



AMERICAN TAPESTRY ALLIANCE

# TAPESTRYTOPICS

A QUARTERLY REVIEW OF TAPESTRY ART TODAY

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Fall 2013 Vol. 39 No. 3



## Working in a Series

## Theme Editor's Introduction

by Debbie Herd



When invited to be theme editor, an issue addressing Working in Series appealed to me. I began by inviting tapestry artists who often work in series. Many have never had their work featured in Tapestry Topics. With the popularity of this

theme, I welcomed a number of volunteers as well to share their story. Artists seem to naturally work in series. One idea often leads to another, with the sense that there is always much more to explore. The artists featured in this issue work in varied styles. Some have found collaborating with others a rewarding experience, adding another dimension to their practice. Others comment on social issues through their work, while two monumental projects have been undertaken. Inspiration comes from travel, photography, history, and the natural and manmade environment. Inspiration also comes from constantly drawing, journaling, and working through ideas. The common thread of working in series ties together the many sources of inspiration, sometimes found where you least expect it. All the contributors find themselves exploring and constantly digging deeper to discover the generation of ideas.

**Debbie Herd** lives in the Grampians Region, Victoria, Australia, has earned a Diploma of Art "Tapestry" from South West Institute of Tafe Warrnambool in 2009, and is also a member of the Ararat Regional Art Gallery Advisory Board and is a regular volunteer at the gallery.

**Cover Photo:** Christine Sawyer, "Yesterday's Must Haves," 130 cm x 140 cm, 2011. An analogy about overproduction and waste in the fashion & textile industry, today's trend is tomorrow's discard.

## Working in a Series

Debbie Herd, Theme Coordinator

<b>Co-Directors' Letter</b>	3
<b>Theme Articles</b>	
Theme Editor's Introduction Debbie Herd	2
Series Art – Serious Art? Gerda van Hamond	4
Strength in Numbers: The Power of Series Mardi Nowak	6
A Story of Two Artists and a Series of Houses Louise Halsey	8
Political Messages in Series Inge Norgaard	10
A Tale of 51 Cities LaDonna Mayer	12
Runes, Oghams, and Amber Clare Colye	14
Off the Wall: Designing Tapestry that Defies the Gallery Wall Jilly Edwards	16
Reflections: Combining Tapestry and Photography in a Series Tim Gresham	19
Time and Space Millicent Reed	21
The Flowering Plant, <i>Catharanthus roseus</i> : A Cure for Cancer and the Inspiration for a Tapestry Series Christine Sawyer	23
A Series of Studies on Changing Light Kathe Todd-Hooker	25
A Series of Tapestry Sneakers Emma Sulzer	27
The Process of a Tapestry Series Joy Smith	29
<b>The Collaborations of Luis Lazo and Yael Lurie</b> Mary Lane & Susan Martin Maffei	31
<b>Exhibition Review</b> <b>Woven Together - Firestorm</b> Cheryl Riniker	33
<b>Pricing Your Tapestries</b> Becky Stevens	35
<b>ATA Awards for Excellence</b>	37
<b>ATA 2013 International Student Award Winner</b>	39



## Co-Directors' Letter, Fall 2013

Every issue of Tapestry Topics brings great gifts of inspiration. These are delivered through two very potent channels: 1) personal articles embracing content, creativity, and tapestry process, and 2) stunning images of the tapestry work of weavers around the world. We welcome Carolyn Furnish as the new editor of Tapestry Topics and we appreciate her willingness to take on this big, and important job. Debbie Herd, our Fall 2013 Theme Coordinator, reports that once again we will be awed, inspired, and rewarded: "This will be a huge issue - lots of enthusiasm for writing about weaving in a series." We are very eager to read each contribution and unique points of view on this topic because, like so many, we build our studio practices around a strong and consistent discipline of working within a series. We can't wait to get a cup of coffee and dive in.

Like it or not, summer and the STI 3 exhibition have both moved on, after a spectacular installation at the Handforth Gallery in Tacoma, Washington, followed by an intense and rewarding workshop led by master weaver Shelly Socolofsky. However, if you act quickly, you can catch the last venue of the season for Outside the Line, ATA's small format exhibition at the Troy Hayner Cultural Center in Troy, Ohio, September 27 - December 1. A huge thank you to Terry Olson, who has stewarded this show from its beginnings. Her diligence, enthusiasm, and humor are responsible for the show's success. We would also like to thank the membership of Tapestry Artists of Puget Sound (TAPS) for their involvement installing, hosting, and facilitating this juried biennial exhibition of tapestries for a very successful run in Tacoma. Terry and TAPS, like all of our volunteers, totally rocked. Within ATA, the bar for volunteerism is set high and you, our membership, smoothly and efficiently step up to the plate, without fanfare, acclaim, awards or bucks, big or small. Come rain, hail, snow, and despite your busy, complicated lives, you get the jobs done and make this organization work. THANK YOU.

September finds our new PDF membership directory alive and online, allowing ATA to streamline and more rapidly update your important information. This has been no small undertaking. Thanks to Mary Ann Dyer, who has agreed to keep you up to date on ATA members' contact information on a quarterly basis.

Be sure to [visit ATA's website](#) to see Curator Micala Sidore's online exhibition of Julia Mitchell and her compelling tapestries. You'll definitely want to linger over and savor this intimate and inspiring profile.

Remember the upcoming ATB 10 submission deadline is fast approaching, October 31, 2013. We wish you a wonderful autumn of inspired weaving.

Mary & Michael



## Series Art – Serious Art?

by Gerda van Hamond

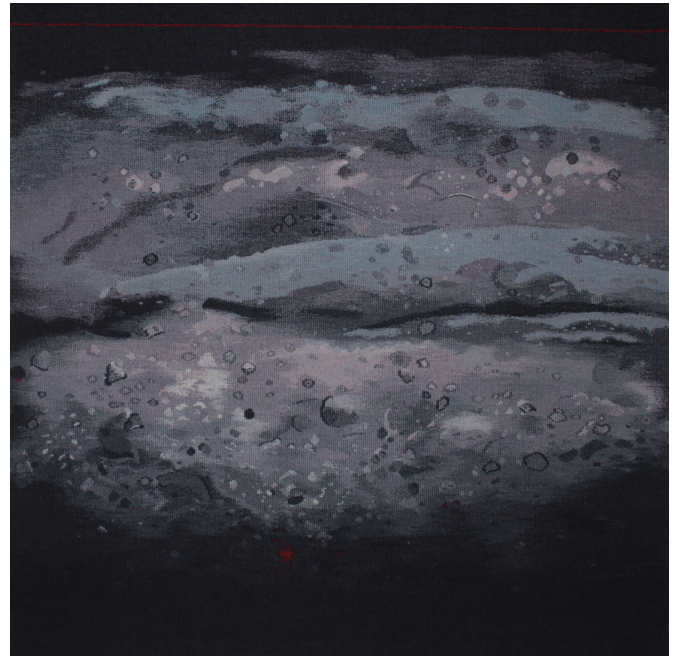
Like many artists, I am often confronted with the question of the advantage or disadvantage of working in series. One of the many things to come out of my art training is that I learned there are always several answers to any question. It comes as no surprise then that after years of pondering, I am still divided on the issue. I sometimes find myself creating a series of closely related images. At other times I create single, totally unrelated images. This may be the result of how I gather inspiration, that is, randomly!

I am influenced by the world around me, especially the often-gritty local sights and colours of Melbourne, Australia, where I live. Like a sponge I soak it all up. The books I read on many varied subjects add to the mix. All this goes into the subconscious where I leave it to percolate for a time.

I find the series question intriguing. Where do I stand in the debate? I am both appreciative and frustrated by the idea of a series. Many gallery directors are drawn to it for a number of reasons. It makes hanging an exhibition easier. A series brings a sense of order and symmetry to the space, making the different pieces readable as one body of work. It has the continuity of a story, whereas single works are more like poetry, brief and direct expressions of emotions. Generally, a series also make it easier for the viewing public to understand the ideas behind the combined works because the theme is visually repeated in various ways.

An argument can be made that working in a series makes the art more substantial. It shows consistency, that the artist is deeply involved with the subject and is pushing an idea to its limits. The artist is developing a deep understanding of the underlying possibilities of both the subject of the work and the medium used.

A series may be created by many different methods. It can be a repetition of related objects, subject matter, themes, colours, formats, or media. The Italian artist Giorgio Morandi spent years painting bottles, pushing repetition to its limits: large bottles, small bottles, elegant bottles and chunky bottles. These are all painted in subtle colours that focus on light and shadows. One of the best-known pair of series is Claude Monet's Haystacks and Water Lilies series. Both study the lapse of time, charted through the subtle colour changes created by the passing of the sun and weather.



Gerda van Hamond, "Streetwise 9," 133 cm x 135 cm.



I spent most of my life living in regional Victoria, Australia. Some years ago I moved to inner Melbourne, a city of over four million people. The suburb I settled in had previously been an industrial area, now undergoing dramatic changes, now an urban renewal site. Moving from an area with acres of farmland and the ocean views that inspired *Sea of Remembrance*, I was confronted with asphalt and concrete, peeling painted surfaces and rusty remnants of an industrial era.

The inspiration came slowly, after many early morning walks through the streets. I began to see another type of beauty, which led to another series, *Streetwise*. I started wondering about who had lived in the simple cottages of inner Melbourne. Peeling walls suggest tales of previous generations who occupied these residences. The resulting tapestry, "*Streetwise 19*," depicts a section of a crumbling cottage wall. One rainy evening, I was stuck in Melbourne traffic; sitting there, I became aware of the beauty of clouds reflected in a large dark puddle in the middle of the intersection. A discarded, wet newspaper, run over by dozens of cars became the unlikely inspiration for another tapestry, "*Streetwise 9*."



Gerda van Hamond, "*Streetwise 19*," 102 cm x 135 cm.



*Gerda van Hamond* is a Melbourne-based tapestry weaver and painter. Over the years, Gerda has worked at evolving her own unique style which has broken down the traditional rigidity of the tapestry weaving technique resulting in her free flowing images. Her October 2013 exhibition will be held at Hawthorn Studio and Gallery, Melbourne, Australia. Visit <http://gerdavanhamond.blogspot.com.au/> to see more of van Hamond's work.

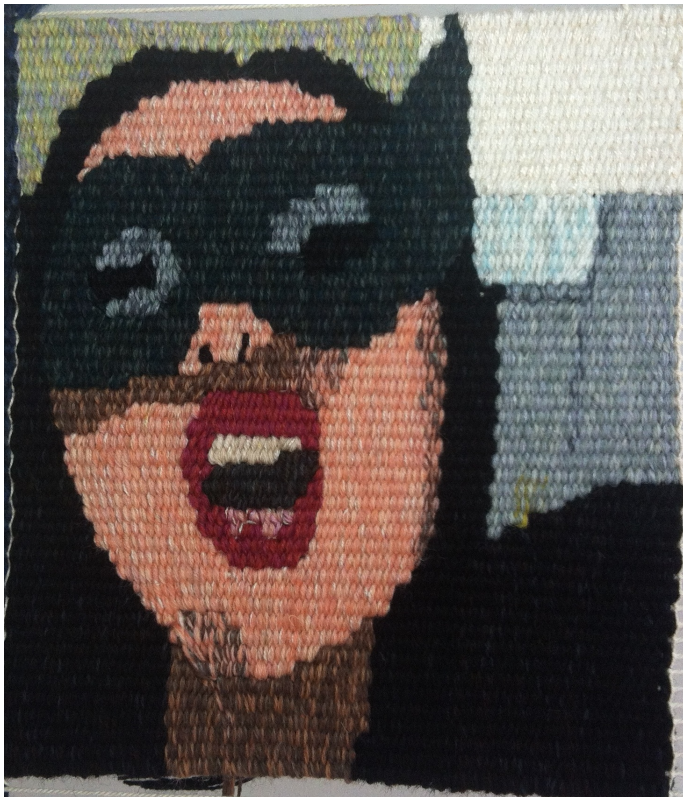
## Strength in Numbers: The Power of Series

by Mardi Nowak

An individual artwork has the power to change a person's life. We all have seen an amazing work in a museum that just "speaks to us." We are not quite sure why; but when it happens, you can never forget it. So why do curators and other gallery/museum professionals place so much emphasis on a body of work from an artist? As an artist and curator, I will try to explain both sides.

