



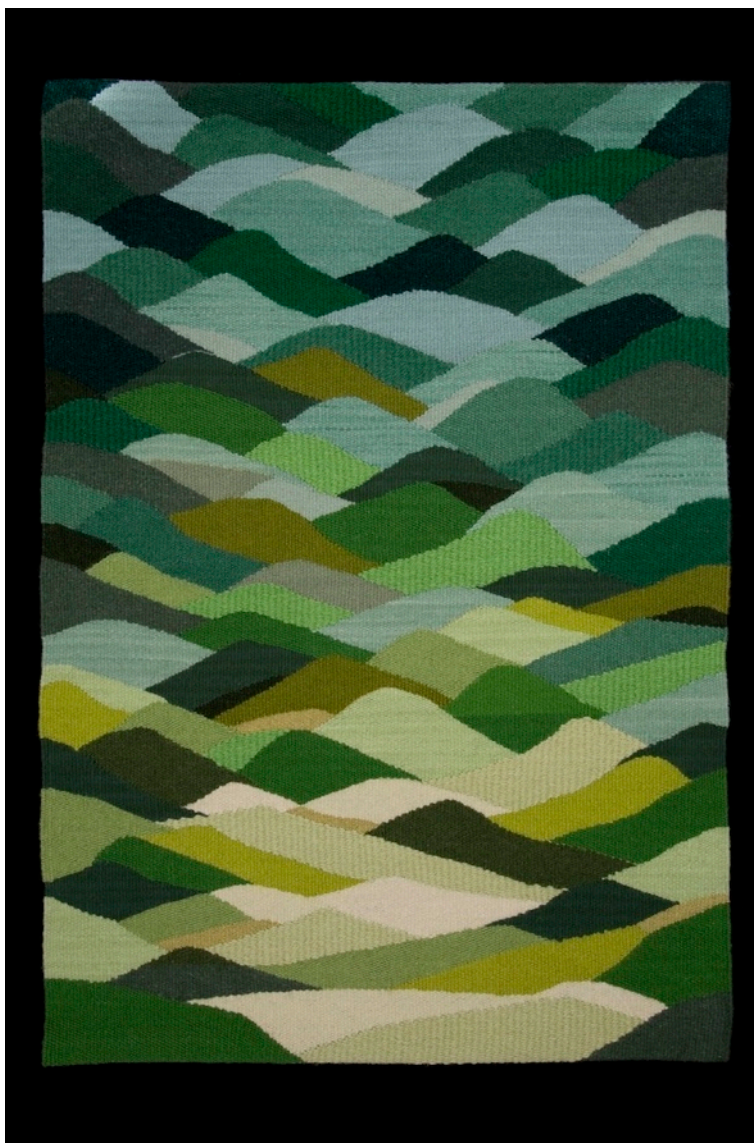
AMERICAN TAPESTRY ALLIANCE

TAPESTRYTOPICS

A QUARTERLY REVIEW OF TAPESTRY ART TODAY

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Spring 2014 Vol. 40 No. 1



All Things Green

Co-Directors' Letter, Spring 2014

This issue of Tapestry Topics finds ATA in the middle of the Valentine's Day Appeal raffle. We thank all of you for your loyal and ongoing support of tapestry, this year coupled with the lure of chance and ownership provided by our raffle. The acquisition of "Imprimus," a Jane Kidd tapestry from her *Handwork Series*, will be an important addition to a lucky someone's personal art collection. "Imprimus" is framed in a black shadow box measuring 26 in x 20 in. Buy some raffle tickets, and make "Imprimus," or one of the other donated tapestry-related items, yours, while supporting ATA. Other generous donations include: a selection of Kathe Todd-Hooker's books, two subscriptions to *Fiber Art Now*, a 16 inch Mirrix loom, Churro yarn from the Woolery, a Magpie Woodworks tapestry beater, as well as a selection of ATA catalogs. Thank you to all of the generous individuals and businesses for helping to make the Valentine's Day Appeal a success. Visit <http://americantapestryalliance.org/2014-raffle-2/> for more information on the donations, and for purchasing raffle tickets.

An equally heartfelt thanks goes to Louise Halsey, Theme Coordinator for the "Green" issue. We think you will find this selection of articles a very good read, chock full of compelling content, and inspiring approaches to the concept of "Green" and all that it symbolizes. Those who work on each issue of *Tapestry Topics* strive to provide you with a sumptuous visual feast, as well as plenty of food for thought.

