The patterned borders that enclose the narrative also derive from motifs found on Oseberg artifacts. The source material used in the tapestry is augmented and enriched by the imagination of Sol Baekholt.

Midway through the narrative, Alvild marries King Gudrød Gjaeve. Colorful, prancing horses pulling carts lead the procession across a landscape of subtly shifting colors. Riders mounted atop patterned steeds follow. The horses' tails are braided and then knotted in the middle with the bottom hanging free. Braids



Sol Baekholt, The end of "The Wedding Procession,"
detail from "The Queen's Tapestry" 3' x 78', 2003

were thought to ward off sorcery while knots were believed to secure eternal, lasting love. Baekholt describes that designs — such as the swastika symbolizing good luck, good fortune and peace, and the spear symbolizing the life force — float through the field of the tapestry.

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In a portrayal of daily life, Baekholt illustrates the processing of wool, spinning and weaving. The burial ship contained many weaving tools, including wool shears, dye kettles, drop spindles, circular and ribbon looms, and tablets for card weaving. In the tapestry, kettles of water boil for washing and dyeing wool and a woman spins, while two other women weave on vertical tapestry looms. Baekholt's papers record that, in addition to linen and wool, goat hair and nettles were also used in the ancient Oseberg textiles. In the background, cloth hangs on a line to dry. Two tents, modeled on the actual tents found on the burial ship, are pitched under the trees.



Sol Baekholt "Daily Life at Oseberg,"
detail from "The Queen's Tapestry" 3' x 78', 2003

In the background, cloth hangs on a line to dry. Two tents, modeled on the actual tents found on the burial ship, are pitched under the trees.

The final scene shows the Oseberg ship in front of the Norwegian Viking Ship Museum. (see photo back page) The ancient burial ship was pulled along portable railroad tracks to the sea and then transported by barge to Bygdøy. This scene in the tapestry also shows the richly carved, ceremonial sledges found in the gravesite.

Baekholt employed five Polish tapestry artists to complete "The Queen's Tapestry." The tapestry combines hand dyed Norwegian spelsau woolen weft with a linen warp. The Vikings favored the resilient spelsau sheep and brought them along as they settled in foreign lands. The tapestry was woven in sections that were assembled after the weaving was completed. With this knowledge it is possible to identify the different styles of the participating weavers. Because of the enormous length of the tapestry and the folkloric style of the imagery, the technical variety does not detract from the charm of the piece. Baekholt is to be congratulated on the completion of such an ambitious project.

www.vikingqueen.com

http://www.khm.uio.no/english/viking_ship_museum/index.shtml

From The Wednesday Group

By Alta Turner

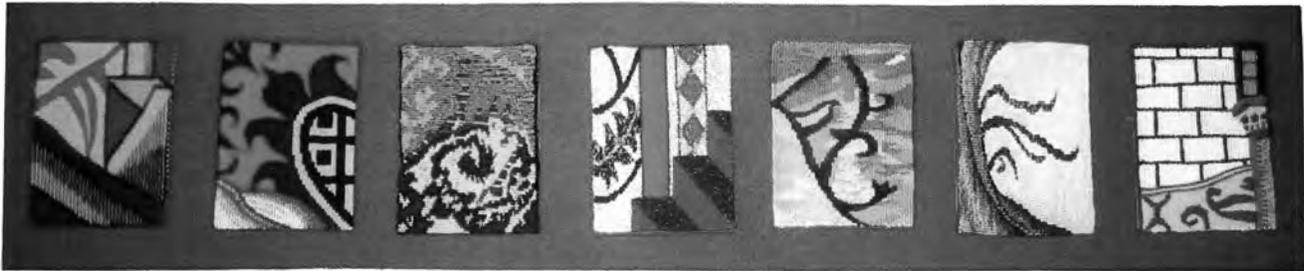
For the viewer of tapestry, it is imagery that initially draws the eye. Whether the inherent coincidence of structure and image is emphasized by the design or downplayed to mask the interdependency, it is structure that further draws the viewer onto different levels, the layers at different scale and distance. That tension and the continuous interchange at different scales in the construction is one of the enticements to weaving tapestry.

What happens then, when tapestry weavers use tapestry as design source for their own tapestries? That was the basis of a Wednesday Group experiment that has culminated in a collective piece that will be exhibited at the Hopper House, Nyack, New York, in February 2006 and then in Grand Rapids, Michigan during the summer.

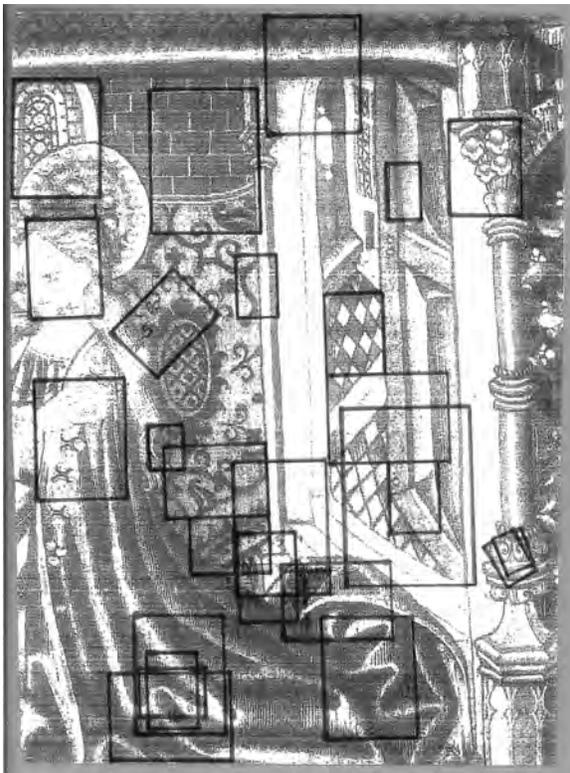
On Wednesdays for the past 15 or so years, if Archie Brennan and Susan Martin-Maffei are in New York City, they convert their private workspaces to host tapestry tutorials for weavers with varying levels of experience and spectacularly different backgrounds. In 2001, we named ourselves, aptly enough, *The Wednesday Group* and by 2002, we pulled together a collective portfolio with integrating themes based upon standard technical exercises encouraged by Archie and Susan. (See *Tapestry Topics* Spring, 2004, p.11). Since 2003, we have exhibited in 5 diverse locations including library and hospital exhibition spaces, art centers and textile galleries.

In the fall of 2004, The Wednesday Group took the next obvious step, determining that a collaborative piece would complement our collective portfolio. In truly egalitarian style, we formally submitted design concepts by mid October; distributed them electronically; then met in December to describe, discuss, and decide on the assignment.

From a wide variety of suggestions, we wisely settled on AnnaByrd Mays' profoundly interesting and amazingly simple concept: Take a portion of an historic tapestry "less as an actual historical study (i.e. REWEAVING) and more as a way of understanding how one might REINTERPRET an historical piece with ones own aesthetic reaction" (*Tapestry Topics* Summer 2005, p.15). Virtually any tapestry would do but we settled on her recommendation, "The Annunciation," part of an antependium from Southern Netherlands, 1460-1480 housed at the Metropolitan Art Museum's Cloisters. AnnaByrd reproduced copies from Cavallo's *Medieval Tapestries*.