All work that an artist creates forms a body of work and series. Artists develop their own visual language over a period of time -- a signature. For artists working in tapestry, it may be a particular weaving technique, a consistent group of colours, or a unique fibre. For me, I have found that there are particular themes and images that I keep coming back to in my work. Whether consciously or not, there are ideas and concepts that I want to explore and investigate. So much of my work comes to fit within the framework of a series over several years.

But why work in a series? There is an evolution in the art making process. From every tapestry I make, I discover something new and try to take that into the next work. Or maybe something didn't quite work out and I would like to attempt an idea in a different manner next time. By returning to themes and images, we are able to interpret them in new and sometimes better ways. As part of my last series, I worked on a series of images of singer and celebrity, Kylie Minogue. The source images were from a particular music video that I had seen many times. However, it was through the process of weaving her likeness in about four tapestries that I got to 'know' her features. It was the act of studying her features and determining how I would represent them that gave a strength to the work.



There is something to be said for strength in numbers. As a curator, I always look for how an artist has developed an idea over a series of work. Curators, critics, and collectors want to see artists who can "do it again," and are not a one hit wonder. It shows a sense of commitment to your practice and to the concept. The fact that you are investigating the idea over many works means that it is worthy of art making. However, in my work as a curator, just as many artists work in a series, we, too, create series when we curate an exhibition. Like an artist, we are compelled to explore a theme and then select artists and works that speak to this. We pull together various bodies of work, almost like a collage, to express an idea to our viewers.

Mardi Nowak, "What I Want Is a Chance to See the Show," 17 cm x 19.5 cm, 2012, photo: Mardi Nowak. Wool, cotton, silk, and linen.



Where do you start and what makes a great idea for a body of work? I am a firm believer in making work that you enjoy. It may be weaving an image that just speaks to you, or working with particular colours that you enjoy. These will be the sparks that will begin your series. Don't think that you have to create a body of work that is in just one medium, either. I often show tapestries with drawings and other installations if the works are related. Both curators and viewers are fascinated by seeing the working process of an artist and how each artist arrives at a particular point in their work. It demystifies the process and viewers feel that they are being let in on a secret. Even those initial sketches for a tapestry cartoon form part of an artist's series. Just remember before exhibiting a series of work to look at it in its entirety before the final exhibition and listen to your curator in terms of what should and shouldn't go on display. We can be your unbiased eye and assist you in getting your message out there in the gallery.

Don't be a one hit wonder! Keep trying your hand at those ideas and themes that you often think about. Your message will be heard when exhibiting a series of work. Visit <http://www.flickr.com/photos/missmardinowak/sets/72157631661969921/> to see Images from this series of work and the final exhibition.



Above: Mardi Nowak, "But in the Name of Understanding Now," 31.5 cm x 27 cm, 2013, photo: Mardi Nowak. Wool, cotton, silk, and linen.



Left: Mardi Nowak, "You Know Me Better," 28 cm x 26 cm, 2012, photo: Mardi Nowak. Wool, cotton, silk, and linen.



Mardi Nowak completed her Masters of Fine Art (Research), specializing in tapestry in 2004. She has exhibited in numerous exhibitions internationally and in Australia since the late 1990s. Mardi has held the position of Senior Curator at Town Hall Gallery in Hawthorn, Australia for the last ten years and has curated close to 70 exhibitions. Mardi is based in Melbourne, Australia. Visit [www.mardinowak.com](http://www.mardinowak.com) to see more of Nowak's work.



## A Story of Two Artists and a Series of Houses

by Louise Halsey

When I wove my first tapestry of a house I did not envision a series of related works. While in graduate school at Goddard College I decided to make a weaving of the house where I grew up in downtown Charleston, SC. In this piece, “38 State Street,” a combination of a flattened space, saturated color, and the influence of Paul Klee is apparent in the striped roof and sky. In my case, my parents' art (<http://www.halseyfoundation.org/>) also underpins my approach.

The next house tapestry I wove came to me in a dream and is fittingly titled “Dream Façade.” It is a frontal view of a house with flames ripping it apart toward the second story. In “Dream Façade” the green band with purple rectangles represents the bolts placed in Charleston homes to help mitigate possible earthquake damage. Because of actual damage from earthquakes, the worst being in the late 1800's, neighboring houses and our own, suffered cracked plaster. After finishing “Dream Façade” I went to an exhibit of historic Navajo saddle blankets and saw their use of certain shapes to create secondary patterns. In “House/Moon” I used that approach and placed an arrow shape running up the middle with its point creating the roof. In the three works created, so far, stripes were a part of my vocabulary as I explored various approaches.



Louise Halsey, “38 State Street,” 25.5 in x 15.25 in, 2005.



Louise Halsey, “Crackhouse,” 25.5 in x 17.5 in, 2006.



The tapestry “Crackhouse” addressed metaphorically a variety of issues. Houses in Charleston did in fact have cracks in their facades, some were places where crack cocaine was used and rifts within families are common. After completing these works I was visiting my artist friend, Susan Chambers, who showed me her series of collages using playing cards to create the shape of a house. Each of the works illustrated a house disaster: one with a huge wave engulfing it, another covered in electronic detritus and another falling into a hole. We realized we were exploring similar content and decided to work toward a joint exhibition.

With this shared goal idea in mind, I continued to make tapestry houses. These include “Big House/Little House,” “House for Sale,” and “House Underwater.” While the striped skies are gone, my use of flattened space and bright colors continues. In “Supersize My House,” I chose to use perspective against a flat white background. When finished, I found the wooden houses from an old Monopoly game to place across the bar at the top. When we submitted our images to various galleries for exhibition, Susan suggested we use the term solastalgia to title the show. Coined in 2003 by the Australian philosopher, Glenn Albrecht, it described the shared grounding for our works. Solastalgia means, “The pain experienced when there is recognition that the place where one resides and that one loves is under immediate assault.” Visit <http://www.arktimes.com/EyeCandy/archives/2011/10/19/louise-halseysusan-chambers> for a review of the show.



Louise Halsey, “Crackhouse,” 17 in x 27 in, 2012.

My initial exploration of house imagery veered toward nostalgic, but over time my attitude changed. By working in series I found ways to invest more deeply into the content in the work. I have to thank Susan for her assistance in clarifying my intentions by introducing me to the word we used to title our joint exhibit. We showed our works in two exhibitions. During that time, four of my houses were selected for inclusion in **High Fiber: Women to Watch 2012** <http://www.nmwa.org/exhibitions/high-fiber> at the National Museum of Women in the Arts. I wove my two most recent tapestries “Crackhouse” and “Hurricane Sandy House” to fill in the gaps created by having those four sent to Washington DC. I am on pause in this series and may focus elsewhere when I return to the loom.



*Louise Halsey* lives in the Ozarks of Arkansas in a house built by Louise and her husband, the ceramic artist Stephen Drive. In her studio she has two Cranbrook looms upon which she weaves when she is not gardening, running or teaching. Visit [www.louisehalsey.com](http://www.louisehalsey.com) for more images of Halsey’s work.

## Political Messages in Series

by Inge Norgaard

Series, sequence, succession are terms for an orderly development. Working in a tapestry series is an opportunity to express an idea and go deeper. Often after I have woven one work, I'm not ready to leave the subject matter or imagery quite yet, so I keep going to see what happens. And things do happen.

In 1993, I was following the wars in Eastern Europe. The practice of ethnic cleansing was horrific, and I wanted to shout out loud. Tapestries in general do not shout very much. But what would happen if I cut red metal gasoline cans in strips, wove them into a frames, framing each small tapestry which depicted a human face, reacting to the torture and death all around them? The experiment worked, which was exciting, but I wanted to keep going, to discover the possibilities and to express all the sorrow that was left in me.

I created a series of 22 small Gas Can Tapestries. Numbers often have an impact. When one artwork hangs on the wall it is great. When a series is arranged on the wall, it has a much larger impact. Multiple, related work transmits the artist's emotion more powerfully.



Above: Inge Norgaard, *Gasoline Can Series* “# 9,” 8.5 in x 11 in.



Left: Inge Norgaard, *Gasoline Can Series* “# 13,” 9.75 in x 8.5 in.



Some years later I again was responding to another national crisis that required aid from the Red Cross, which came too slowly or not at all. I experimented with different arrangements of the Red Cross iconic graphic. I did four works and, as the fourth was completed, I knew I was finished with that idea.

However, a few years later Hurricane Katrina came and I was trying to find a way to respond to the devastation and slow response for government aid. Again, the symbol of Red Cross came up, this time falling out of the tapestry, sliding, curling, in the wetness and heat of the storm's trauma. This time I made eight tapestries. There were so many possibilities for arranging these crosses, the dimension, and the detachment from the tapestry and the graphic.

After sitting and writing this, I will leave the computer and go in the studio and start the third of my Net series, a series within a series. A few years ago I was on a boat on a river in Hoi Ann in Vietnam, when I saw some large forms in the distance, ephemeral and translucent. Coming closer I found out it was very large fishing nets hanging over the river to dry. The shapes had such beauty. It took more than a year before I knew how to capture the gentle outlines and texture of the nets without weighing them down with the density and weight of a large tapestry.

I divided my photographs of the fishing nets into sixteen sections and eventually chose seven sections that I wanted to weave as tapestries. My goal was to weave small tapestries, pared down to a minimum. And, as each tapestry would be an integral part of the series, each one should have a legitimate impact of its own. As I wove, the work evolved and the design, in its final form, became more clear to me.

Working in a series is a powerful tool, a process where I can veer in new directions while staying within the comfort zone of a given topic or idea. It lets me thoroughly discover an idea and get to the depth of my thoughts and creativity, yet, it keeps me on the path for a much longer journey, through my inner vision.



Inge Norgaard, Net # 1: Tapestries # 1, 2, 3, 4, including photocopy of drawings from the original photo, 61 in x 42 in overall.



*Inge Norgaard* grew up in Denmark, where she was educated as graphic designer and sign painter. She then fell in love with tapestry and changed course. She served an apprenticeship with three renowned tapestry weavers and then started her own studio. In 1978 she left Denmark, and later settled in the Pacific Northwest, USA, where she has lived the last 32 years. She is most known for her tapestries and prints. Her work has been shown in Northern Europe, China, Australia, the West Indies, Canada, and USA in museums, art centers, and galleries. Visit <http://ingenorgaard.com/> to see more of Norgaard's work.

## A Tale of 51 Cities

by LaDonna Mayer

I began my series of *51 American Cities* in August of 2009. Three and a half years later, it is finally completed. It has been an amazing journey. The first cartoon was drawn on August 12, 2009. The last one was drawn on June 26, 2012.

The original idea was to weave one black and white tapestry of New York City for my husband, a writer/photographer from New York. I would use one of his black and white photographs of the city as inspiration for the cartoon. At the Española Valley Fiber Art Center, in Española, New Mexico, I filled my arms with beautiful Clasgens 4-ply wool yarn in black, natural off-white, and three shades of grey. I drew my cartoon of the skyline and set to work weaving New York. I loved weaving the city. In fact, I loved it so much that I wove Chicago next. And, after that, Los Angeles. Then Austin, Texas' capitol city.