ATA extends enthusiastic congratulations to the 38 artists whose tapestries were accepted into **ATB 10**, our biennial international tapestry exhibition. **ATB 10** will be traveling to three venues across the US this year, Visions Art Museum in Los Angeles, Kent State University Museum in Ohio, and The Kaneko Exhibition Space in Omaha, Nebraska. Watch for future announcements on tapestry lectures and programs in conjunction with the exhibition at each venue, grab a tapestry buddy, and plan a trip to attend.

This is a Convergence year and many will be headed to Rhode Island to attend workshops, exhibitions, shop the vendors, and enjoy the fellowship of the greater weaving community. We hope to see you at ATA's annual membership meeting held the last Saturday of Convergence, and see your work in the members' slide jam, or the unjuried small format exhibition.

We are proud to announce the upcoming **TEx** show on our website, curated by Edit András. The show will feature highlights of contemporary Hungarian work in tapestry. This is another wow! for the **TEx** exhibition program, presenting a new selection of compelling, current, and often controversial work. No need to buy a plane ticket to Hungary to see the show; it will be yours to view at your leisure by simply visiting our website.

The deadline for entries for the International Student Award is April 15. Please spread the word and encourage students enrolled in a college fiber program to apply. Submission guidelines can be found at <http://americantapestryalliance.org/awards/ata-international-student-award/ata-international-student-award-application-form/> on our website. It is quite an accolade for a tapestry student to receive this recognition for work of craftsmanship, vision, and merit.

Happy Spring to you all,
Mary & Michael

All Things Green

Louise Halsey, Theme Coordinator

Co-Directors' Letter 2

Theme Articles

Theme Coordinator's Introduction 8
Louise Halsey

Reading Green: An Art Historian's Approach 9
to Nancy Jackson's *Incarnation Triptych*

Carolyn Furnish

Kudzu: Enveloping Green 12

Tommye McClure Scanlin

Observations on Dyeing Green 14

Sarah Warren

Missing Green 17

Mary Rawcliffe Colton

Green Thrums 20

Jennie Jeffries

I Lean to Green 22

Dorothy Szymanski

What Is Green? 23

Louise Martin

Reviews

A Visit to Jane Kidd's Studio 26
Linda Wallace

Tapestry Weavers West: **Tapestry** 28

Alights on the Central Coast

Judy Schuster

The Magic of Colour - Gerda van Hamond 32

Debbie Herd

Interweaving Cultures: The Reunion 35

Pam Patrie

ATA News

Award for Excellence 38

Spin the wheel of fortune! 39

Convergence Events 39

Distance Learning 40

Board Member Elections 40

Tapestry Topics Themes & Deadlines 40

Important Dates 41

Contact Us 3

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Cover: **Mary Rawcliffe Colton**, "High Mountain Meadows," 34
in x 24 in, 8 epi, 1998, photo: Margot Geist.

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Theme Coordinator's Introduction to "All Things Green"

by Louise Halsey

Because my previous experience volunteering with ATA was so positive, I accepted the invitation to become a Theme Coordinator of *Tapestry Topics*. I knew I would have all the help I needed. In choosing the broad topic "All Things Green," I was addressing several areas. One was my interest in making choices that alleviate climate change. Another was my curiosity about what motivates the use of a certain color. And the third was my desire to learn more about my fellow tapestry weavers with these green-based topics as a starting point.

Having arrived in the late 1970's in the Ozarks of Arkansas as part of a "back to the land" movement, I have a commitment to leaving a light footprint. The actual challenges of following through on that goal are huge. Although my husband built our house and we have a fair-sized vegetable garden, my studio is lit with electricity generated by coal-fired plants. Since I am not raising wool, I order mine currently from Canada. I use linen for the warp, again coming via the mail, not grown by me. And though I have used vegetable dyes in the past and hope to again, that is another area where I am at odds with my beliefs. So exploring these issues by reading what others have to contribute has proven an informative experience. Though I believe I have to find specific solutions to my studio practices that will be unique, reading these articles has expanded my thinking.