"The Wednesday Group Project," Prototype, one of four panels for installation.



The Wednesday Group Design Source delineating selected areas.

We also used AnnaByrd's set of parameters for the task to reinterpret or abstract segments, for example the curves in a gown, into a surface of a different sort. The constraints were that everyone use the black and white reproduction, apply a cropping template during design selection, and that at least some amount of green Paternayan Yarn #531 be used. The pieces were to be 8" high by 6" wide, set at 8epi and simplified sufficiently to be woven in 35 hours. The result should be left unmounted until the group met to determine presentation options collectively.

The group converged, almost a year to the day from the conceptual design submittals, to show-and-tell the results. 28 individual pieces from 15 artists represent the highly diverse responses to the imagery, structure and history bound into that segment of a reproduction of a tapestry fragment. Outlines drawn on the image show the

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boundaries of the selected pieces, highlighting the 26 unique foci in red. 2 images had been woven twice each. Of particular interest are the areas of focus of the imagery, their relative scales and their orientations with respect to the source image.

The Focus of the images varied widely, exhibiting highly clustered as well as unique areas of concentration. One clustered area, which includes 4 overlapping images, is centered on the high drama hatching of the gown in the lower center left. Another cluster of 11 partially overlapping individual views begins in the hatching in the lower right and moves up to mid-image, moving right to the open door and left to the highly patterned ground behind the Virgin. The third overlap of two images, centered on the column base, represents work of a single weaver. The remaining 9 pieces focus on unique areas within the source.

Scale, which has been normalized by the boundaries of the cropping in each piece, ranges from areas of concentration 13 cm. x 10 cm. to 59 cm. x 44 cm. Thus, the size of the area selected for the most diverse views differs by greater than 4 times. The smallest, most detailed view is found at the base of the column on the right. The largest view includes the open door and floor immediately to the left of the same column. The most common proportion in this measure was on the order of 29 cm. x 22 cm. — midrange between the smallest and largest.

The Orientation of images was dominated by the vertical format, which corresponds to the constraints of the pieces to be woven 8 inches high by 6 inches wide. Vertical orientation was retained in 17 of the 26 unique images. Six views were rotated 90 degrees from the vertical, paralleling the horizontal axis of the source. The remaining 3 views were offset from the vertical-horizontal orientations of the original imagery. The orientation was further manipulated in two pieces during cartoon preparation where the images were reversed; as if the view were from behind the tapestry, looking through the fabric.

The exercise gave rise to some long-intended technical excursions not previously examined. The fairly short time commitment encouraged chance taking. There are pieces that include imagery directly juggled and played off of original hatching

in folds of cloth then reconstructed into northern lights or into script letters. Another design was worked upright then again, on a different scale, side-to-side to see how shape control varied. One artist took the opportunity to practice weaving each of 8 pieces as 4-selvedge technique. Exposed warps, contrasted with passages of single and double warp, which demanded increased surface control. Demi-duite, long noted but never previously utilized, was discovered and pushed.

Diversity in the pieces abounds such that mounting has posed its own set of problems to solve. It was fairly quickly determined that a common mounting, stitched onto card stock covered with fabric of the Paternayan #531 color would best integrate the components into a pleasing whole. As Archie noted during the show-and-tell, "not a weak piece in the group" demanded thoughtful consideration of the collective presentation that could highlight individual strengths without a clash of chaos.

AnnaByrd is currently finalizing the collective format for the February 2006 installation. She has designed a set of 4 modular panels, covered with the same fabric. Each panel can hold 7 individual pieces, side-by-side, with sufficient neutral surround space. She has established a randomization procedure to select which images fall onto each panel with the options for change in different venues. Her clever solution allows for flexibility of how the four panels will line-up, stack, or move around corners, depending upon available exhibit space. All 28 images are posted to *The Wednesday Group* gallery on the Brennan-Maffei Tapestry web page ([//www.brennan-maffei.com](http://www.brennan-maffei.com)).

Results are in, and the observations of the weavers as they interacted with the source, designed and wove have been noted. They recall not only the particular images and associated structure but also the context of the tapestry, its age, its creation, creator and its own journey. Here are their comments:

"I was first struck by the limitless possibilities for focusing on a small section . . . Having decided on a section, I still felt there were innumerable possibilities for reworking it . . . there appeared some faded thread — I decided to include that detail of lost color in my interpretation because the passage

of time was always in my mind as I worked . . . I felt intimately connected to the person who also focused on this small section over 500 years ago."

"No grand thoughts but I sure agonized over the choice of subject . . . I was thinking of northern lights with one, trying out a monochromatic angular scheme with the other."

"I was looking for good composition — exciting graphic image. Scan the image into the PC then enlarge to the size that appealed to me, cropping as necessary. Then I had fun with color — I enjoy working with color that almost does not go together. . . I didn't over analyze the concept."

"Being practical I was wondering if the bricks had mortar between them back then. Also — what was the weather like? If the weather was warm the mortar probably didn't fall out. I know this is not very romantic but, after all, how romantic can bricks be?"

My tapestry was woven to look like a landscape within a landscape. The actual design from the tapestry was a vine-like shape turned up at a 90-degree angle. The area around the vine was woven to suggest a colorful landscape of green leaves, yellow-orange sunshine, and blue and lavender shadows . . . a Japanese painting using similar colors was my inspiration."

". . the design became fairly quickly about persistence — what is no longer there; about deterioration - blues faded; chance — which warps were laid bare over time . . . about wandering through someone else's design process and taking the freedom to springboard into something I never would have done . . It's made me realize that commissions could be fun."

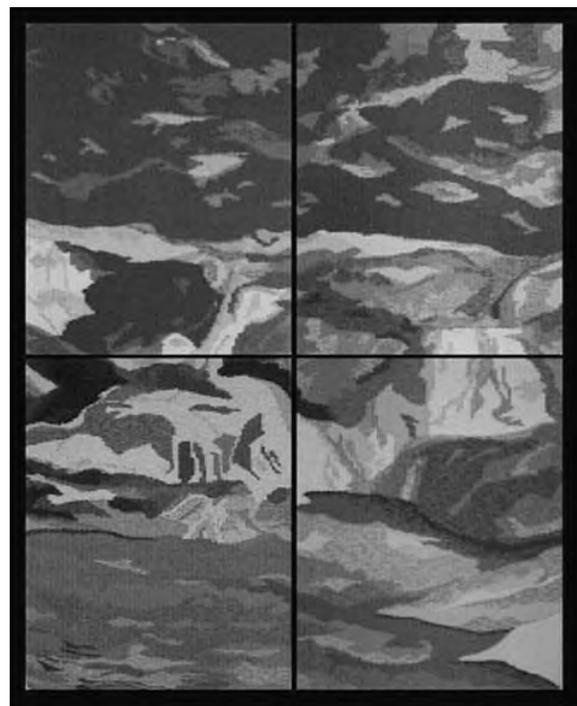
"Being part of The Wednesday Group project has really helped me to start thinking outside the box . . . the image AnnaByrd chose opened up so many possibilities. . . This exercise has taught me a great deal . . useful for future projects. I also liked the fact that it was small, and easy to do in a short time. THANK YOU, AnnaByrd !"