Next came the realization that I was hooked on the geometry of cities. I also discovered that the 4-ply yarn was a little too heavy to get the fine detail I wanted in the tapestries. At that time I was an apprentice with the late master weaver, James Koehler. I took "Austin" to James' studio to discuss the problems I was having with the yarn. He looked at the tapestry and said, "Astonishing." I had told him months earlier I wanted to weave cities. His advice was, "Don't weave cities. They don't sell." I didn't listen. I don't think he expected me to. James suggested that I use the Harrisville Highland 2-ply that we dyed in the studio for his students' yarn. I was his dye apprentice, and was very familiar with the yarn. I used the Harrisville for Denver Neighbors and Sears (Willis) Tower. Perfect!

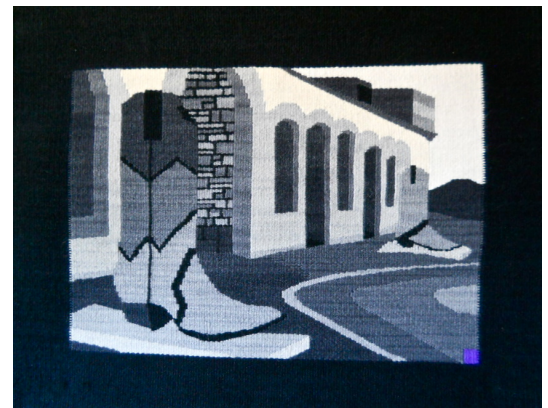
I took the six Cities series of tapestries to Weaving Southwest, a tapestry gallery and weaving supply shop in Taos, New Mexico. "Stunning", they said. "They" were Rachel Brown and her granddaughter, Teresa Loveless. "Absolutely stunning. We love your work. Is the yarn hand-dyed?" The first four cities were rejected because the Clasgens yarn was not hand-dyed. I hit the looms. And the dye pots.

One of the other apprentices at the Koehler studio had lived and worked in Boston for many years. So Boston was next. Then, Philadelphia, for a friend who grew up there. After that, New Orleans, because I had taken a great photograph of one of the cemeteries, "Cities of the Dead." Eventually, the project became *51 American Cities*. The series is comprised of American cities, one city from each of the 50 states, plus, Washington, DC. At that time the series evolved



Above: LaDonna Mayer, "Indianapolis IN," 23 in x 14.25 in, 2012.

Below: LaDonna Mayer, "Cheyenne WY," 19 in x 24.5 in, 2012.





into a singular work; therefore, the 51 pieces are not for sale individually. The entire collection is to be sold, and displayed as a series.

My one-woman show was scheduled for September 1, 2012 at Weaving Southwest. My weaving schedule became very intense. Three pieces per month. I stayed on schedule. Then Weaving Southwest closed its doors in February of 2012.

The first nine cities, including the original four, were all the same size, about 20 in x 28 in with 2.5 in borders. Because all of the cities are in black and white and grey tones, grisaille, I decided to vary the shapes and sizes for visual interest. Some are small (8.5 in x 11.5 in), some are square (25 in x 25 in,) some are tall and narrow (28.5 in x 13 in.) The variation in sizes kept the weaving fresh for me, and exciting for the viewer. I never felt that I was weaving the same city over and over. All of the cities have woven borders except Washington D.C. I wove "Washington D.C." without borders because it belongs to all Americans.

At the same time that I varied sizes and shapes, I started dyeing my yarn in my studio, instead of in the Koehler studio. I have developed eight shades of grey, two whites, and one very, very black.

The cities were woven on three horizontal floor looms, two Leclercs and one Harrisville. I have each loom set up with a different warp width. Sometimes I worked on two smaller pieces side-by-side. Several pieces were woven side-to-side. The warp is 12/6 Swedish cotton, with a sett of eight epi. Every piece was finished as it came off the loom: steamed, hemmed, mounted, and hung on the wall before I started the next one.

Often I was asked, "Are you sick of it? Are you burned out? Are you bored?" My answer was always, "No. I never tire of weaving this series. I love it." My one regret is that James Koehler never got to see them. I wanted to have at least ten, maybe twelve, cities completed before I showed James what I had in mind. He was from Detroit, so that had to be one of the cities. James died March 4th of 2011. "Detroit," number ten, was on the loom.



*LaDonna Mayer* began weaving in 1973 on a 60 inch eight-harness loom she and a friend built. In 2005, she came back to tapestry with a passion. She is owner and operator of Studio 17 in Santa Fe New Mexico. Visit <http://www.ladonnamayertapestry.com/> to see more of Mayer's work.



LaDonna Mayer, "Las Vegas NV," 28.5 in x 13.5 in, 2012.



## Runes, Oghams, and Amber

by Clare Coyle

The nature of working through ideas and generating images for tapestry inevitably creates some kind of series: a series of sketches and ideas, working samples, making a final decision on what you are most drawn to weave. The difficulty at times can be opting for one image over another within a series, and then dedicating the time to weaving, which, in itself, can be a huge time commitment. So the decision to work in a series, however large or small, is often a commitment of months, years, or even a decade or more. Certainly, there can also be lapses of time, and unrelated woven pieces, between tapestries that add to a particular series.

In my own work practice I can move between working on a piece that is unrelated to my series work, especially if I have made the decision to enter a specific themed or juried exhibition. Then I pick up the threads (sometimes quite literally) of work that I consider to be part of a series.

My most enduring series focuses on the scripts of Runes and Oghams, the ancient language and alphabet of Vikings and Picts, sparked by my interest in history, archaeology, geology, and manmade marks on the landscape. Over a number of years I have revisited this theme, using these Nordic and Celtic characters and alphabets, then combining them within my own abstract landscapes. I have woven approximately ten to twelve tapestries related to this series.



Clare Coyle, "Runes II," 26 cm x 40.5 cm.

Primarily, I work on small scale tapestries, working with a fine warp setting; the resulting detail lends itself very well to evoking the type of carved and scratched marks that depict the manner in which ancient writings such as Runes and Oghams were originally made – being carved on wood or stone with fairly simple tools. I also like the idea that, for the gallery visitor, there is an element of working out the text, a degree of mystery, or a puzzle, to be solved. Of course, that is not my sole aim in the work I create; I hope I also engage viewers on a visual and emotional level as well.

Another subject I have explored, as a series, is amber, fossilized tree resin, designing tapestries that depict the luminosity and three-dimensional aspects of it. I wove three small tapestries, based on different colours of amber. For example, various amber is describes as cognac, honey, blue, green, yellow, cream, and ivory. Amber inclusions, such as insects and pine needles, are also a part of my designs. In the three tapestries, I included a combination of my own sketches and published photographs of amber. I hope to have captured the organic nature of amber, as well as infusing it with an emotional and intuitive approach. After I completed these three tapestries, I thought I was satisfied that I had explored this topic fully and set the subject aside.

However, in my sketchbook there remain a few sketches based on an amber necklace, as well as a copy of an archaeological sketch of another amber necklace that had been found in a prehistoric gravesite. I was struck by how this image is very similar to images of a “footprint” of ancient buildings from Neolithic times. I made a recent trip to see **Amazing Amber**, [http://www.nms.ac.uk/our\\_museums/national\\_museum/upcoming\\_exhibitions/amazing\\_amber.aspx](http://www.nms.ac.uk/our_museums/national_museum/upcoming_exhibitions/amazing_amber.aspx), an exhibition at the National Museum of Scotland in Edinburgh. I found myself drawn back to the subject, and suspect there could be a potential for further exploration, most especially in using the amber necklace sketches as a basis for additional tapestry design, and a continuation of the amber series.



Above: Clare Coyle, “Runes I,” 25.5 cm x 37 cm.



Above: Clare Coyle, “Golden Amber,” 8.25 cm x 7 cm.



*Clare Coyle* graduated with BA (Hons) and a Post Graduate Diploma in tapestry from Edinburgh College of Art in 1981. She is a member of the British Tapestry Group and ATA and has exhibited in the UK, Australia, and the US. Clare combines her artistic work with other employment in managing support services within the community and tapestry education.



## Off the Wall: Designing Tapestry that Defies the Gallery Wall

by Jilly Edwards

I checked the dictionary before writing about my work, and found I particularly liked these synonyms and definitions for “series:” “join,” “connect,” and “related kind coming one after another.” Hindsight, of course, is wonderful, and looking back on my work as I prepared for a retrospective exhibition at the Ruthin Craft Centre, North Wales, I realized how much of my work fell into series.

Having initially trained at the West of England College of Art, Bristol, UK (now the University of the West of England) in textiles, I pursued my special interest in Woven Tapestry for 10 years, before going to Edinburgh College of Art, Tapestry Department. There under the tutelage of Fiona Mathison and Maureen Hodge, my working life began to include research, recording my findings in many ways: writing, drawings, and sketches. I can look back through my journals and sketchbooks and see the correlation between what I am doing now and what I was doing then, often to my own surprise! So much of my work has been about time and travel, a calendar of life.

Recently, I have been invited to do a series of solo exhibitions, which has required new developments in my work. In 2003 the Craft Study Centre in Farnham, UK offered me the chance of a solo exhibition for 2005 in their new gallery. Their invitation was a brave step, as my current work was purely in a test state of maquettes. I was developing work that was “off the wall.” I wanted the public to understand that woven tapestry was rather like sculpture, three dimensional, and, therefore, can be displayed “off the wall.” I planned, also, to include drawings and maquettes in the show, which would be hung on the wall, the traditional way of presenting woven tapestry. This new work reflects my recent travels around the world, a journey that greatly influenced my approach to future work.

An exhibition at the Craft Study Centre (December 2005 to February 2006), also toured to South Hill Park, UK. In 2007, I was offered the chance to extend my “off the wall” ideas for an exhibition at High Cross House, Dartington, UK. This 1930's Bauhaus house, designed by William Lescage was built for the first headmaster of the school at Dartington. Totally of its moment, but on a medieval rural estate, it had caused quite a stir when it was built. The house had recently become the depository for the art collection, and archives of the family. I created work again to be displayed away from the wall, in clear, segmented acrylic boxes that could be stacked and re-stacked in multiples, changing when they moved to new destinations. The boxes contained a drawing, and a tapestry, rolled up, but also tickets from my journeys to the house from my studio, these I drew, collaged, and stitched on, also paper printed with words, and collected ephemera that were relevant to the story of each box and the Lescage house. I spent 18 months researching the estate, archives, and art collection. Fifty of my boxes, all different in content, were placed around the house, on windowsills, on bookcases, the piano, and in the fireplaces. I collaborated with a composer who created a piece of music that played on small screens around the house explaining the idea of the work.



Jilly Edwards, **Reconfiguration of 28 Boxes** from High Cross House in studio, 2010.



Jilly Edwards, **Ruthin Sketches** in Ruthin Craft Centre, North Wales, 2011. Each piece is 8 cm x 12 cm, framed in unglazed frames 20 cm x 25 cm.

In 2010, Ruthin Craft Centre honoured me with a retrospective, beginning with my time at Edinburgh College of Art to the present. My ten years before Edinburgh College of Art were also acknowledged. This was with the help of the curator June Hill. It was an amazing opportunity to take stock of my work, where it had taken me, and where it might take me next.

It was very evident at that point that my work did fall into series, and that the series overlapped, entwined, were woven, in fact, into each other. Two essays were written about my work, one by Fiona Mathison, who had been one of my tutors at Edinburgh, and another one by Ian Wilson, who writes for many international magazines about textiles. Again it was interesting to see what they critiqued in my work and commented on how the pieces relate to each other. So, although preparing for the exhibition was mainly a job of retrieving work from its owners, public and private; it was an opportunity to see how it all fit together.