Ironically, I am someone who seldom uses the color green even with its many shades despite my joy in living where I am surrounded by green much of the year. So, it was with pleasure that I looked at the work in this issue to view how tapestry can capture the surrounding hills, or in the case of Louise Martin, her travels in Mongolia. Sarah Warren introduces us to the evolution of her dyeing practices as she works to approximate the range of colors the mountains in New Hampshire offer her. Jennie Jeffries shares how she uses thrums and yarns given to her by others as one way to recycle. Mary Colton describes her journey from a maker of many woven items for a gallery that found green to be an undesirable color because of its limited market appeal to a tapestry weaver choosing green in its many manifestations. Dorothy Szmanski chose a group challenge to weave an abstract design as the place to explore green. Tommye Scanlin wrestles with the invasive greens of kudzu that both inspire and horrify her. Carolyn Furnish provides an art historian's viewpoint on the use of green in Nancy Jackson's *Incarnation Triptych*.

No one artist chose to address the aspect of green as relates to money and marketing but that was discussed in the Fall 2013 *Tapestry Topics* Vol. 39.3, pp.35-36, where Rebecca Stevens gave an overview of ways of pricing.

I hope you, too, enjoy these essays, photos, and information about some of those with whom you share the love of tapestry weaving.



Louise Halsey lives and works in the Ozarks of Arkansas where she and her husband, Stephen Driver, a wood-fired potter, make their home. Their two children are grown and though the garden needs attention, Louise has no excuse not to be weaving a lot.

Reading Green: An Art Historian's Approach to Nancy Jackson's *Incarnation Triptych*

by Carolyn Furnish

Incarnation Triptych: "The Annunciation (The Ark)" tapestry and its partners, "Consanguine" and "Incarnation" form a three-panel triptych. They were designed by artist Nancy Jackson, and woven by Jackson, Joan McColgan, Marielle Snyder, and apprentice Christina Rasmussen. The center panel is a combination of life-affirming greens. The two side panels are woven in various shades of reds and pinks with green accents. The design of the center panel is also a grouping of three, this time in a series of circular shapes, running vertically.

In my approach to Jackson's *Incarnation Triptych*, I had an urge to refresh my memory of the triptych in western art. The triptych form was widely used in western European art as altarpieces in medieval and Renaissance cathedrals. They were most often comprised of three painted wood panels, joined by hinges. The hinges made a large altarpiece portable, when the three panels were folded together, creating a more compact form. Typically, these triptychs featured a "main event" on the center panel, and supporting events on the two side panels. Often, if there was a patron for the triptych, his portrait, and those of various family members, appeared on the side panels, and even on the reverse of the side panels. When the triptych was closed, it would offer, typically, a monochromatic scene. The opening and closing of the triptych was, in itself, a sacred rite, always performed by a priest.

Part of the wonder generated by the rite of opening the triptych is the transformation from the monochromatic to glorious color on the inner three panels. Jackson's use of color has the same effect. Color floods the viewer's world, sumptuous greens, reds, and pinks. The "main event" is the center green panel, full of enigmatic, and, yet, depending on the viewer, familiar iconography.

Both Jackson's tapestry, and medieval and Renaissance triptychs, suggest journeys and transformations. For example, Hieronymus Bosch's famous triptych, "The Haywain," c. 1516, (see <https://www.museodelprado.es/en/the-collection/online-gallery/on-line-gallery/obra/the-hay-wagon/>), depicts Adam and Eve and their expulsion from Eden on the left panel. The center panel, "life on earth," shows a multitude of people struggling with life choices, for the good or bad. In the right panel, the scourges of hell, brought on by sinful choices, are graphically spelled out. However, Bosch offers no scenario in which good choices are rewarded. His is a lesson in negative teaching, "Choose well, or else."

Part of Jackson's title prompted me to look at a French triptych, "The Annunciation with Saints and Donors," also called "The Latour d'Auvergne Triptych," (see <http://artnc.org/works-of-art/annunciation-saints-and-donors-called-latour-dauvergne-triptych>), circa 1497. The "main event" depicts the angel Gabriel announcing to Mary that she will be giving virgin birth to God incarnate. The left panel portrays John the Baptist, in his iconic hair shirt, with a lamb in his arms, symbolically foretelling the birth of Christ. Below him, in the same panel, is one of the triptych donors. The right panel also portrays John the Baptist drinking poison, which he did, according to legend. Below, in the same panel, is the wife of the donor.

Iconography offers culturally understood symbols, informing the "reader" how to interpret the images and details. For example, the dragon on John the Baptist's chalice represents evil, in this case, the poison drink. Illiteracy was very high when these paintings were made. In most cases, these images in religious paintings and stained glass were the only way parishioners could learn the Bible. Even the religious services were in Latin.