Thanks indeed.

Review of "Echoes of Appalachia"

By Delores M. Diaz

The fiber arts exhibit "Echoes of Appalachia: Images and Objects Inspired by the Traditions and Landscape of the Mountains" is an exuberant affirmation of life. Housed in the Fine Arts Gallery of the Hoag Student Center at North Georgia College and State University from November 10, 2005 through January 20, 2006, the exhibit pulses with color, texture, and the voices of the three exhibiting artists. Each of the artists, Diane Getty, Tommye Scanlin, and Pat Williams, speaks uniquely and eloquently on universal themes of personal relationships, nature, and experiences that are fundamental to all human existence.



Tommye Scanlin, "Rocks and Water," 12" x 15"

Tommye Scanlin is a tapestry artist whose work is mainly pictorial. Scanlin is an accomplished artist in other media but prefers tapestry weaving because, as she says, "I love the surface of flat woven tapestry, the intensity of color as interpreted in yarn, and the significance of each movement of the weaving to the finished work."

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Two of Scanlin's larger tapestries are moving tributes to people who have touched her life. "Mom" portrays Scanlin's grandmother as she fondly remembers her, seated in a favorite chair, her arms folded in her lap. The subdued browns of the chair contrast with her grandmother's bright sweater and hair, and that contrast, together with the grandmother's warm smile, seem to project her forward, as if she could reach out and give the viewer a hug. (See the ATBII exhibition catalog, 1998)

Scanlin wove "Rocks and Water" in memory of Bob Owens, a friend and colleague, recalling his advice, "Don't paint the water, paint the rocks!" "Rocks and Water" is a composite of four 12" x 15" Panels. They are unified by the repeated maroon and gray rock motif and the dark blue green field interrupted by lighter green reflective shapes. The overall effect is serene.

"Fall," which predates "Rocks and Water," is a 26" x 40" tapestry based upon a combination of two images: a small watercolor and scans of fall leaves. The intense royal blue of the border is superimposed with a scattering of rich gold, brown, and green leaves. The border frames a stand of four trees whose spindly blue trunks against a russet sky boisterously announce the season. The foliage is a loose wash of greens and yellows, reminiscent of the watercolor upon which it is based. Both of these pieces demonstrate an understanding of nature gained from much direct observation. Whereas "Fall" portrays the beauty of a season, "Rocks and Water" is a deeply personal response to nature and to the person who inspired her vision.

Scanlin has also produced a series of tapestries that are abstractions of quilt squares. All of these pieces, ranging from 6" x 6" to 20" x 20", are designed as squares because she feels the essence of the quilt is the square. She also incorporates quilting patterns, such as diagonal strips in the string quilt method and vertical and horizontal strips as in the log cabin pattern. "Quilt Square 2," for example, is one of the earlier pieces in the series and is based upon a quilt made by her grandmother. In later pieces, Scanlin leaves small openings or slits between areas of color to represent the pattern of stitching.

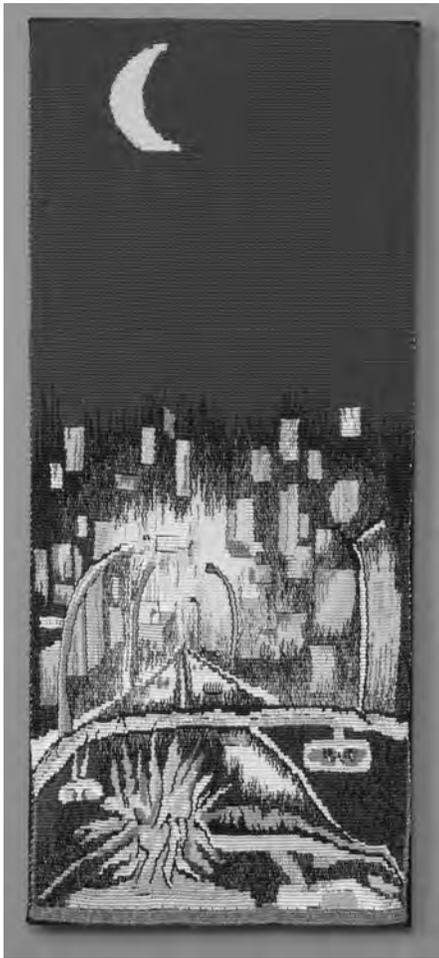
Another artist inspired by quilting is Diane Getty, who interprets nature with fabric collage, hand painting, silkscreen, and stitching. "Green's View: Four Seasons" anchors the exhibit on the far wall of the gallery. By far the largest piece in the exhibit at 53" x 80", it is a rolling landscape of stitched fabric pieces as if viewed through four adjacent vertical window panes, each pane depicting one of the seasons. The colors shift with the season, from the pastels of spring, the lush greens of summer, the rusty browns of fall, to the icy blue of winter. The arching branches of trees in the foreground



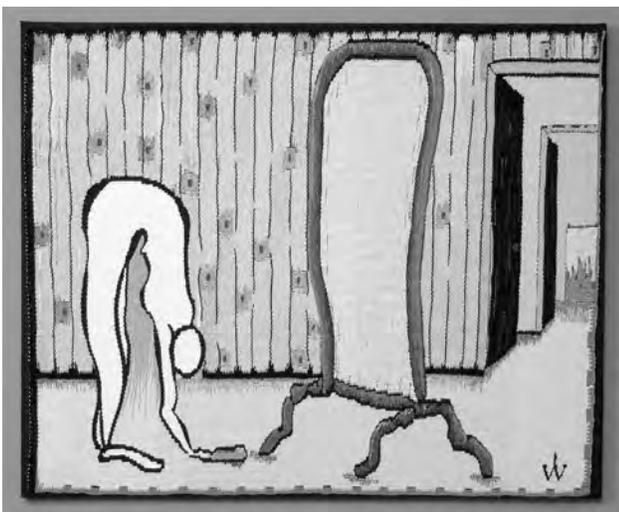
Tommye Scanlin, "Quilt Square 2"

frame the entire scene and lead the eye to the continuous rim of distant mountains. The piece is framed with a fabric band that is hand painted in earthy greens and browns.