I also wanted to produce some work that was about this opportunity, about Ruthin Craft Centre. I visited several times before my own exhibition, to be able to see the space and to meet the people who work at the Centre. It was so different every time I visited, weather, colours, not just at the Centre, but as I travelled from my studio up to North Wales. I created a sketchbook of drawings - quick gestural lines, simple impressions, instant impressions. I created nine woven sketches and one large tapestry, especially for Ruthin Craft Centre, to be displayed in the retrospective exhibition.

After the Ruthin retrospective, it was difficult to know where I was going to go next! It had been such a stupendous adventure and I was thrilled with its outcome, I felt that whatever I did next was going to be a bit of a letdown! So I decided to throw caution to the wind and just play! Go out to see exhibitions and visit friends who I hadn't seen in a while, it had been 10 years of working towards big projects and maybe it was time to just not think, but play! Whilst "off playing," still with sketchbook/journal at hand, plus, a new camera, I started working on drawings about field divisions and oilseed rape "yellow." I love the colour yellow in all its hues; it lifts my spirits! 2012 was a year to have one's spirit lifted; the weather certainly had its mind set on "gloom." Also, for nearly twenty years, I had coloured my hair with hues of red, but by the end of August 2012 and still no summer, I changed my hair to ash blonde, it lifted my spirits and amused, even shocked many. My new "yellow" hair inspired an idea to make new pieces, using multiple hues of yellow, and my drawings of field divisions, including barb wire, hedges or stone walls. I have recently woven six small tapestries each 8 cm x 8 cm and two slightly larger tapestries 9 cm x 12 cm and I am about to finish a larger piece 80 cm x 80 cm. One of the 8 cm x 8 cm tapestries has been selected for an exhibition of international textiles in Gdynia, Poland. It will also travel to Lodz, Poland to be an annexed exhibition during the International Triennial of Tapestry exhibition. My tapestry will make its own little journey.

So when I think about my work, I DEFINITELY think in series. I may produce 50 sketches/drawings, but only produce a few woven tapestries. Always the work has an element of the landscape, whether I am walking to the corner shop, or on the beach, or traveling through unfamiliar countryside, by train. However, it's not about the landscape; it's about my feelings, thoughts, memories that the sights, words, and sounds evoke in me. The series of thoughts bring about an understanding of myself; and I hope, also, for the people that see my work.



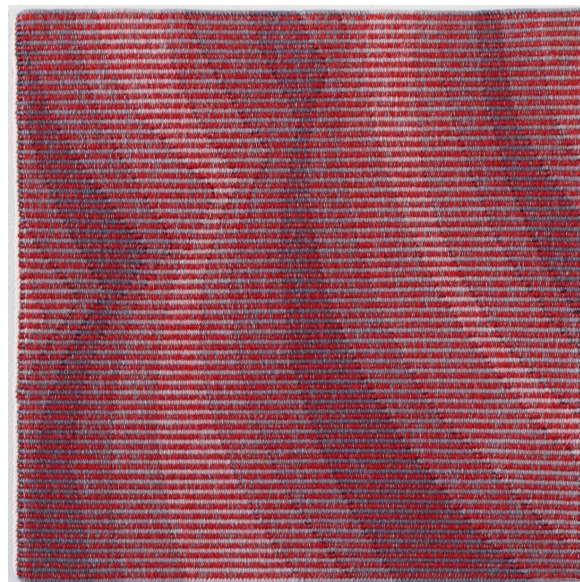
*Jilly Edwards* was born, brought up, and inspired in the UK. However, with an itinerant nature, and encouraged by her family, she has visited many places further away. She was educated at the West of England College of Art, first in Bristol, and then to Edinburgh College of Art to specialize in woven tapestry.

## Reflections: Combining Tapestry and Photography in a Series

by Tim Gresham

Producing works in a series allows the idea to extend beyond a single piece. My tapestries are somewhat minimal in that I like to create clearly defined parameters at the beginning of each work, and then test the flexibility of these guidelines. I usually do this by drawing the design during the progress of the weaving. The parameters are usually the colours and a fairly simple pattern. It's this pattern which varies during the weaving, due to drawing loosely on the warps as I go. The consistency of the body of work is in the size and shape of the pieces and an overriding concept, so that, when exhibited, the installation can be read as a whole.

Working in a series is a bit like producing one large piece. One is able to focus on a narrowly defined idea for each work that may be separate from the other pieces, but the whole series is under the umbrella of an overriding narrative. I usually make a commitment to a number of works. It seems my magic number is six. I don't have any real methodology for this, but for some reason the last three series I've produced have six tapestries. In exhibition these are joined by photographs and maybe even small "maquette" tapestries. The photographs represent the other side of my practice. They explore the same ideas of minimalism and rhythmical pattern, but in this very different and contrasting medium. Tapestry emerges from



Tim Gresham, "Surge in Red," 30 cm x 30 cm, 2012.



Tim Gresham, "Resonance in Ochre," 30 cm x 30 cm, 2012.

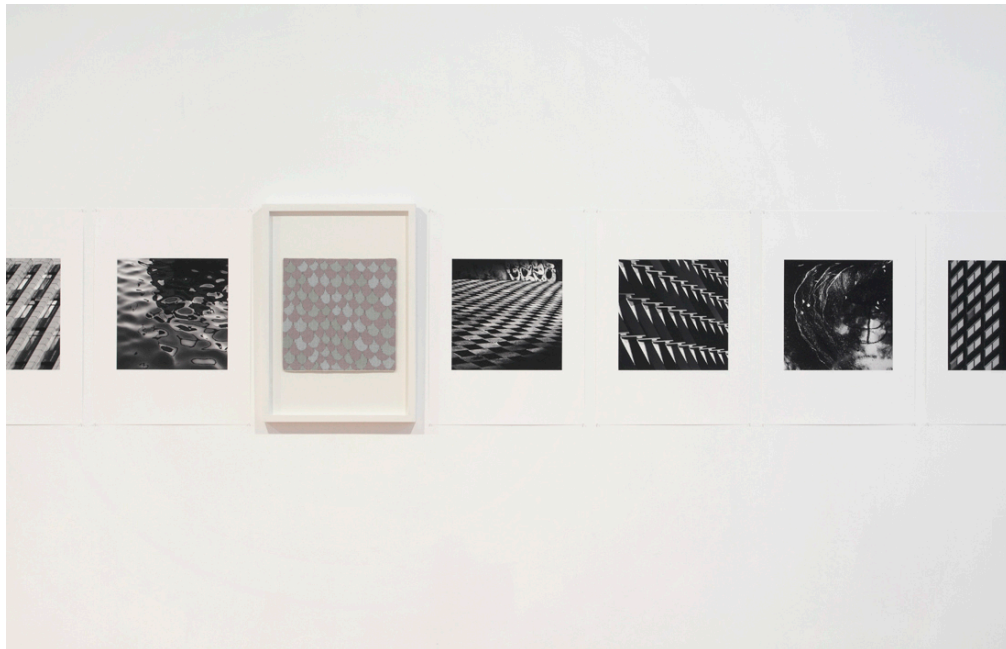
an ancient, labor-intensive process, whereas digital photography, a modern and quickly accomplished technology, instantly captures images. My photographic work is also presented in series. The influence of photography is probably one of the main reasons why I create sequences of tapestries, and by its very nature illustrates concisely the advantages of working in series. That is, the relative speed with which photographs can be produced, especially in the last few decades. They fall naturally into a narrative, illustrating a story. So my photographs also come under the umbrella of the complete narrative, adding levels of complexity and sophistication to works which, seen individually, can be quite simple.

I think this is the main reason why I like to work in series. It enables me to focus on a very simple idea for each piece, whether photograph or tapestry. But the entire series can have many levels of subtlety and complexity. For example, this can be expressed in the way my tapestries and



photographs reflect similar forms of repetition and the subtle disruption of patterns; using similarities in rhythm to highlight differences in the works' textures and forms, with a formal, abstract aesthetic.

My latest body of work completely integrates my photographs and tapestries. Presented in one long line of photographs, the tapestries slot in at intervals. They provide accents of colour amongst the monochrome photos. My work is reminiscent of music, most strongly so in this latest series, *Reflect*. The regular 'beat' of the installation, the rhythms within each piece and the ebb and flow of light to dark punctuated by the framed, coloured tapestries is like visual music. The photographs and tapestries reflect and interact with each other and the rhythms carry the viewer along, with ideas moving freely between the two media. Often falling in and out of focus, the photographs are about rhythms, textures and tones rather than what's literally depicted, subtly interrupted by the colours of the tapestries.



Tim Gresham *Reflect*, Detail, exhibition installation, 2013.



Born in Brisbane in 1965, *Tim Gresham* now lives and works in Melbourne. He received a Diploma of Creative Arts at the Darling Downs Institute of Advanced Education, then at the University of Southern Queensland from 1984-1986, and worked as a tapestry weaver at The Australian Tapestry Workshop from 1987-1992. Since then he has exhibited extensively including solo exhibitions at Craft Victoria in 2004 and Craft ACT in 2011. In 2003 he was a finalist in the Cicely and Colin Rigg Contemporary Design Award at the National Gallery of Victoria and is represented in several public collections in Australia. Visit [www.timgresham.com](http://www.timgresham.com) or [www.timgreshamstudio.blogspot.com.au](http://www.timgreshamstudio.blogspot.com.au) to see more of Gresham's work.

## Time and Space

by Millicent Reed

A series supplies a narrative structure: a beginning, middle, and ending. It has allowed me to discover the contents of the story as I go. I've often taken the grid as a design structure. It's formal and orderly, and, simply by being a grid, creates a series. It takes the eye from image to image, allowing each to stand alone, while commenting on all the surrounding images. Each image can be free and wild, safely contained within its frame. While the whole becomes greater than any of its parts, a doorway to themes I can ponder, without the need for a permanent conclusion.

In my first series, *The Cycle of Life*, the frame for each image became a commentary about the whole work. The god Shiva, who dances the cycle of life, creating and destroying, inspired this series of four images. The first is "Creation," then "Growth," "Death," and "Corruption." Central were naturalistic images of birds, their freedom and beauty, and their uneasy relationship with humans. Then, surrounding each image, I wove borders that not only comment on my theme, but also explore universal artistic and woven traditions. The plant and bird borders of "Creation" are from the Coptic tradition. In "Growth," waterfalls from Hokusai, and plants from medieval European weavings border the Japanese cranes. "Death" is bordered by paintings of Egyptian duck hunts, while the border images in "Corruption" are from the Peruvian weaving tradition. Thinking about these great themes has been part of our visual and woven tradition from the very beginning.

The frame of my next series, *24 Hours*, is even more significant. The commentary, "Quietness and emptiness are enough to pass through life without error," is an English translation of the Japanese calligraphy on the left, painted by Konoe Nobutada (1565–1614). Nobutada's verse comments on Daruma, the Zen patriarch who sat for nine years in meditation. It struck me that, like Daruma, the bush sits quietly and uncomplainingly, never making a mistake, whatever its changing circumstances.

This is a portrait of a single day, Easter Sunday, when the moon is full. I photographed, every hour on the hour, the same piece of bush where I went on a Zen Buddhist retreat. Those quiet hours of meditation, starting early and finishing late, brought awareness of the cycle, not of a life, but of a single day, being born, waxing, waning, resting. What is the essential difference between a life and a day?



Millicent Reed, *Cycle of Life*, each 55 cm x 40 cm.

To weave the life cycle of a day would be to weave the changes of light – would that be possible? I decided to take whatever nature presented hour by hour, and contain them in a single frame. My formal, artificial structure allows space for anything to happen; nature was the designer.