Other portions of Nancy Jackson's titles spiral the reader back to the spiritual realm, both in western and eastern religious traditions. Jackson's titles: "Annunciation (The Ark)," "Consanguine," and "Incarnation" make it difficult to NOT think of iconographic references. Jackson's panels, woven in symmetrical designs, suggest universal symbols of fecundity: the womb, ova, seeds, and pinecones. Even the choice of color in the center panel, a sumptuous study in green, is a symbol for spring and fertility.

“Ark” also can send the reader on different iconic journey. “Ark” can refer to the Biblical story of Noah, creating a large container for future human and animal populations of the world, once the flood has subsided. Nancy Jackson’s green world can also be read as a promise of future populations. “Ark” can refer to the Ark of the Covenant, an elaborate container that holds sacred truths, usually in the form of scrolls of text, found in many cultures (including Christian, Egyptian, and Hebrew).

Some of the curved shapes in Jackson’s central panel suggest wings. I continue to search for iconography, all the while chastising myself for my inability to allow the tapestry design to flow, giving up a need for concrete meaning, accepting an invitation for mediation. Nevertheless, I see wings, but it goes further. The striping in the wings also calls to mind sea creatures: turtle legs, crab claws, the brown and white striping on a nautilus shell. The wing shapes, really symmetrical curves, encircle three separate sections of the central panel, giving them an air of protectiveness.



Above: **Nancy Jackson**, *Incarnation Triptych*, 8 ft x 13 ft, 2003, photo: Nancy Jackson, Wool weft, cotton warp.

All that said, Nancy Jackson shared her thoughts on her approach to *Incarnation Triptych*:

"The Annunciation (The Ark)" tapestry and its partners, "Consanguine" and "Incarnation," together form the *Incarnation Triptych*. My intent was to address the feminine aspects of The Sacred, as that relates to the Incarnation (Creation, The Earth, The Big Bang, or whatever someone might want to call it. In the central panel, "Annunciation (The Ark)," I was interested in worship rituals, especially ancient rituals, but not exclusively ancient. It was my aim to create a work of art that would engage any person, young or old, male or female, from any religious tradition, or no worship tradition, who would respond to the sacred in it. Of the times I have been present with the viewing public, I have seen that I achieved that goal beyond my imagination. Viewers have approached me with profound comments. One man waited two hours until the room cleared to talk with me and said, 'When I saw your artwork, I began to weep.' "

Jackson goes on to say, "*The Incarnation Triptych* has quite often been seen as a healing artwork. Sometimes people feel healed in their body, sometimes in their mind, and sometimes in their soul. I didn't plan on that when I was creating the image."

In the process of writing this article, I told Nancy Jackson about the iconography I see in her triptych. Her response was, "What you see is more about you than my intent." I realized I was, in part, studying a beautiful Rorschach inkblot test.

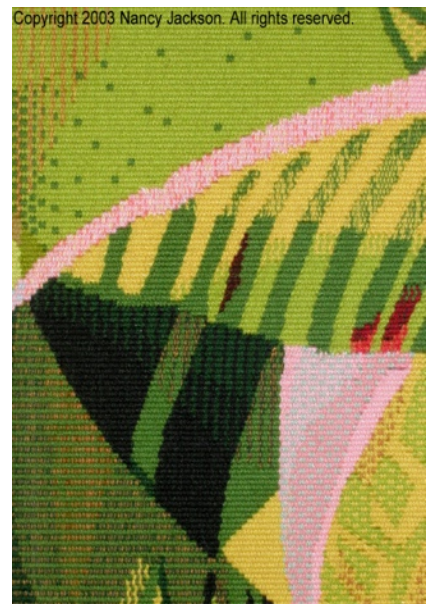
I hope to see *Incarnation Triptych* "in person" someday, put my art history/iconography ways aside, and accept the invitation to relax, and simply meditate.

Visit <http://www.youtube.com/watch?v=bTIO-724AY0&sns=em> for a sense of the scale and beauty of *Incarnation Triptych*, and to hear Jackson's comments on her work.



Above: **Nancy Jackson**, "The Annunciation (The Ark)," detail 1.

Below: **Nancy Jackson**, "The Annunciation (The Ark)," detail 2.



Carolyn Furnish lives in Canfield, Ohio. She was introduced to tapestry weaving in the early 1970s, in Sacramento, CA, as part of an art history BA. After earning an MA in English from the University of Oregon, teaching English composition and Shakespeare plays for years at the community college level, she quickly returned to tapestry weaving after retiring.