It is interesting to trace Getty's developments in style and technique over the last ten years. Her earliest piece in the exhibit, "Quilt in Memory of Libby" completed in 1994, is composed of traditional quilt squares with found objects attached that recall aspects of her mother's life. Integral to later pieces is hand or machine stitching that contribute texture, color, and expressive movement. In "Green's View," for example, the tightly spaced



Patricia Williams, "City at Night"
30" x 13"



Patricia Williams, "Obeisance," 28" x 30"

rows of free hand machine stitching on canvas suggest a finely crafted colored pencil drawing. Getty's most recent work incorporates more hand painting and investigates the more sculptural aspects of fabric, as in "St. Sewa," a doll-like fully dimensional figure from her "Modern Saints" series. Getty says, "I take the simple enterprise of sewing to new levels by shaping, stacking, drawing, twisting, stuffing, slashing, fraying, gathering, stitching, and beading on fabrics." One can only imagine "St. Sewa" perched on Getty's sewing table acting as both muse and protector.

Pat Williams characterizes her tapestries mainly as "metaphysical, manifested in symbolic storytelling, along which [path] I have used tapestry to explore my own attitude toward life and the interlacing of people, character, and place." Her tapestries are slices of life, often humorous, that explore the universal human condition.

"Lucy I" and "Lucy II" depict the head of a woman whose crossed eyes may be symbolic, according to Williams, of frustration and introspection. The nebulous backgrounds and immobility of the figure belie the turmoil churning inside her head. In many ways, the Lucys are autobiographical, reflecting Williams' own practice of introspection through meditation and journaling and bearing a strong physical resemblance, minus the crossed eyes.

"The Beginning" takes introspection even further. Here the background is fully developed. A full-length woman, legs akimbo, is crumpled in the corner of a room. Her eyes, too, are crossed, and wavy lines of stress or confusion unravel from her. A cat peers through the window on the left, and clothes are flapping on the line in the distance. Williams explains, "The tapestry presents a woman trapped by her inner self, by her immediate surrounding or by things outside. Sometimes the extreme feeling of being trapped is the beginning of making positive changes." (See *Tapestry Topics*, Summer, 2003)

In "City at Night," Williams recounts a personal experience. Driving alone at night along an ugly, garish strip of highway, she was comforted by the sight of the moon floating in the pure blue sky. The yellow and orange glare of neon signs, streetlights,

continued...

and oncoming cars pierce the indigo night and the interior of her car. The arching diagonals of light posts and the exploding spikes of her hair add to the feeling of confusion. Her crossed eyes are reflected in the rear view mirror. Overhead, the sliver of moon glides peacefully in a vast sea of blue.

Williams continues the self-examination in "Obeisance." An abstracted and rubbery woman bows low to the floor before a free standing mirror. In the background a floral wallpapered wall is interrupted on the right by a series of concentric open doorways that eventually lead outside to a bank of blooming red flowers. Williams says, "The piece builds on a cotton seine twine and combines textured wool yarn with novelty yarns to create a chimerical scene. As demanded, the body moves to pay deep respect, but at what price?"

Williams' journey of self-examination culminates in "Orion." In this 30" x 50" tapestry, a woman in the left foreground strides confidently towards a window in the right background through which we can see the same peaceful sliver of moon that we saw in "City at Night." The constellation Orion the Hunter sparkles against a deep blue sky in the background, and puffy white clouds soften her path. The woman is calmly smiling and clutching a small box by its handle. When people ask Williams what is in the box, she replies, "They could be tools, could be secrets." "Orion" is a catharsis for the tumultuous journey of self-discovery Williams and Everywoman have undergone. The viewer must smile at the happy outcome. (See *Tapestry Topics*, Spring, 2005)

"Echoes of Appalachia" is obviously a reflection of the early traditions of working with fiber and fabric that are extant in parts of Appalachia, and many of the pieces in the exhibit reflect the artists' responses to the landscape of the mountains. However, it is much more than that. By sharing their personal relationships with people, their responses to the environment, and their experiences along the road to self discovery, each of the three artists leads us towards a deeper understanding of life itself. Isn't that what art is all about?



Lialia Kuchma, "Wing Left," 96" wide. Pictured with Lauri Shaman's Ceramic Vessels.

"Softscapes and Hardscapes"

By Elyse Koren-Camarra

Upon entering the Ukrainian Institute of Modern Art's the Chicago Tapestry: Johnson/Kuchma/McGinn & Friends exhibition, "Softscapes & Hardscapes," the viewer is transplanted into a non-traditional landscape. Immediately you are met and handsomely greeted by Donna Hapac's evocative forms. With titles like "Worms," "Polyp," and "The Three Graces" we were sent on a delightful spin, admiring the shadowed sculptural suspension, the lounging sensual floor sculpture, and the beauty of the Grace's whose appendages float and flow.

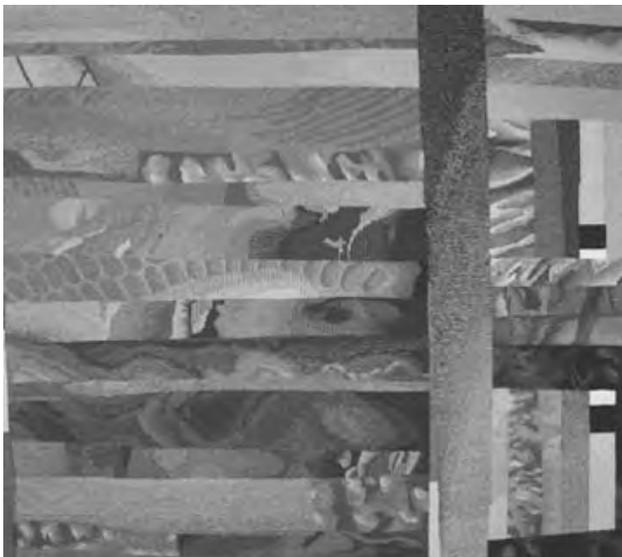
Lialia Kuchma's tapestry, "Wing Left" melded perfectly with Laurie Shaman's clay vessels, truly a match made in heaven. Line, color, sensibilities nearly meshed forming a subtle beauty. The classical received its due: soft, hard, brought together in perfect harmony. (See the exhibition web site <http://www.chicagotapestry.com/> installation shots to better appreciate this match and gain an exciting sense of being at the gallery.)

David Johnson's "Ancient History," "Prairie Roots," and "Seeds of Memory" extend the previous artists' metaphors of earthliness, its "softness/hardness." Other elements emerge questioning: How do we remember what has come before? How has time/nature altered what man has built? Johnson's "homey" landscapes seem calm, poised, simple. But something is brewing behind these doors. We know the tide has turned when we happen upon "Grandmother's House" and "Hairy on the Inside" (see photo page 3) which are installed directly opposite the previously mentioned works. Face to face? Opposite sides of the spectrum? I wonder.

As the viewer continues, Kuchma's "Wing Right" divided the space with one sentry-like gesture. The soft once again joins the hard. Lisa Harris's "Earthenware," her "meanderings through the neighborhood," grounds us. Her wall tiles house the environment's industrial landscape, drawings on flat earth. These "graphically strong and iconic in stature" forms, literally transform to "Grain Silos" and "Grain Elevator" vessels, teapots. The irony is that Harris's work is a subtle reflection of McGinn's current efforts. The Grain Elevator has taken on a new meaning of time, place, history, and memory. McGinn's monumental tapestry "Corrugated Futures 1: The Long Hedge" examines the iconography of the everyday. What will become of a structure that



David Johnson, "Local History #1," 10" x 6"



Anne McGinn, "Corrugated Futures 1: The Long Hedge" 72" x 66" Linen warp, wool weft



David Johnson, "Grandmother's House," 28" x 20", 2005. Cotton warp, wool weft, coco heishi and seed beads, waxed linen, painted felt, mounted on stretched canvas

once was the economic lifeblood of a rural community? How do McGinn's memories recall history?