My most recent series, *Wednesday at 10*, expanded the exploration of changes through a day in the bush, to a year of the weather. The tapestry was designed and woven for a designated space in the Ballarat Library. It is a series of eight works, each including seven images, hung side by side as banners.



Every Wednesday, at 10 o'clock in the morning, for a year, I photographed the same scene in my garden. While the main subject is the weather of that moment, it includes a walnut tree killed in a recent drought on the left, and a deciduous ornamental plum tree on the right. There are 52 Wednesdays recorded in the tapestry, and four images showing the seasonal changes in the plum tree. The colours bordering each panel are those of deciduous leaves on trees in my garden that week.



Millicent Reed, *Wednesday at 10*, each piece 60 cm x 230 cm, as displayed, 580 cm x 230 cm.

As this was designed for a public space, the frame seemed to be of less significance. However, the borders unexpectedly helped the experience of weaving such an ambitious project. I couldn't delay. Photos can pile up, but changing leaves can't. Each week took between 40 and 60 hours to weave, so I couldn't linger to get things perfect. There's an element of spontaneity in the interpretation, partnering the spontaneity of the weather.

Once more, I was pondering the nature of change, happening moment-by-moment, real and undeniable, shown over and over, 52 times in this tapestry. Take one step back, into the seasons, and there is the annual life cycle, shown in the plum tree. There is regularity and rhythm behind the unforeseeable chaos of the moment. And there is return, as the colour of the borders show, but all controlled by our spinning planet, not time. Time is the controlling grid – on the hour, every hour; every Wednesday at 10:00 a.m. – but light, weather and space are the true designers.

Now, how about weaving the light of the big bang, the birth of space and time?



*Millicent Reed*, Australian weaver of tapestry and textiles comments on her philosophy, "I put my faith in nature, as the infallible designer. Therefore, I usually work from photographs of plants and clouds, but it's really about moment by moment change, light, and the movement of the planet. I better say a couple of things from the beginning. Before I enrolled in a six-year tapestry course the South-West TAFE here in Australia, I had no previous experience with visual art practice. And I ponder, rather than think concepts through: it's a bit chaotic, but I enjoy not knowing where I might end up."

## The Flowering Plant, *Catharanthus roseus*: A Cure for Cancer and the Inspiration for a Tapestry Series

by Christine Sawyer

Imagine two small girls, in the mid 1940s, sprawled on a rug in front of the fire, drawing. Paper was scarce; we used anything from the backs of sugar bags to old police records our father, who was a CID, brought home. We made drawings about imaginary worlds that we ruled. Everything interesting to us was illustrated and catalogued: animals, trees, flowers, both familiar and make believe. We also designed a vast collection of outfits, with matching accessories, to fit every possible occasion. Each image lead to many more, which we pursued until another influence or distraction, came into play. My older sister moved out of this phase, but I continued to construct my own version of the world, and this beguiling activity formed the basis of my life as an artist.

So working in series is something I have pursued for many years, and which was encouraged in my art school education, being the obvious way to explore a succession of ideas linked by a common stimulus. It makes a coherent body of work, with well- defined intent and purpose, which tutors, galleries, and the public find easier to identify as a particular individual's output. However, solo exhibitions can be few and far between, and many textile shows are competitive, often allowing only one piece per artist. Therefore each piece must have enough individual authority to stand-alone.

As with all evolutionary processes there are enriching mutations, and a fundamental defining structure, which dictates the duration of the sequence. In 2004, I participated in a joint research project with SW Textile Group (UK) and The Eden Project in Cornwall, where the remit was to present the profound relationship between the plant world and human beings. Initially, I was elated, but humbled by the sheer exuberance of plant life, with no idea of how to proceed until a chance encounter with an article about cancer treatment caught my eye.



Christine Sawyer, *Kill or Cure* - "Morpheus," "Taxus," "Digitalis," 150 cm x 50 cm, 2006. Three plants, which yield drugs used in contemporary medical practice, have alkaloids so complex they cannot be fully synthesized and are therefore grown in large quantities for the pharmaceutical industry.



My research took the form of an investigation of the flowering plant *Catharanthus roseus*, from Madagascar, which yields four distinct drugs used in chemotherapy. I studied the plant at an atomic level, where the exchange of energies involved in healing takes place. Conferring with botanists, medical practitioners, drug companies, and other experts, I employed imagery previously outside my scope, such as chemical symbols and formulae, cell formation, body organs, and systems. The whole process was absorbing, and led to a series of related works about the relationship between plants and contemporary medical procedures that totally engaged me for at least four years. In 2009, this series subsided, and I was left with a feeling of satisfactory completion, and an emerging sense of 'what's next?'

Forsaking the loom, I spent months making graphite drawings on canvas, prepared with gesso, enjoying the freedom of no particular agenda, goal, or expectation. It was liberating and inspirational, and what emerged is my current preoccupation.

Since the 1970s, I have been concerned about the over manipulation of nature and the increasingly obvious consequences. Although I have addressed this in my work, the ideas had not previously jelled into a cohesive form. I took as a starting point the tonal characteristics of my graphite drawings: absence of colour seemed appropriate for the subject, giving the work a sense of loss in various guises. As the work progressed, I became aware that my drawings also described an inner feeling of apprehension about the future, though I am not a pessimist by nature. It's not a research project, as previously described with the *Catharantus roseus*. Ideas arrive from conversations, the media, and just generally keeping in touch with current trends, but because the overall theme is so large and topical, the resulting tapestries may appear less obviously related to each other.

I like this feeling of responding to whatever turns up. Very recently the UK government gave license for energy companies to explore the controversial procedure of "fracking." The computer images shown on television, although horrendous in implication, were amazingly beautiful, and worthy of further investigation. My reaction was: "Frack! I've got to make a fracking tapestry!" As with many tapestry weavers, I will store this idea, probably for some time, until a suitable opportunity to develop it arrives.



Christine Sawyer, "Under the Weather," 120 cm x 120 cm, 2012. This piece addresses the increasing unpredictability of weather patterns.



Christine Sawyer trained in Fine Art at Bath Academy of Art, UK in the early 1960s and became seriously interested in woven tapestry as an expressive form in the mid 1980s. Since then she has exhibited widely, and undertaken several commissions for public and private clients. She lives and works in Exeter, UK. Contact Christine at [christinemsawyer@talk.net](mailto:christinemsawyer@talk.net) or visit [www.axisweb.org/artist/christinesawyer](http://www.axisweb.org/artist/christinesawyer) to see more of her work.

## A Series of Studies on Changing Light

by Kathe Todd-Hooker

Working in series is a way of melding ideas and events into a cohesive story line, a beginning, middle, and possible end(s) - a completed idea rather than one left dangling in the void of no context.

The process of working in series is not about repetition; instead it is an exploration of a story line or an idea. Allowing one, if lucky, to be able to see or follow a series of interlocking events to a conclusion. Working in series creates order out of possible chaos or at least helps contain the chaos.

My first memories are of memorizing Bible verses, then chapters, and eventually entire books. Most books have numbered pages, chapters, and individual books often become a series of books. Each book of the Bible has its own series of events, which creates context and meaning. I was also taught that life is a series of events and/or prophecies leading to the end of the world, the second coming of Christ and a new world order.

Later one of my grandmothers taught me to embroider tea towels in a series of designs, one for every day of the week. My other grandmother painted and embroidered images and series of happenings that served to mark time and events in a cycle that ended in a major catastrophic event and then moved on to the next series or cycle.

Tapestries, for example, many of those designed in the 17th and 18th centuries, by Peter Paul Rubens, Francisco Goya, and Diego Rodriguez de Silva y Velázquez, were often presented in series. Often, these series taught through visual representation of Biblical events, and, as a result, defined Christian duties and values.

Some my tapestries, for example, *Variations on a Theme Sky*, are colour studies rather than stories that have been linked together. My goal is to study the interaction of colour and tapestry technique, much like Claude Monet's color studies of cathedrals and haystacks. Over time *Variations on a Theme Sky*, around ten small tapestries, has morphed into the backgrounds of other tapestry series such as the *Puzzle...* series, or the *So...* series. I am now beginning to work on a *Too...* series of pieces, inspired by over-indulgence.



Kathe Todd-Hooker, "Maybe Too Much More," part of a series, *Variations on a Theme Sky*, 9.5 in x 7.5 in.



I wove groups of tapestries to create a series after graduate school. The first was called *Cryptic Angst* and contains five or six tapestries. Doing my art in series was an outgrowth of Ira Progoff's Intensive Method, a journal process which aims to contain and organize ideas. The multitude of ideas in my mind was preventing me from accomplishing anything with my tapestries. I would sometimes get ideas for ten to fifteen designs in a day with no way of storing them or using them in an organized, less chaotic manner. When I teach design and cartooning I still use the ideas in the Intensive Journal Method to help others organize and create designs.

The journaling process allows me to have a backlog of ideas, images, drawings and photographs. My journal assists me to create a background history, a focus statement, direction, and clues to the images I wish to use within a series. Further, the journal defines, quantifies, and outlines my intentions, before I design each piece that will eventually contribute to a series. Each tapestry in the series may change or evolve, but using the Progoff Method generally helps to maintain the ideas in the original series cartoon.



Kathe Todd-Hooker, "Asa's Rocks," part of a series, *Variations on a Theme Sky*, 9.5 in x 7.5 in.



*Kathe Todd-Hooker* teaches tapestry and related subjects. She has written four books and is finishing up a fifth on tapestry weaving, and written numerous articles on textiles, tapestry technique, colour theory, Old Believers, and braiding. She is co-owner of Fine Fiber Press and Studio. Visit <http://kathetoddhooker.blogspot.com> to read about her life as a tapestry weaver and other odd bits.

## A Series of Tapestry Sneakers

by Emma Sulzer

I am an artist working predominantly in tapestry. I learned to weave at Monash University in 1997 where I undertook a three-year Fine Arts degree, majoring in tapestry. I have been working full time as a weaver at the Australian Tapestry Workshop for the past seven years. Even though I am at the loom all day, I feel it's important to maintain and develop my own artistic practice.

I am particularly interested in using tapestry as a three dimensional medium. In 2008, I began making a series of three dimensional tapestry sneakers. This series of work was inspired by a friend's sneaker collection. I was attracted by the different styles, designs, and patterns.

To make the first sneaker I worked from an original shoe, which I disassembled so I could see how it was constructed. The process then involved drawing a template for a pattern, as you would do for a dress, then weaving each section of the shoe separately, then stitching the pieces together. I found the process of deconstructing an object then reconstructing the woven cloth and sculpting the object exciting. I was never really sure that it would all piece together perfectly until the very last bit of stitching. After I made the initial pattern, I developed confidence in how to construct the artworks and found that I could work from photographs of sneakers I liked.

I chose sneakers that I thought would be the most interesting to weave. I enjoyed the challenge of recreating the qualities of the different woven patterns in the sneakers through various tapestry techniques. I selected yarns that would reflect the tactile qualities of the materials found in each sneaker, using embroidery thread, PVC tubing, wool, cotton and metallic thread to resemble the original sneaker materials.

For me, the most satisfying part of creating this series of art is the hands on 'making' of the work. I also enjoy the problem solving involved in the process. I like the challenge of finding interesting ways of working within the limitations of tapestry and its somewhat repetitive process.

One of the advantages of working in a series is that I have opportunity to refine my technique. The appearance and structure of my first attempt at making a tapestry sneaker was a little toy like in comparison to my later pieces. My most technically successful piece was my latest Nike I made as a commission. For my first sneaker I used chicken wire as the structure to mould the tapestry around. For later pieces, I had to refine my technique and work out another method to support the tapestries internal structure, eventually using only the weave.