Kudzu: Enveloping Green

by **Tommye McClure Scanlin**

Green, as both color and concept, has played a significant role in my tapestries for many years. I most often begin with what I observe in the southern Appalachian Mountains. There I gain inspiration from the countless manifestations of form and color discovered in the fields and woods of the region. And, as you might expect, in spring and summer, green is gloriously represented in all its variations. The other seasons, too, present beautiful greens in this landscape. The deep blue-green of hemlocks contrast with the flame of fall color. The brittle, robust green of holly enlivens the cold gray of winter. The intensity of greens in moss and lichen wax and wane with the effects of moisture (or lack of it).

Ideas about the bounty of nature mix in my thoughts with those about mankind's interventions in the natural world - often with sad results. One example of man's intrusion into nature, turned sour, is found in a feature prevalent in the southern landscape - the kudzu plant. Kudzu was introduced to the United States from Japan in 1876 at the Centennial Exposition in Philadelphia, Pennsylvania touted as a solution for erosion control. By the mid-20th century, the plant had spread widely, especially throughout the Southeast. And kudzu responded - did it ever! The dense growth held back erosion (as was hoped), but soon it was creeping over the landscape. And kudzu proved to be extremely hard to keep in check or to eradicate. If you take a summer drive on many roads in the Southeast, you'll often see mounds of thick kudzu plants as it climbs over, around, and through anything in its path. And in all of the jumble of growth, kudzu creates intricate patterns of lush green leaves, builds networks of dense vines, and holds its hidden secrets: beautiful flowers and seed pods.



Above: **Tommye Scanlin**, View of working drawings and sketches for kudzu study, 2010, photo: Tommye Scanlin.

Right: **Tommye Scanlin**, "Kudzu, Leaf and Vine," 10 in x 8 in, 2010, photo: Tommye Scanlin, Graphite.



For years, I've been fascinated with the visual effects of kudzu, which I view as nature's version of a Christo wrapping. Like the artist Christo, the kudzu "curtains" great swaths of landscape. Finally, I decided to use kudzu as a subject for tapestry. Two tapestries have resulted from this study: "Life Force" and "Kudzu: Bad Seed." In the design for "Life Force," I worked from a cropped and enlarged version of a drawing I'd made, based on many photos I've taken of kudzu plants. For the cartoon, I enlarged the leaves and vines to a scale much larger than life, echoing a sense of the overwhelming character of the plant. In "Kudzu: Bad Seed," I used repeating diamond shapes in the background to represent a few of the thousand of leaves that kudzu brings forth in full summer. The seedpods are often hard to spot in the density of the foliage, but I wanted them to become an important part of the tapestry. I think I've only scratched the surface of the design potential within the structure of this ubiquitous plant, beginning with these two tapestries. Perhaps the next stop is to create a design from kudzu flowers.

Visit <http://maxshores.com/the-amazing-story-of-kudzu>, to learn much more about the complexity of kudzu.



Above: **Tommye Scanlin**, "Kudzu: Bad Seed," 22 in x 22 in, 8 epi, 2010, photo: Tommye Scanlin, Cotton warp, wool weft, Collection of Kathe Todd-Hooker.



Above: **Tommye Scanlin**, "Life Force," 24 in x 60 in, 8 epi, 2010, photo: Tim Barnwell, Cotton warp, wool weft.



Tommye McClure Scanlin enjoys time in her studio in north Georgia, as well as the teaching trips she makes each year. She posts to her blogs, Works in Progress (<http://tapestry13.blogspot.com>) and Tapestry Share (<http://tapestryshare.blogspot.com>) whenever she can.

Observations on Dyeing Green

by Sarah Warren

According to color expert Kate Smith, natural greens are seen as tranquil and refreshing. They soothe and relax us, mentally as well as physically. Since my goal as a tapestry artist is to convey the peace and well being that I experience while in the woods and mountains surrounding my home in New Hampshire, it is no wonder that greens dominate my palette.

In writing about the color “green,” I contemplated “green” even more purposefully. For starters, I paid close attention to the shades of our local evergreen trees. In the winter they are very dark - almost black. In the summer they take on a bluer shade. And, what came as a surprise to me, I noted that the trees share a similar green palette in spring and autumn. Presumably this all has to do with the cycle of photosynthesis. However, the two seasons offer different accompanying colors. In the early spring, the conifer trees stand in comparison to the bare branches and the drab shades of the New Hampshire “mud season.” As a result, their green shades pop out and seem bold. In the autumn, the vibrant reds and yellows of our “foliage season” surround these same trees. Then the same trees appear dull in contrast.