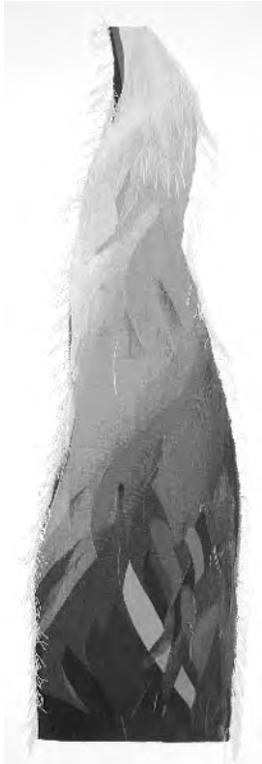
We were next met with the musical blast of Anne McGinn's "Pythagorean" trio. Based on the idea of sound waves, McGinn's "temperament" is no "jive." These weavings, done without a cartoon, burst, bend and shout with joy, music and math at their most energetic. Where does that sound go? McGinn has captured the vibe. (See photo page 1)

Holding the center of the gallery, Gina Jalakas's stately, colorful, nonfunctional baskets, "Divided Harmony" "Homage to the Quilt," and "Celebration of Spring" push the medium. Totemic, often inspired by African/Yurobic crowns, Jalakas's edgy objects stand on their own, a virtual sculptural garden.

Lialia Kuchma's "Blue Fruit" commanded the entire back wall of the gallery. If "color is energy" and "lines are edges," then one immediately "gets" Kuchma's intention. Fruit flows into space; color resonates and vibrates in the viewer's mind and spirit. All is one.

Finally, the exhibit is rounded out with the extraordinary technique and use of color in Odette Brabec's diptychs, "Flights of Fancy" and "Oasis". Brabec's nature-based works are both fanciful and a "well-spring that evokes the artist's memory." Having worked on the diptychs in transit from Illinois to Florida, Brabec's images have movement, a life of their own. Twinned, yet created separately, fraternal images, each perfectly executed panel is a tribute to traditional tapestry created in a most unusual manner. One can almost smell the flowers, feel the breeze.

All in all, "Softscapes & Hardscapes" was a tribute to the concept of mixing media and metaphor. The overall beauty, contrast, contour, texture of the work was truly astounding. This exhibition worked on all levels. "Here's to" more joint efforts by Chicago Tapestry: Johnson, Kuchma, McGinn.



Lialia Kuchma,
"Wing Right"
96" high



Odette Brabec, "Flights of Fancy," diptych, 24" x 24" each.

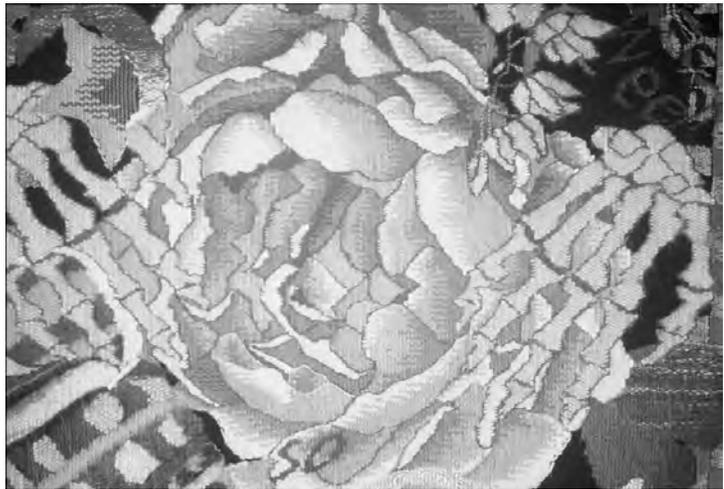
Book Review: *Line in Tapestry*

Kathe Todd-Hooker, Fine Fiber Press

By Lialia Kuchma

Kathe Todd-Hooker has established herself as an artist, weaver, lecturer/teacher and publisher of books on tapestry techniques and design. As its title implies, her most current book concentrates on the use of the line in tapestry — a fascination that began with memories of her Grandmother's mentoring and instructions in embroidery, lacemaking, and weaving. "To her a line was the basis for everything".

What is line? In everyday life the point or dot is the origin of the line — the result of a first encounter between an implement and surface. In weaving, this occurs through an internal process which "hides" and "reveals" the line. This simple phenomena of weaving, that of placing a line of fiber not on a surface but into and of that surface is what Todd-Hooker has chosen to illustrate. How such a simple element can enhance, define, and "deliver" the message is the purpose of this wonderful book. It serves as a guide toward a more successful usage of the line not only for novices but also for weavers familiar with tapestry, serving to refine any weaver's artistic imagery.



Kathe Todd-Hooker, "So Between"

The line, as evidenced in tapestry, is magical. A linear thread of color retains its material identity and simultaneously evolves into an energy of shape, texture or movement. It emerges as a defining force, lending direction, heightening emotion, controlling tension between forms. The line is hardly static; the dynamics of the line in tapestry is dependent upon variables of material, direction, texture and character. These will also be distinguished by the line's purpose within the creative design.

Line in Tapestry offers clean and clear illustrations and visual guides "beginning at the beginning" with her line weaving basics. She literally introduces us to the single line and then gives us definitions for variations of the terms used. She identifies the line usage in design through characteristics, types, colour and scale. These are important elements to be considered for the successful interpretation of any concept. Her multiple solutions for various line treatments are clearly illustrated and supported with personal "asides" in boxed areas.

continued...

In the seven sections, which include the basics of horizontal and vertical lines, we are also introduced to textural lines such as soumaks, brocades, cicim overlays and wedge lines. Most of the techniques were illustrated with examples of Todd-Hooker's tapestries. She also provides a section on "tricks, treasures, and other stuff" and concludes with the Gallery, featuring images of tapestries by Janet Austin, Tricia Goldberg, James Kohler, Jon Eric Riis, Shelley Socolofsky, Sarah Swett, and a few others. Though some of the included tapestries utilized techniques discussed, I was disappointed that she was not able to include more diversified examples of other weavers. I would have enjoyed a few personal comments from artists known for their techniques as well as seeing their works.

The book is a well written guide and extremely clear in its diagrams and instructions. The lack of color and the quality of the reproductions diminishes the aesthetics of the book but, as a working journal it remains a very comfortable one. For color and stimuli, other sources could serve as a complement, such as Carol Russell's *Tapestry Handbook* and books by R.P. Thomson, and Barty Phillips.