Emma Sulzer, On the Loom, work in progress.



My tapestry sneakers featured in Melbourne based magazine Sneaker Freaker. My work received a lot of interest, mostly from keen sneaker collectors. At one stage I had a request to weave a pair of Nike Jordan's as a gift to each player of an NBA basketball team. As each piece took about forty hours to weave the idea of making this many of the same sneaker did not excite me, I politely declined the offer.

An obvious disadvantage of working in a series is that the work has the potential to become repetitive and monotonous to create. I generally make pieces for myself, that I find challenging. That is why I make one tapestry sneaker rather than a pair. I enjoy making "one of a kind" pieces rather than multiple editions. I stopped making the tapestry sneakers when I felt I had made them to the best of my ability.



Above: Emma Sulzer, "PUMA CAT," 18 cm x 9 cm x 26 cm, 2009.



Left: Emma Sulzer, "NIKE," 18 cm x 9 cm X 26 cm, 2011.



Artist and Weaver, *Emma Sulzer* is a full time weaver at the Australian Tapestry Workshop and has recently become a mother! Visit [Emma Sulzer Tapestry Artist](http://EmmaSulzerTapestryArtist.com) to see more of Sulzer's work.

## The Process of a Tapestry Series

by Joy Smith

For me woven tapestry is a narrative medium, as it was in earlier, historical tapestries that portray Biblical and mythological stories, for example. Rarely do I make an abstract or patterned piece, or for that matter rarely do I make a collage of different images for the cartoon. Storytelling for me comes one image at a time, like a children's picture book, with the whole series telling the story. The series are linked with a theme or subject matter, colour palette, size and each has a border of the same colour. Titles of the tapestries and exhibitions can be quite an important part of the storytelling, offering clues to the viewers as to what they might expect to discover when they see the series of woven pieces.

The starting point for a series of work is usually an event or image or statement that I cannot forget. Sometimes I will see the image in my mind before making a drawing. During the last few years I have also been working from photos. Digital cameras make it possible to take dozens of images quickly and with little expense. This means I have a lot of choice. Once I have downloaded photos onto the computer, I print the most useful images, or rather the ones most demanding my attention.

With the *Traveling Show* series I knew most of the scenes I wanted to use beforehand, and I took photos of these places. With the series I have just started, I have returned repeatedly to look at photos that I took months ago in Western Australia.

I tend not to make a slick, finished artwork for a cartoon; the artwork for me is the tapestry. More often than not, the cartoon is a line drawing with some colour to check the balance of the design. Aquarelles (water colour pencils) are my favourite medium. At this stage I am usually sorting through my collections of yarns to get the desired colour selection. I typically use wool yarn, but sometimes I use combinations of cotton, linen, silk, metallic or synthetic yarns to achieve a certain effect. I am lucky enough to have the whole range of the Australian Tapestry Workshop yarns – approximately 350 colours!



Joy Smith, "Haybale Santa," 10 cm x 20 cm, 2008, photo: Doug Willis.



In my studio there are several looms, as most of my tapestries are small - approximately 15 cm x 20 cm. I tend to use a medium sized loom 1 m x 0.8 m and weave four to six tapestries on one warp. The advantage being this saves time (and materials), even though I like the warping and leashing process, as it is a quiet space to think about the forthcoming tapestries.

Once I have warped the loom, I will start to weave a tiny sample, when the colours, weaving style, and technique are looking right, the tapestry will begin. Completing the samples after the tapestry is finished sometimes is a chore. I keep all these little samples, as they are invaluable as a record to refer to later if I need to check what yarns or techniques were used.

I rarely discard tapestries once completed, but there might be a lot of weaving and un-weaving along the way until I am happy with the image. I enjoy solving problems as I am weaving, perhaps this keeps me on my toes and, hopefully, it keeps my work fresh.

Time seems to be a big factor in my working process, it takes a long time for the images to filter down to a place where I can work with them and, of course, it takes a long time to weave. With this new series I am using only one or two DMC embroidery threads, or the equivalent in linen or wool yarns. The amount of time weaving takes sometimes frustrates me, but lately I enjoy getting away from my part-time job, and into the studio, experiencing the quiet time by myself, and slow pace of developing the image, thinking about when the photo was taken – the smells, the sounds, the light, while listening to the radio, an audiobook, or music. The whole experience is enhanced as I am slowly weaving one tapestry after another whilst working my way through the series.

Right: Joy Smith, "Childer's Cove," 10 cm x 20 cm, 2007, photo: Doug Willis.



*Joy Smith* is an Australian weaver with her own studio practice, weaving and exhibiting her own designs for solo and group shows. In 1981, Joy received a Certificate of Arts/Weaving from Warrnambool College of TAFE (Technical and Further Education) . From 1983 – 1998, she worked at the (then) Victorian Tapestry Workshop, in Melbourne. From 2003 – 2004, Joy wove on one of the Hunt of the Unicorn tapestries for Stirling Castle, Scotland at the West Dean Tapestry Studio, UK.

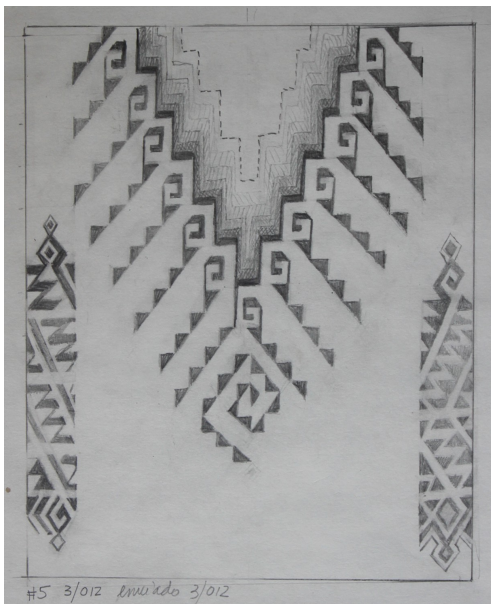
## The Collaborations of Luis Lazo and Yael Lurie

by Mary Lane and Susan Martin Maffei

While attending the ATA events at Convergence, Long Beach in the summer of 2012, Susan Martin Maffei and I were lucky to be able to visit the exhibition, **Meeting Cultures: Collaborations of Yael Lurie with Luis Lazo**, at the Larochette Textile Conservation Studio. Yael has long been recognized for her collaboration with Jean Pierre Larochette, but this show featured the tapestries of her new partnership with Luis Lazo, a weaver from Teotitlan del Valle, Oaxaca, Mexico. Susan and I were very excited about the work and curious about the working relationship between Yael and Luis. This article developed out of a series of questions that we posed to the two.

Yael and Jean Pierre have spent their winters in Mexico for many years. Yael met Luis in 2011 when she and Jean Pierre were visiting Teotitlan del Valle. Luis grew up in a home full of weavers, as do most children in Teotitlan. Luis, like the other children in the village, was given yarn so that he could "play" on the legs of a chair turned upside down. The four legs of the chair became the frame for the warp. Luis graduated to a horizontal, treadle loom at the age of nine and, as an adult, has worked in several established workshops.

More recently, Luis had become interested in exploring ways of weaving outside his Saltillo tradition and so his meeting with Yael was serendipitous. Yael encouraged him to think about geometry and symmetry in new ways. Yael: "What characterizes the Saltillo designs is geometry within symmetry. I... pointed out that using similar geometric elements while diverting from symmetry could create something new and exciting." She spoke of "asymmetrical balance." Yael: "I illustrated with a quick sketch what I meant by diverting from symmetry while still using geometry. To clarify, I pointed out the huipil designs, in which you see either the front or the back, but it is nevertheless always harmonious. I left the sketch with the understanding that he could use it."



Above left: Yael Lurie, Sketch for "Referente Huipil # 5," 10 in x 8 in, 2012, photo: Jean Pierre Larochette. Pencil on paper. Above right: Luis Lazo and Yael Lurie, "Referente Huipil # 5," 17 in x 14 in, 2012, photo: Jean Pierre Larochette. Wool on cotton. Cochineal.



Jean Pierre offered Luis technical advice, including the suggestion that weaving from side to side, instead of from bottom to top, might produce some insights that would offer new directions. Luis did go on to weave a tapestry from Yael's sketch and submitted it to the show, *Esplendor del Textil*, curated by Jean Pierre Larochette for the Museo de Arte Peter Gray in Puerto Vallarta. Yael was surprised and excited by Luis' adaptation of her sketch and since then, the collaboration has continued and grown.

Yael continues to produce only a black and white sketch as the starting point. "We work at a distance with very little communication. Once the design and format are decided, he is on his own. Working with Luis allows a certain ease and freedom that is new to me. Not having control of the results brings freshness to the process. When asked whether she was ever surprised by the way Luis had handled the work, Yael responded, "Not only surprised, I have been in awe. I have faith and appreciation in Luis' creativity."

Luis dyes his yarn with natural dyes: indigo, cochineal, pericon and bejuco. He organizes them in a color chain (on the suggestion of Jean Pierre) and may dye additional colors as he weaves. The tapestries are 20 ends to the inch and finer. He combines his culture's shape based approach with techniques such as the hatching that Jean Pierre uses in his work with Yael. The collaboration with Yael has offered him the opportunity to think of his weaving in new ways and he intends to continue exploring the huipil as a design source.

As for his exploration into asymmetry, Luis says, "I feel free! I feel released from rigid boundaries."

Luis is one of a number of weavers who are introducing innovations to the weaving culture of Teotitlan del Valle. Luis: "Among the weavers participating in *Interweaving Cultures* there is a desire to explore our individual creativity, in our own personal ways. There is also a growing consensus for helping other weavers as well, making sure that there is a genuine interest.

This new collaboration is a turning point in my professional life. It has enriched me in many ways. I am working now on designs that offer me new challenges. I am looking at my work differently. I can imagine many possibilities but I am taking one day at a time."

Yael: "Coming to Mexico when I was 23 years old was a fulfillment of a childhood dream. Once in Mexico I knew why. It is a country where art and life are one. It has profoundly affected my life. I have learned the language and I was formed as an artist in Mexico. Luis is Zapotec and I am Jewish. Art creates bridges between different cultures. I feel there is mutual respect and appreciation. It is wonderful to work with such a talented young person. We do not only share our love for tapestry but also share the importance of our path crossing and our working together."



Above: Luis Lazo and Yael Lurie, "Referente Huipil # 1," 18 in x 14 in, 20 epi, 2011, photo: Susana Ambriz. Wool warp, cotton weft. Collection of Peter Gray Museum of Art, Puerto Vallarta, Mexico.



Mary Lane lives in Olympia, WA where she weaves and works for ATA.



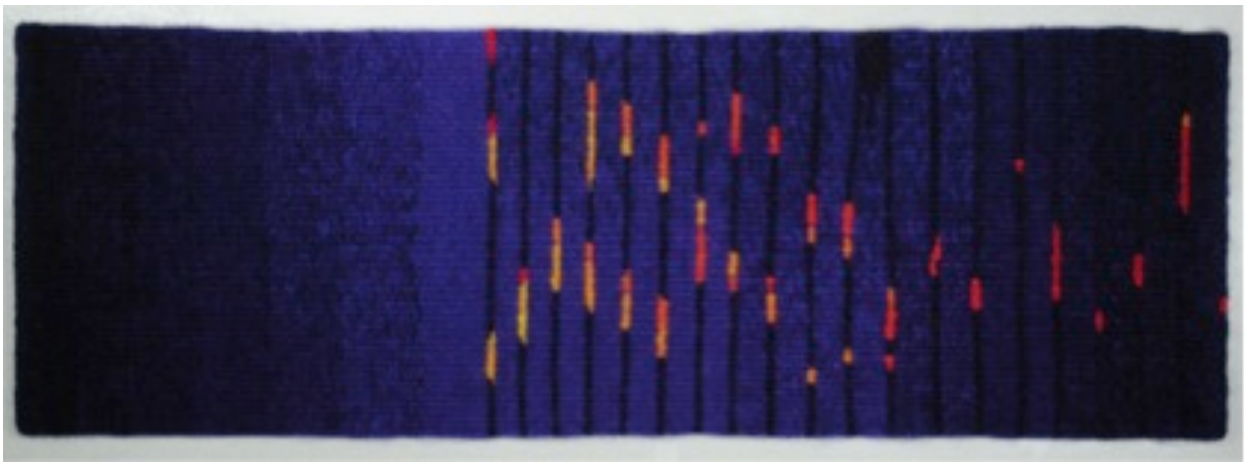
Susan Martin Maffei is an internationally known tapestry artist, teacher, and lecturer.