Above: **Sarah Warren**, “Meadows,” 14 in x 23 in, 8 epi, 2013, photo: Michael Walsh.

I learned to dye wool from James Koehler ten years ago. At that time, James suggested that students wanting to sell their tapestries avoid using too much green because he had found that green was unpopular with the buying public. But as it happened, he had a lot of green yarn left over from a commission piece, and he was happy to sell me as much as I wanted!

When I got back home to New Hampshire, my first experiment was to dye progressively paler shades of James’ original formula. I wanted to weave a tapestry of receding mountain ridges disappearing into the horizon, so I needed to expand my palette beyond what I had bought from James. Through this process, I learned that decreasing the value, or depth of shade (DOS), of a particular formula does not result in the original color simply getting paler. Instead, particular undertones start to dominate. This realization first led me to alter the proportions. With less DOS, the combination progressively tended towards pastel blue/green. Increasing the proportion of yellow resulted in a brighter, vibrant color, not appropriate for a distant mountain ridge. Adding more black resulted in an unnatural dull shade.

Over the years I have continued to experiment with different blends, ever in the quest of that elusive shade that I perceive in distant mountains. In the meantime, I have come up with some delicious greens to use for the foreground and middle ranges. Although I am content with some of the paler colors I currently use, I am always thinking, "What if I try mixing...?"

In what follows, I will discuss some of my favorite dye combinations. Since this is not intended to be a lesson on dyeing wool, prior knowledge of the process is assumed. I use Sabraset/Lanaset dyes from [Pro Chemical and Dye Company](#). The colors that I use for mixing greens are: sun yellow (Y), mustard yellow (MY), emerald green (G), royal blue (B), turquoise (T), navy (N), jet black (BLK), rust brown (BR), and turquoise (T).

Green/Black: I find green "straight up" from the dye powder to be more emerald than the greens that I see in New Hampshire. I tried toning it down with black. I found that this resulted in a nice, cold green, which works well for winter scenes. For foreground greens, I start with a mixture of 80% G, 20% BLK at 1.2 DOS. In the receding mountains, I use progressively more black as the values decrease. I have gone as low in value as 0.05 DOS, with 50% G, 50% BLK for the far horizon. Then I switch to using 50% B, 50% BLK. These green/black blends are among the colors that I used in "After the Nor'easter."

Yellow/Turquoise/Black: These colors combine to make a nice variety of summer greens, useful for forests and for mountain ridges receding into the distance. I like values between 2.4 and 1.2 for 55% Y, 25% T, 20% BLK and 50% Y, 30% T, 20% BLK. Using less than 20% BLK, the color approaches emerald. For values less than 1.2, I transition to 40% T, 30% Y, 30% BLK down to 0.7 DOS, then 35% T, 25% Y, 40% BLK down to 0.4 DOS. Any lighter and the shade approaches pastel.

Navy/Yellow: I started to experiment with this combination in an attempt to find a pale green that does not approach pastel. Since navy is close to red on the color wheel, adding it to yellow is, in effect, using all three primaries, thus tending more to gray, and less to pastel, without having to use black. Using 60% N, 40% Y at 0.4 DOS is a very nice way to transition from the palest T/Y/BLK shades. As the formula approaches 0.1 DOS, I gradually increase the proportion of navy.

Returning to a higher DOS, if I reverse the ratio to a greater amount of yellow over navy, the result is a pleasing bright green, useful for weaving spring forests and fields. Adding just 5% navy will tone down the yellow without making it dull. I like to use 95% Y, 5% N, at DOS values of 2.4 to 1.2, and 90% Y, 10% N, at DOS values of 1.2 to 0.8. These blend well with 80% Y, 20% N at DOS values of 2.4 and 0.8.

Mustard Yellow/Turquoise: Another combination is to mix mustard yellow with navy. This produces results similar to the previous formulas for yellow and navy. Again, all three primaries are being combined since mustard yellow has a red undertone. But I find it a bit "electric" without toning it down with a touch of black. Adding just 5% BLK to 95% of a mixture of 70% MY, 30% T at DOS values between 1.6 and 0.6 works well.

Yellow/Mustard Yellow/Blue: While writing this article, I realized I had never tried mixing yellow with blue rather than turquoise. I started with 70% Y, 30% B at 0.8 DOS. I found this to be too emerald. I then tried 70% MY, 30% B at 0.8 DOS. This I like. I experimented further by trying 35% Y, 35% MY, 30% B at 0.8 DOS; again, successful! These colors seem more vibrant than those toned down with black. Thus far I have dyed samples up to 1.2 DOS, and I am pleased with them.