I should also mention that I viewed Kathe Todd-Hooker's website to better appreciate her excellence as a weaver. Her small scale tapestries, so rich in color and detail, suffer in the black and white reproduction. The detail of "So Between" does manage to convey the success of the line as an outliner in a very complex piece, especially around the bones in the hands. The outlining is necessary to highlight the many different shapes thus emphasizing the frailness and beauty of the bones and flower.

During the course of reading *Line in Tapestry*, I also became intrigued with searching out tapestries using some of these techniques, thus enjoying comparisons from historic to contemporary times. I found these in the many books, and in museums and galleries. Viewing original work provides the tangible instructive discovery of how a work is woven.

Setting the time to technically do the exercises in the book, no matter how basic, provided me with a

thoroughly rewarding experience. On another level, it allowed me to more effectively engage with the tapestries and recognize some of the methods. I became more aware that a sound technique, well executed, is essential toward the realization of a beautiful work.

In conclusion, several elements are worth noticing. Line as an outliner recalls Jan Yoors' many tapestries; and turkish salt bags to mind; and the broken line used in the shawl of Kashmir of the mid-19th century; Scandinavian tapestries; 15th century German tapestries — especially the "Wild Men and Moors" in which the outlining is so vivid and exciting. The use of the eccentric line brings to mind Christine Laffer's marvellous sculptural pieces and of course, the very early Copts' works that demonstrated their skill in producing the rounded and organic motifs. Tapestries of the 14th century also demonstrate the lively imagery using eccentric line and other techniques.

Although not referring to every technique presented in Kathe Todd-Hooker's book, I did nevertheless want to touch on the use of soumak. It can be used for an entire piece, appreciating its textural and rhythmic appearance, as a textural variant within larger flat areas of tapestry, or you could use the technique of soumak as a problem solver, like "outlining an edge", or introducing a gentle row of dot soumak. Though I do not consciously use soumak, because of this book I discovered that I was using it to "correct" areas of steep angles. It is nice to discover that the technique does find a hospitable place in tapestry.

Unexpectedly, my introduction to *Line in Tapestry* has also disclosed a subtle revelation. I found myself reviewing my own methods not only practically but also philosophically. That is to say, I became engaged in assessing the construction of line and the myriad contexts and subtexts that line suggests.

Michelle Lester Update: A Conversation with Rita Gekht

By Linda Rees

Recently, ATA received an e-mail from Cassandra Kenfield regarding the photograph of Michelle Lester and her workers that is posted on our website in the Spring 2005 issue of *Tapestry Topics*. Much to her regret, Kenfield was vague about the names, but recalled that the woman on the far left was the photographer's wife and the man was named Keith and was from Trinidad. However, she was able to give us the name Rita for Michelle's studio manager. A call to Nell Znamierowski provided the necessary information for me to contact Rita Gekht.

Rita characterized Michelle as having a wonderful talent for getting people excited about tapestry. She hired apprentices from many different sources. Many were students at Parsons School of Design where she was teaching. Frequently high school girls were hired to sort yarns or prepare bobbins, such as the young girl with dark hair in the picture. The other source of workers was immigrants, many of whom had some amount of exposure to weaving in their home countries. The majority were from Eastern Europe but several also were from Spain. Lester actively sponsored several to obtain a green card to work there.



Michelle Lester, "Fall,"
30' x 10', 1986
One of 4 panels for
The Lincoln Properties

Rita Gekht was in the computer field when she realized that she wanted a form of creative activity using her hands and chose weaving. She began working in the studio full time and soon became the manager. She states that meeting Michelle Lester completely changed her life. It is a comment Rita has heard from many others first exposed to tapestry through Lester.

The nature of the group of workers was always fluid. The ability to work in close proximity to others was a high priority. For many it was primarily a way to earn money, but several workers were passionate about tapestry weaving and formed a group called the New York Tapestry Artists to exhibit and share information. Only a few of that group, perhaps three including Rita, are still weaving but the group continues to get together on a yearly basis. Cassandra Kenfield stated that she has begun weaving again since recently retiring.

The tapestry in the photograph is the "Winter" section of a huge four season commission for The Lincoln Properties. Each tapestry measured 30' x 10'. During 1986, the year they were woven, about thirty people were working in the studio. There were 5 shifts of workers starting at 7:00 in the morning and finishing around 11:00 at night. A large 20 foot wide loom was mounted on the wall where three of the seasons were woven simultaneously. "Summer" was woven in two pieces on five foot looms. It was part of Rita's job to check every few inches to see that the

continued...

two sections were lining up properly to keep the join from being obvious. Each weaver would work on a section for about two weeks before being shifted around to minimize differences in their weaving characteristics.

There were frames and more wall looms being used for other commissions at the same time. These were most often used for 4' x 6' or 5' x 7' tapestries, with a horizontal orientation, which was the most common format for Lester.

According to Rita, it was by far the most productive year for the studio, although the studio was always busy with projects. Lester was involved in many other creative and profitable activities besides tapestry, as Nell Znamierowsky elaborated in the earlier article. Maintaining a studio in the city was extremely expensive necessitating a high level of productivity, ambition, and sacrifice for it to be a success.

The studio was Michelle Lester's home. The public workspace took up at least two thirds of the loft and Michelle had her living quarters in the rest. She managed to go about her personal life amidst all the activity, sometimes still being in bed when workers came. However, while she was very gregarious and put forth great energy in helping others, she was very guarded about her personal life and did not seek out close friendships. She always had a dog at the studio. The one featured in the Spring 2005 issue was named Schmutzy but a "tortured little dog" named "Much Ado" bounded around the studio in that busy year, wreaking havoc with carefully piled yarns or taking the bags each worker used for their supplies.

Since Michelle Lester's death, Rita Gekht has been trying to sort through the large quantities of slides and several tapestries, not all of which have been stored properly with the aim of eventually producing a catalog of Lester's endeavors. Rita is hoping someone will come forth to help her with the task.



Member News

By Ellen Ramsey

The Circle continues to grow! We now have 99 Circle Members. The Board sends its heartfelt thanks for your generosity. As you know, Circle Membership dues include an additional donation in support of ATA programs. This year the extra funds that Circle dues bring in are providing much needed revenue for the American Tapestry Biennial 6 exhibition and catalog. New and renewing Circle Members for the fourth quarter of 2005 were:

Studio Circle: Barbara Arrighi, Anji Bartholf, Helga Berry, Karen Crislip, Bonnie Doyle, Bette Ferguson, Tricia Goldberg, Nancy Jackson, Michael Jennrich, Jane Kidd, Priscilla Lynch, Maria Estela Serafini, Cheryl Silverblatt, Melva Smith-Richman, Jon Eric Riis, Caroline Standley, Zoe Ann Stivers, and Lenore Orłowska Warren.

Curators Circle: Kathi Kyro and Jackie Wollenberg.

We would also like to send special thanks, and our apologies, to Jane Daniels, Jane Hoffman, Olga Neuts, and Judy Schuster who renewed at **Studio Circle** but were mistakenly not listed in the last newsletter. We would also like to thank Ed Kandel for his recent contribution. Thank you all!