## Exhibition Review – Woven Together: Firestorm

by Cheryl Riniker

**Woven Together: Firestorm** was an exhibit sponsored by the Pikes Peak Weavers Guild and the Business of Arts Center in Manitou Springs. The exhibit was conceived in response to the 2012 wildfire season in Colorado. Artists were invited to create work that expresses the emotional turmoil of seeing, experiencing, and surviving wildfires: horror, fear, loss, relief, gratitude, and renewal.

The exhibit opened June 21, and ran through August 3, 2013 at the Hagnauer Gallery of The Business of Arts Center, 513 Manitou Avenue, Manitou Springs, Colorado. The exhibit included many different fiber arts, including weaving, tapestry weaving, felting, surface design, and basketry.



Above: Rebecca Mezoff, "Barn Burned Down (Now I Can See the Moon)," 17 in x 6 in, photo: Rebecca Mezoff. Hand dyed wool.

Artist Patricia Dunston's "Signs of the Time," won the Handweavers Guild of Pueblo award. Dunston's tapestry depicts the thank you signs for the firefighters and other first responders, which could be found throughout the greater Colorado Springs area during, and in the aftermath, of the Black Forest Fire.



Right: Patricia Dunston, "Signs of the Time," 25 in x 30 in, photo: Patricia Dunston. Cotton warp, wool weft.



As I walked into the gallery, I was met by the various shades of orange, red, and yellow in the entries: the colors of fire. On the wall opposite the main door was the winner of the ATA Award for Excellence, Urban Jupena's triptych "Spark, Blaze, Afterglow." A photo of the triptych can be seen on page 37 of this issue of Tapestry Topics. Jupena's triptych and Kathe Todd-Hooker's two images titled "There Has Got to Be a Morning After" are stunning, realistic depictions of fire.

Artists Klaus Anselm, Linda Giesen, Marilyn Hoisington, Sharon McCrary, Claudia Mullek, Michael Rhode, and Deborah Shoenberger provided more abstracted, but equally effective, tapestries of fire. Artists often listed a specific fire that inspired their work.



Above Left: Kathe Todd-Hooker, "There Has Got to Be a Morning After A," 5 x 7 inches. Above Right: Kathe Todd-Hooker, "There Has Got to Be a Morning After B," 5 x 7 inches.

Left: Linda Giesen, "Burning Bush," 25 in x by 30 in, photo: Linda Giesen. Cotton warp and hand dyed wool weft.



*Cheryl Riniker* lives in Colorado Springs, Colorado where she weaves tapestries, spins, knits, and is owned by an increasing number of cats. She owns Riniker Studio and teaches beginning tapestry classes.

## **Pricing Your Tapestries**

**Coordinated by Becky Stevens**

The following is a compilation of information from questions posed to a marketing discussion group and a questionnaire sent to select tapestry artists. ATA does not intend to offer a formula for pricing your work, rather to offer educational information on what factors some artists consider when determining their prices. Here are the questions posed to the artists:

1. Do you price your work by complexity of the design, over all size, square foot, what the market will bear or other? Can you detail what you take into consideration? For instance does complexity have to do with small shapes or number of colors, etc.?
2. Do you sell through a gallery, art consultant, or direct to the public?
3. Are your prices consistent, whether you are selling from your studio, through a gallery, or directly to the public?
4. If you sell through a gallery or art consultant, what other expenses might be incurred, for instance who pays shipping and insurance to the gallery or client?
5. What additional advice on pricing your work do you feel would be helpful?

The responses:

Most artists determine price by considering a variety of factors. Artists starting out in their careers often research prices of other artwork in their region or in the tapestry community and keep their prices in line with them. If a gallery represents them the gallery often establishes the price consistent with other work in their collection. It should be noted that prices will vary with the reputation of the artist.

To establish your reputation as a tapestry artist promote your work by entering exhibitions, bringing your work to the attention of architects and interior designers, securing gallery representation, joining an artists' co-op, and hosting open studio visits.

Some artists establish a square foot price by tracking their bench time (weaving hours) and time spent on design work, dyeing yarn, and sampling. Others consider the number of weeks or months spent weaving. If it is a commission, time is tracked from the interview with client or art consultant, through the weaving process. Materials and gallery fees are added to this.

Some artists take into account the size or complexity of the design. Complex designs require multiple yarn bobbins, or constant vigilance, and command higher prices. "Stunners," those designs that are quite successful, are priced higher even if the designs are simpler to weave. One artist recommends: "Learning ways to increase productivity and designing for maximum impact and minimum amount of intensive tapestry (techniques) helps to keep my prices affordable and selling."



The numbers:

Artist A:

Estimates time at \$10.00 per hour plus materials and gallery fees.

Sells small works in a regional market for \$125-150.00 (artist's price) plus gallery costs.

Artist B:

\$2,000.00 per sq. meter

Artist C:

\$225 - \$385/sq. ft (artist's price)

Artist D:

\$384/sq. ft with most in the range of \$1,800.00 - \$2,300.00 for works up to 15 sq. ft.

Artist E:

\$100.00 per sq.ft.

Price varies with size and complexity.

Artist F:

Works in several sizes and prices vary from \$240/sq. ft to \$415.00/sq. ft., depending on complexity (number of color gradations).

The traditional gallery split is 50/50, while an artists' co-op is more likely 80/20, and consignment sales (art centers) 60/40. The higher percentage goes to the artist.

All artists agree that prices have to be consistent to protect the client/collector so the same price is charged for work from their studio as from a gallery. Some artists occasionally have a limited sale. All artists feel that they should be charging more for their work but don't feel that the market will support higher prices. One artist who dyes 40-50 colors for her pieces does not include that cost, as the time spent would increase her prices beyond the return she could expect. Also using the square foot pricing should be for your own calculations. Communicating a square foot price to the client puts the work in the category of buying carpet, tile or other non-art products.

The dilemma that became apparent in this inquiry is that some tapestry artists feel they are not getting a fair return for their labor and creative work. The reality is that if they want to sell their work, they must offer work at low prices. However, they feel that if we continually under value our work so will others.

Thank you to the artists contributing information for this study:

Ixchel Suarez, Donna Loraine Contractor, Jan Haase, Barbara Heller, Linda Rees, and Rebecca Mezhoff.

Recommended reading:

The Artist's Guide: How to Make A Living Doing What You Love by Jackie Battenfield. Visit <http://www.artistcareerguide.com/> or <http://creative-capital.org/> for more information.

ART/WORK: Everything You Need to Know (and Do) As You Pursue Your Art Career by Heather Darcy Bhandari

## ATA News

### Award for Excellence - Urban Jupena

The ATA Award for Excellence was awarded to Urban Jupena for his tapestry triptych “Spark, Blaze, Afterglow” at the show **Woven Together: Firestorm**. The exhibit, which commemorates the devastating United States fire season of 2012, is showing at the Business of Art Center in Manitou Springs, Colorado, from June 21 until August 3, 2013. The exhibit was sponsored by the Pikes Peak Weavers Guild.

Jupena is full professor emeritus from the Department of Art and Art History at Wayne State University in Detroit, Michigan. His work has been shown in various juried national and international shows including the *International Triennial of Tapestry* in Lodz, Poland, in 2007, and is currently in the *10th Triennale Internationale des Mini Textiles* in Angers, France.

Over the forty-five years of his career, Jupena has created both public and private commissions. Jupena can spend a year creating one tapestry and usually works in series that evolve over a number of years. To him, the whole series is the piece. His tapestry triptych “Blaze of Glory”, also from the fire series, was exhibited in the *American Tapestry Biennial Seven* in 2008.

“My work has always been about color. When I did the first section of “Spark, Blaze, Afterglow,” it was about the great color of flames and atmosphere created by the smoke of a fire, even the wind currents created. Why a fire? As a child, my brother and our friends were camping. A campfire got out of control and the whole field went up in flames in a few minutes. Everyone else ran home, but I remember just standing there thinking how wonderful the color of the fire was. These childhood experiences do appear in one’s life later.

Another series is about water, its color and sparkle and how figures look in water. I guess living on a lake inspired that series.

I am currently working on a series of landscapes. The places where I live and have traveled are the inspiration: Savannah (Georgia) for its squares and parks, Pinckney (Michigan) for its lushness, India for its exotic vistas. I hope that in a few years I will feel that this series is finished.”



Urban Jupena, “Spark, “Blaze, Afterglow,” , three tapestries, 24 in x 32 in each, 2011. Cotton, linen.



## Award for Excellence - Pat Williams

Pat Williams was awarded the ATA Award for Excellence for her tapestry "Failure to Communicate" exhibited in *Threads of Life*, which took place April 18 – June 8, 2013 at the Quinlan Center for Visual Arts, in Gainesville, GA. The show was organized by Tapestry Weavers South.

Pat teaches art and weaves in Habersham County, Georgia. Her work has been exhibited nationally and has won several awards. She says, "Back in the early 1990's I started writing about my angst in cheap black and white sponged notebooks purchased at Wal Mart and it was like having my own personal psychoanalyst. Later, journaling turned into drawing in the mornings. The pictures drew themselves as I simply turned into that angst energy circling my body. Through the years I've strived to be a "better" person. It wears me right out trying to be something I'm not, but the struggle is fodder for images and often makes me laugh. By now, there is a stack of drawings maybe three feet high, and these are kept like money in the bank. Since tapestry is my medium some of the drawings are converted into cartoons for weaving and woven.

"Failure to Communicate" is a direct result of morning drawings channeled from the ether. My head often buzzes with conversations with this or that person, but I notice that these conversations are purely made up in my mind and NOT actual conversation with another human.

I love the slow process of weaving, the feel, the smell and the vibrant colors of the yarns, the compelling, meditative zone of passing over and under the warp, the beauty of the loom, the hand-turned bobbins. There is an endless challenge working with the grid composed of warp and weft—so simple, yet complex."

To find out more about having the ATA Award for Excellence presented at your exhibit, visit <http://americantapestryalliance.org/awards/ata-award-for-excellence/> or write to Tal Landeau ([ataaward@americantapestryalliance.org](mailto:ataaward@americantapestryalliance.org)), Awards Chair.



Pat Williams, "Failure to Communicate," 59 in x 49 in, 6 epi, 2013. Seine twine warp, wool weft.

## ATA 2013 International Student Award Winner – Sabrina Niebler

ATA is pleased to announce that the 2013 International Student Award has been presented to Sabrina Niebler, who is currently completing her Bachelor of Fine Arts degree at the Alberta College of Art and Design in Calgary. Sabrina shared this with us:

“My choice to go into art has been an incredible experience and has been the root of much growth. During my past four years in the college, I have experimented with many mediums and been faced with new challenges that have created huge developments in my practice. I came to fall in love with the process and aesthetics of tapestry in my fourth year at the college. I am particularly intrigued with the potential for tapestry to relay narrative through the choice of color, material and concept, which then becomes imbedded in the fabric. Tapestry as a process is quite meditative and I enjoy the repetitive motions that become second nature to the hand.