Blue/Mustard Yellow: Flipping to a greater proportion of blue to mustard yellow at very pale values resulted in a nice "arctic" green; it is almost turquoise, but it has more blue undertones than the yellow of turquoise. Thus far I have experimented with shades varying from 50% B, 50% MY to 80% B, 20% MY at values ranging from 0.1 to 0.3.

Skeins of Y/MY/B are shown in the picture “Choosing Wool” along with pale skeins of B/MY. The balls on the right are shades of N/Y. This illustrates two distinct directions I could head off into the horizon, either to pastel/cold tones or to more somber gray tones.

Because of the relativity of colors, it is best to choose wool for the entire project in advance, so as not to be caught by surprise as the weaving progresses. What might seem to be a perfect gradation of greens to use for weaving a summer field might appear less than ideal if these shades are contrasted with the wrong choice of color for the surrounding forest and sky. What might seem like an appealing blend of yellow and blue when isolated can become unappealing when surrounded by a color that emphasizes one of the undertones of the blend in an undesirable way. One does not want to have to jump up from the loom and head back to the dye pots to salvage the situation!

I hope that this article has inspired you wool dyers to get to your dye pots and cook up some new greens!



Above: **Sarah Warren**, Hand dyed wool yarn, 2014, photo: Michael Walsh.



Above: **Sarah Warren**, “Spring into Winter,” 12.5 in x 23 in, 8 epi, 2013, photo: Michael Walsh.



Sarah Warren has been weaving since 2001, when she took a class in landscape tapestry weaving while visiting Santa Fe, NM. With a background in watercolor painting, knitting, and needlepoint, she became enthralled with the process of interpreting the landscapes that inspire her through tapestry. Sarah started to dye her own palette early in her weaving career, expanding on the lessons in color theory that she had learned as a painter.

Missing Green

by Mary Rawcliffe Colton

For 45 years I lived in lush country: western New York, eastern Minnesota, outskirts of Chicago, and St. Louis, with vacations by Ontario lakes. Then we moved to Albuquerque's high desert. There I found a lovely gallery for my clothing and rugs, but imagine my surprise when the gallery owner said, "Don't bring us anything green. It won't sell!" I asked myself "Why, when most residents have come from wetter places; don't people crave green?"

However, for a couple of decades I wove clothing in colors that seemed popular, luxuriating in most of the palette for my Ikat warps, while stashing greens for a later time. During those years I learned to garden with desert-loving plants. I learned to see shades of green the desert allows: cactus greens, juniper greens, and wild grass greens. I learned to notice when winter's gray-green chamisa stems turned yellow-green in early spring, and to treasure wild verberna and corydalis leaves poking through the warming gravel.

Preparing for retirement from formal teaching, I undertook the Certificate of Excellence program sponsored by the Handweavers Guild of America. For my master's study I focused on techniques of tapestry as practiced in different parts of the world. When completed, I gave myself time to weave tapestries. Now I was ready to use the full spectrum from the environment I was seeing. Out came the bins of green yarns and the green dyes. The accompanying photos allow you to see several of the greenest tapestries from my post-gallery years.

Much of New Mexico is mountainous which means we have vertical climates. While my yard may be gravel with desert shrubs, I can climb half an hour to an intermittent stream that supports willows, horsetails, and even poison ivy. One spring weekend in 1998 we climbed trails high on Sierra Blanca in south-central New Mexico. Nearing the tree line we were walking over hillocks that had caught the spring rains and were covered with young grasses and broad-leaved plants in many shades of green. At home I found a wide basket in which I could arrange my greens from bright and yellowed to bluer and dull, aiming to create the appearance of near to far as I wove. Then without a cartoon I started to weave larger hillocks at the bottom and to fit one shape into another, decreasing shape size and brightness as I worked up the warp. "High Mountain Meadows" (on the cover of this issue of *Tapestry Topics*) is the tapestry that resulted.



Above: **Mary Rawcliffe Colton**, "Prickly Pears with Jays," 36 in x 32 in, 8 epi, 2002, photo: Margot Geist.