Volunteers Make It Happen

By Mary Lane

The strength and diversity of the American Tapestry Alliance's programming depends, in so many ways, on the support of its membership. One critical way members help is by volunteering for ATA. They share their existing talents and learn new skills as they work for all of us. Volunteers are the backbone of the American Tapestry Alliance. If you are interested in joining the ATA volunteer team, please contact Joan Griffin, our Volunteer Coordinator:
joan@joangriffintapestry.com. (434) 979-4402.



Photo Rod Carrol

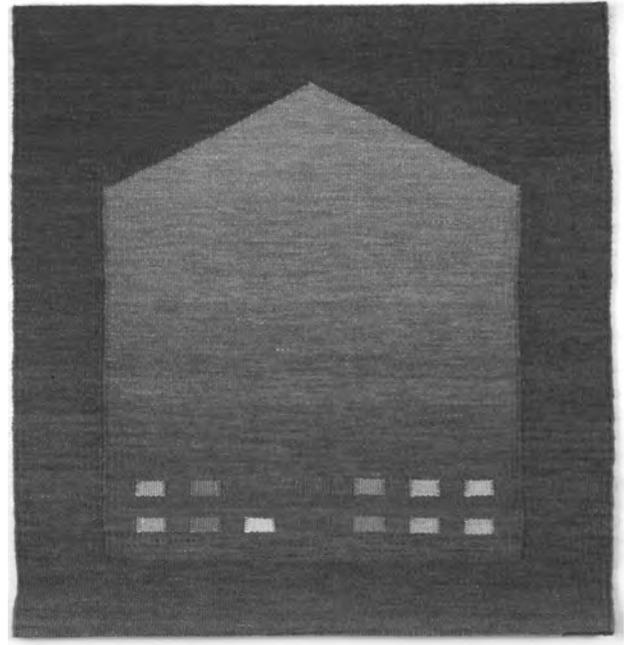
Michael Rohde

Michael F. Rohde offers many talents to ATA. In addition to creating the Artist Pages on the ATA web site, he has also worked with the Education Committee in planning the ATA Forum for Convergence 2004 in Denver and is currently on the team who is planning ATA's activities during Convergence 2006 in Grand Rapids. Michael believes that ATA is a valuable and vibrant organization, whose success depends on volunteer commitment. "I enjoy knowing that something of what I can do will help the organization survive, thrive, and stimulate its members to do the same." He is also a member of Tapestry Weavers West and is currently TWW's newsletter editor.

Michael began weaving tapestry in 1973 on a

boxed, rigid heddle loom he found in a needlepoint store in Houston. Working from a Sunset magazine publication on weaving and a shoestring budget, his first pieces were woven with a warp of kite string and a weft of dime store synthetics. Books by Noel Bennett and Tiana Bighorse on Navajo weaving were also early teachers. Michael experimented with twill weave rugs and later, block weave rugs. Eventually he began hand dyeing his own yarns, which offered him opportunities for color experimentation. As he began to incorporate tapestry techniques into his rugs, they moved from the floor to the wall. Michael's current work explores "the image of the house in its various functions, and as a means of observation of challenges to our everyday lives by the action of man and nature."

Michael believes that one of the most pressing issues for tapestry weavers is the creation of exhibitions that present the creative field of contemporary tapestry to a broad range of viewers. The American Tapestry Biennial is one such opportunity, but he feels that regional groups and individual artists must also create additional exhibition opportunities. "Simply quietly working in our studios and waiting for the world to beat a path to our door will not work."



Michael Rohde, "Surya," 25"H x 24"W, 2004
hand dyed wool and silk Photo: Andrew Neuhart.

continued...

When he is not weaving, or volunteering for ATA, Michael enjoys the textiles and folk arts of various cultures, archeology, anthropology, literature, language and music. "Sometimes I wonder how I find time to weave!"

Michael's website: <http://michaelrohde.com/>



Jeanne Bates

Many of us know Jeanne Bates for her astounding ability to find a link on the web to just about anything. Jeanne balances her full time job as a teacher's assistant with college classes in surface design, silver jewelry, pottery, drawing and painting. Amidst all of these commitments, Jeanne finds time to volunteer for ATA. Jeanne maintains the calendar on the ATA website and assists with other web related projects. She feels her work with ATA keeps her closer to the pulse. She also sees her volunteer work as a way of helping other tapestry weavers in their path of exploration. Jeanne's local fiber guild is Desert Fiber Arts located in The Tri-City area of southeastern Washington.

Jeanne's first tapestries were woven on simple wooden frames and macramé rings. She took classes in Mississippi and, after moving to the Northwest, she studied with Sarah Swett, Nancy Harvey, Kathe Todd Hooker, Pam Patrie, Archie Brennan and Susan Martin Maffei. She is currently working on a computer-generated image designed by her youngest

daughter, which is offering her new opportunities for growth as a tapestry weaver.

Jeanne feels that ATA has created a community of tapestry artists. She enjoys being able to share information and inspiration with others and likes being able to view so many tapestries on the ATA website. "I love tapestry and I feel that ATA provides a voice for the growing field of tapestry artists. ATA is a vehicle for gathering weavers, allowing us to pool our resources in order to schedule retreats, workshops, and exhibits." Jeanne feels that the field of contemporary tapestry needs more visibility. She believes this can be achieved through outreach, public education and "someone 'larger than life'" who can promote the field.

Jeanne's other interests include bird watching, traveling and sharing her interest in art with her three daughters.

Jeanne's website: <http://revolution.3-cities.com/~abates/meanderings/>



Jeanne Bates, "Tapestry Tree Sampler"
13" x 10", 2004

Kudos

Jennifer Sargent received two awards in "Fiber Focus 2005," a 9 state regional exhibit sponsored by Art St. Louis in September. "The Cold Season" won Award of Excellence for Creative Innovation, and "Postcard from Samarkand" for Excellence in Weaving. "Postcard from Samarkand" is inspired by a sample discussed in d'Harcourt's book on Peruvian Fabrics. Other ATA members participating in the exhibit are **Martha Christian, David Johnson, and Mary Zicafoose**.

Members Exhibiting at Convergence.

"**Allergy Tapestries by Lynn Butler Mayne,**" will hang at Gallery 800, 800 Monroe N W., Grand Rapids, Michigan during HGA Convergence.

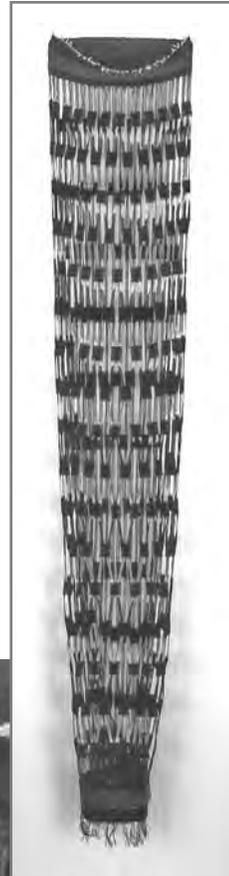
"**Grand Idea: Small Format Tapestry,**" June 18-July 28; "**The Wed. Group Project,**" through mid July; and "**Designing Weavers Exhibit,**" including several California tapestry weavers, June 24 - June 30, will all be at Kendall College of Art & Design. The facility is closed on July 1-2.