These tapestries explore storytelling and also celebrate hand making. Working with traditional and nontraditional techniques and materials, these works explore the medium of tapestry and also its possibilities.

“Medieval Redux: Hoof,” looks back at a portion of a 1480-90 tapestry, Two Scenes from the Poem Der Busant (The Buzzard). In this tapestry I seek to execute a recreation of this tapestry, mimicking techniques and reconstructing forms.

“Nobuko” is a piece that celebrates and honors the life of my grandmother. Faces hold many stories, written in the lines of the face, even though we may not know their details. With this work, I have printed the rich history of my grandmother onto rice paper, spun it into yarn and then wove it into the background of the tapestry. Her story becomes embedded into the fabric of the tapestry, honoring her memory.

The sculptural tapestry “Rooted in the Hand” engages in ideas of the handmade and the hand as a keeper of knowledge. This work too uses rice paper. Text has been silkscreened onto rice paper and spun into yarn which creates the flesh of the tapestry. Once woven into specific shapes, the warp threads were pulled and the pieces sewn together to bring the different parts into one form. It makes a life size hand form with textual knowledge imbedded into its fabric.”

Sabrina Niebler, “Medieval Redux: Hoof,” 12 in x 12 in, 2012.  
Wool and assorted yarns.







Above left: Sabrina Niebler, "Nobuko," 15.5 in x 13.5 in, 2012. Wool and rice paper (printed with text and hand spun into yarn.)



Above right: Sabrina Niebler, "Rooted in the Hand," 6 in x 3.5 in x 2.5 in, 2013. Rice paper (silk screened with text and hand spun into yarn) and cotton warp, pulled warp and pieced tapestry.

## Tapestry Instructors' Listing

Do you teach tapestry weaving? If so, we note instructors in our Membership Directory. If you need to add your information, or update your current information, please email it to Deb Santolla: [d.santolla@rochester.rr.com](mailto:d.santolla@rochester.rr.com). Please let her know whether you are a:

- 1) Workshop leader who travels
- 2) Instruction in studio
- 3) Teacher at a university or other institution

## Board Elections

Thanks to all of you who voted in the 2013 Board of Directors election. Rosalee Skrenes and Mary Zicafoose were reelected to their positions as Treasurer and Co-Director and Pat Dunston is the newly elected Membership Chair.

## Important Dates

**September 27.** *STI 3: Outside the Line* opens at the [Troy-Hayner Cultural Center](#). Opening reception from 6:00-7:30 pm.

**October 1, 2014.** Articles due for Tapestry Topics, *Type in Tapestry*. Theme Coordinator: [Lindsey Marshall](#).

**October 31, 2013.** Entries due for ATB 10. [Enter online](#).

**December 1, 2013.** *STI 3: Outside the Line* closes at the [Troy-Hayner Cultural Center](#).

**January 15, 2014.** Articles due for Tapestry Topics, *All Things Green*. Theme Coordinator: [Louise Halsey](#).

**January 31, 2014.** Entry deadline for *UNTITLED/UNJURIED: small format tapestry 2014*. [More information](#). [Enter online](#).

**March 31, 2014.** Tapestries due for *UNTITLED/UNJURIED: small format tapestry 2014*. [More information](#).

**May 2, 2014.** *ATB 10* opens at [Visions Art Museum](#), San Diego, CA.

**May 10, 2014.** Opening reception for *ATB 10* at [Visions Art Museum](#), San Diego, CA.

**July 1, 2014.** *UNTITLED/UNJURIED: small format tapestry 2014* opens at URI Feinstein Providence Campus Gallery. More information.

**July 17, 2014.** 5:00–9:00 pm Opening reception for *UNTITLED/UNJURIED: small format tapestry 2014*. More information.

**July 19, 2014.** ATA's Speakers Forum Providence Convention Center, Providence Rhode Island.

**July 19–22, 2014.** ATA's 2014 Members Retreat. Rhode Island. Tentative – hold the date and watch for updates.

**July 20, 2014.** *ATB 10* closes at [Visions Art Museum](#), San Diego, CA

**August 23, 2014.** *UNTITLED/UNJURIED: small format tapestry 2014* closes.

**September 25, 2014.** *ATB 10* opens at [Kent State University Museum](#). Opening reception

**January 4, 2015.** *ATB 10* closes at [Kent State University Museum](#).

## Contact ATA

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### **Tapestry Topics Themes & Deadlines**

#### ***Type in Tapestry***

**Deadline: October 1, 2013**

Submissions are closed. Theme Editor, [Lindsey Marshall](#).

#### ***All Things Green***

**Deadline: January 15, 2014**

This can encompass various meanings of the word, from seeing green, being green to thinking green. For example:

- Using the color green in your work.
- Green with envy - work that inspires or places where tapestry work is honored and appreciated.
- Green practices in terms of dyeing and the studio facility.
- Green as a reference to being new to tapestry or new to some aspect of tapestry.
- Being green – exploring environmental issues in the content of one's work.
- The greenback - a discussion of pricing and selling work as a way to earn that green paper we need in order to do our work.

Contact Theme Coordinator, [Louise Halsey](#).

#### ***Type in Tapestry***

**Deadline: April 1, 2014**

Submissions are closed. Theme Editor, [Lindsey Marshall](#).

Do you have an idea for a theme? Would you like to be a Theme Editor?

Contact the Editor: [newsletter@americantapestryalliance.org](mailto:newsletter@americantapestryalliance.org).

### **Tapestry Topics Committee**

**Theme Editor:** Debbie Herd

**General Editor:** Carolyn Furnish

**Layout:** Kimberly Brandel

**Proofreader:** Katzy Luhring



AMERICAN TAPESTRY ALLIANCE

HONORING TRADITION, INSPIRING INNOVATION

WWW.AMERICANTAPESTRYALLIANCE.ORG

## CALL FOR ENTRIES

## American Tapestry Biennial 10

Use our new online entry form.

**Questions?** Contact ATB 10 Co-Chairs, Connie Lippert, [connie@connielippert.com](mailto:connie@connielippert.com); or Rebecca Mezoff, [rebecca.mezoff@gmail.com](mailto:rebecca.mezoff@gmail.com)

The American Tapestry Alliance is a not-for-profit, member-supported organization seeking to exhibit the best of contemporary tapestry. Since 1986 ATA has sponsored a biennial, juried exhibition. ATA invites submissions from tapestry artists around the world. The intention of this show is to include not only artists who work within more traditional definitions of tapestry, but also those artists whose work expands upon the core principles of the medium as it explores new techniques and processes. This is the only ATA show that accepts larger tapestries and so we welcome them.

### Eligibility

#### Eligibility

Entry to ATB 10 is open to all artists who design and weave their own tapestries (defined as "handwoven, weft-faced fabric with discontinuous wefts") either individually or collaboratively (all assistants shall be named). Entries must be one-of-a-kind and have been completed after January 2010. Entries may not have been shown previously in any ATA exhibition, including the Unjuried Small Format show. Artists may submit up to three pieces, but a maximum of one piece per artist will be accepted.

### Submissions

#### Submissions

- The juror will select tapestries from digital images; image quality may influence the juror's decision. Only completed tapestries will be juried. Image submissions must be digital.
- **Digital image requirements:** For each entry, submit two digital images: one of the entire tapestry and one of a detail. The images should be: 300ppi; exactly 2100 pixels on the longest side; uncompressed; saved with maximum image quality; and either a jpeg, or tiff format.
- Please submit an image that shows the tapestry as it will be seen when exhibited. Do not crop the edges, if they will be seen when hung.
- Label your image files with your last name and the title of the piece, e.g. Doe, Autumn Sunset and Doe, Autumn Sunset, detail.
- Submit your images via our [online entry form](#) or on a universal CD.

### Conditions

#### Conditions

- Artists are responsible for all shipping and insurance costs to the first venue and for the return shipping and insurance costs from the final venue.
- Work that differs significantly from the submitted image may be excluded from the exhibition.
- Complete exhibition instructions will be sent to the accepted artists. Accepted works not completely prepared for installation may be returned.
- **Tapestries may be offered for sale at some of the venues. This will be optional for the artists. If the tapestries are offered for sale, a commission will be paid to the venue. This does not affect international entries which retain their duty free status by being NFS. Details will be sent to the accepted artists.**
- Tapestries must remain with the show through the last scheduled venue. Approximate dates that the tapestries will be committed: mid April 2014 - late January 2015. Please note that these dates may change.

### Awards

#### Awards

The juror will select two tapestries to be awarded the First and Second Place Teitelbaum Awards. These awards are made possible by the Teitelbaum Legacy Gift to ATA. The First Place award winner will receive \$300 and the Second Place award winner will receive \$200.

### Juror

#### Juror

**Jessica Hemmings** is currently Professor of Visual Culture and Head of the Faculty of Visual Culture at the National College of Art & Design, Dublin. She studied Textile Design at the Rhode Island School of Design and received her PhD, awarded by the University of Edinburgh, in 2006.



# ENTRY FORM

## American Tapestry Biennial 10

Use our new online entry form

### Calendar & Fees

#### Calendar

**Entry Deadline:** October 31, 2013 **Please note:** This is a receipt date for the entry. If you would like to enter at the last minute, use our online entry form. [Click here.](#)

**Jury Notification:** January 31, 2014

#### Entry Fees

\$35 ATA members      \$45 Non- Members      \$70 Membership & Entry Fee

**Payment:** Check (payable to American Tapestry Alliance. Please write out the entire name. Do not use ATA. Canadians, please write "U.S. Funds" on your check.); Credit Card; International Money Order; or PayPal.

**Paypal payments:** Use our online entry form (see above) or use the "Send Money" tab on the Paypal website (www.paypal.com) and send your payment to americantapestryalliance@gmail.com with a note saying: ATB 10.

**Credit Card payments:** Visa \_\_\_\_\_ Mastercard \_\_\_\_\_ Amount of charge \_\_\_\_\_  
Card Number \_\_\_\_\_ Expiration date \_\_\_\_\_  
Signature \_\_\_\_\_ 3 digit security code \_\_\_\_\_

Use our online entry form: [Click here](#)

Or mail this entry form to:

ATA  
c/o Rebecca Mezoff  
1600 Lena Street, B-4  
Santa Fe, NM 87505  
USA

#### Checklist:

\_\_\_ CD  
\_\_\_ Entry Fee  
\_\_\_ Entry Form

### Entrant Information

#### Entrant Information (please print)

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State/Province \_\_\_\_\_  
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#### Authorization

I understand that submission of artwork to ATB 10 constitutes my permission for ATA to photograph the work and/or duplicate or reproduce my submitted images for publicity and promotional purposes, including the internet. I acknowledge that ATA will allow the public to photograph all ATA exhibits. I agree to these terms.

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### Entries

#### Entries

1. Title \_\_\_\_\_

Materials \_\_\_\_\_ Date Completed \_\_\_\_\_

Dimensions (h x w x d, in inches) \_\_\_\_\_ Insurance Value (US \$) \_\_\_\_\_

2. Title \_\_\_\_\_

Materials \_\_\_\_\_ Date Completed \_\_\_\_\_

Dimensions (h x w x d, in inches) \_\_\_\_\_ Insurance Value (US \$) \_\_\_\_\_

3. Title \_\_\_\_\_

Materials \_\_\_\_\_ Date Completed \_\_\_\_\_

Dimensions (h x w x d, in inches) \_\_\_\_\_ Insurance Value (US \$) \_\_\_\_\_