ATB6 at the Urban Institute of Contemporary Art.

Degraaf Fine Art, 190 Monroe Suite 200, and Degraaf in Saugatuck, 403 Water, will feature **Monique Lehman and Jan Friedman**.

Tapestry Weavers South will have a group exhibition, "Sense of Place: Our Southern Homes," at the Imagerie Gallery, 910 Cherry Street, Grand Rapids, Michigan. The show will run from early June through mid July in conjunction with HGA Convergence. **Linda Weghorst** proposed this project which will feature the work of sixteen members weaving within a 16"x16" format.

Nancy Crampton will have an exhibit, "Snapshots in Tapestry," at Mackerel Sky in E. Lansing.



Jennifer Sargent
"Postcard from
Samarkand"
70" x 13" x 2.5",
two layers:
handwoven
resist dyed linen
and wool, felted

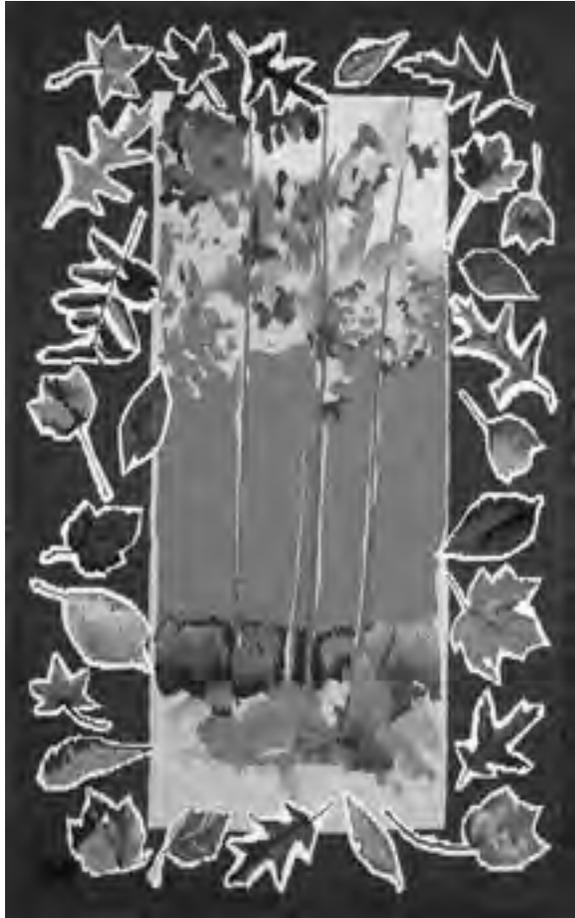
detail below



ATB6 AMERICAN TAPESTRY BIENNIAL 6

Agger, Margrethe	Day and Night Butterflies	Denmark
Baxter, Joan	Migdale Kilt	Scotland, UK
Blomberg, Cecilia	June 4th	USA
Bodogaard, Grete	Comfort Zone	USA
Burns, Barbara	Homage to Anne Frank	USA
Burns, Don	Monhegan	USA
Butler, Andrea	A Trace of What She Was	Canada
Christian, Martha	Tennessee Topography	USA
Colton, Mary Rawcliffe	Lamplight: Mosque	USA
Corsini, Debra	Flashback	USA
Cronenberg, Thomas	Tommy Gay	Germany
	Tommy (Me)	
Dunn, Patricia	Quincunx: Surrounding 5	Mexico
Eila, Lany	The Cycle: Best Laid Plans Unravel, Memory Reweaves, the Moths Arrive, and the Cycle Continues	USA
Foslien, Joanna	The Ocean of Becoming A Geography of Absence	USA
Goldberg, Tricia	Stamps	USA
Harris, Peter	Poppy Shawl	Canada
Hayes, Joyce E.	Scenes from Childhood	USA
Hegyi, Ibolya	Weather Forecast/H2O	Hungary
Henriksen, Ane	To Tremble	Denmark
Hernmarck, Helena	Spring Tulips Study	USA
	Kari's Leaf	
Jackson, Nancy	Consanguine	USA
	Incarnation	
Jupena, Urban R.	Falling into Water	USA
Kidd, Jane	Possession: Imprint/Impact #1	Canada
Kuchma, Lialia	Wing/Right	USA
Laffer, Christine	Cloth of Construction	USA
Lehman, Monique	Heartson of American Hero Mattie	USA
	Stepanek	
Lynch, Priscilla	Petitioning the Divine	USA
Mayne, Lynne	Mille Fleurs Misery	USA
Naustdal, Ann	Resonance	Norway
Ramsey, Ellen	Rift	USA
Saeterdal, Kristin	Very Rare Figures Upon this Earth	Norway
	Seen Through Tears No. 6	
Socolofsky, Shelley	Incantations	USA
	Well of Surrender	
Todd-Hooker, Kathe	So Between	USA
Wallace, Linda	Promethean Dreams	Canada
Williams, Patricia	Orion	USA
Van de Winkel, Dorothea	Pencil Drawing I	Belgium

ATB6 is supported in part by a grant from Friends of Fiber Art International.



Tommye Scanlin, "Fall," 26" x 40"

Contact ATA

PO Box 28600 San Jose, CA 95159

Director of Member Services

Alex Friedman Alexfriedmanata@gmail.com

Director of Resources

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Amy Kropitz Alfincher@yahoo.com

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Promotion Chair

Becky Cook atabeckyvt@yahoo.com

Volunteer Coordinator

Joan Griffin joan@joangriffintapestry.com

Events Coordinator

Mary Lane marylane53@mac.com

Webmistress

Jeanne Bates aBates@3-cities.com

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Studio Circle	\$55	\$100
Curator's Circle	\$125	\$225
Collector's Circle	\$250	\$450
Student*	\$25	\$45

*enclose copy of current student identification card with payment

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CHANGE SERVICE REQUESTED

Tapestry Topics

Guidelines for submitting articles to Tapestry Topics:

Next Deadline: April 1 "Tapestry and the Element of
Chance." July 1, October 1, January 1

Send all items to: Linda Rees: lerees@comcast.net
--Or--

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All photographs and electronic images should be
accompanied by the following information : Size, date
completed, and photo credits. Do not insert images into
the text body. Attach each one separately.

Articles should be under 2000 words. Submissions will be
edited for clarity and space requirements

Exhibition reviews: Articles should describe the overall
sense of the show with insight and critical observations,
and explain the parts that contribute to its impact.

Newsletter committee: Proofreader: Anne Clark,
Layout: Elinor Steele, Distribution: Ellen Ramsey



Sol Baekholt, "The Viking Ship Museum," detail from
"The Queen's Tapestry" 3' x 78', 2003 (See page 5)

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