2002 was a particularly good year for the cactus called prickly pear. Not only were the green pads large and full of moisture but the edges of the pads were lined with fruits that ranged from small to large and from yellow-orange through several reds to deep purple. Piñon jays warned of my approach as I walked through the cactus-covered foothills above our neighborhood. At the same time, I became curious about wedge weave after finding examples among 19th century Navajo rugs and taking a short lesson from Martha Stanley. I collected yarn in the colors of cactus pads and fruits, and one bright blue jay blue, I wove the eccentric stripes of "Prickly Pears with Jays." Deliberately I offset the stripes from one band to the next to suggest angled cactus pads with fruits between. The two blue V's represent the jays.



Above: **Mary Rawcliffe Colton**, *Once There Was a River*, 41 in x 70 in, 8 epi, 2005, photo: Margot Geist.

By 2005 the current cycle of drought was becoming obvious, and I began planning a tapestry that spoke of the environment and the effect of too many people in a fragile area. As a means to show the passage of time, the loss of green and the loss of the life of the land, I chose to weave a triptych. The lines flow from one tapestry to the next, but each panel has its own colors and conditions. Each panel can stand alone but together they tell a story. The triptych, *Once There Was a River*, is comprised of these panels: "Untouched," "Crowded," and "Deserted."

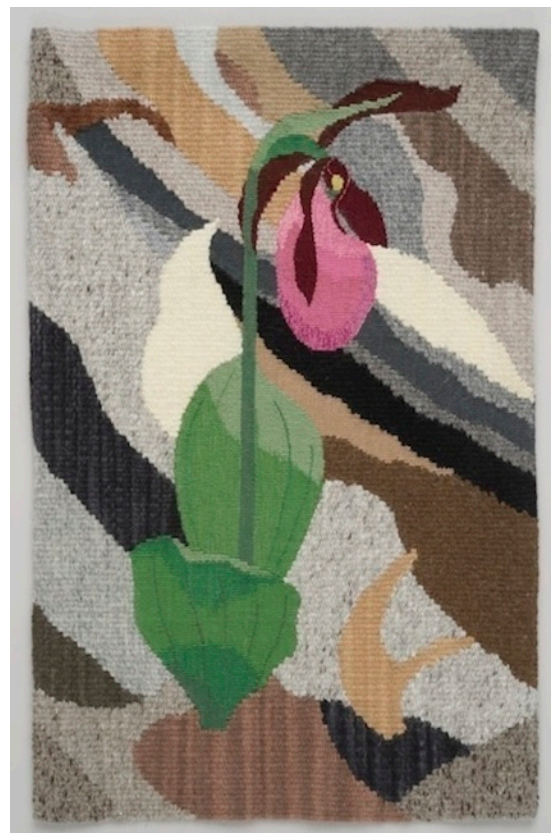
Western Indian paintbrushes got their name because the whole top of each stalk is red, as if the plant had been dipped in a paint pot. Because the plant is a parasite on adjacent grass roots, it must have green nearby. "Indian Paintbrush" from 2008 was an experiment not only in designing with color complements, but also in weaving with two setts. The center detailed flowers are worked at 12 epi. The stylized background, in a diamond pattern of various greens, is at 6 epi. This was woven on my 4-harness loom, so I was able to treadle plain weave or half-basket weave as needed.



Right: **Mary Rawcliffe Colton**, "Indian Paintbrush," 21 in x 11.5 in, 6 and 12 epi, 2008, photo: Margot Geist.

Armed with a battle-by-battle account of a great-grandfather's Civil War regiment, my husband and I took a spring 2011 trip through historic battlefields of Virginia. We were walking along an oak leaf-filled trench at Five Forks, on a route that my ancestor's cavalry unit is said to have taken. There, I found three blooming lady's slippers, a flower I had never before found in the wild. For this tapestry the green leaves, at 12 epi, make up the majority of the central image, placed against a 6 epi background of dead leaves and sticks. "Lady's Slipper in the Trenches" is a tribute to my family's past.

Not only because I was deprived of using green for a number of years, but also because I watch for the first growth every spring and track wild flowers through the seasons, I have returned green to its rightful place among my yarn colors.



Right: **Mary Rawcliffe Colton**, "Lady's Slipper in the Trenches," 24 in x 15 in, 6 and 12 epi, 2011, photo: Margot Geist.



When not weaving, *Mary Colton* reads, gardens, travels, researches genealogy, and meets with a group of friends known as "the Chocoholics." For more green, see her tapestry "T Is for Tarantula" in the Albuquerque-Santa Fe Study Groups' collaboration called "Alphabet Soup" at ATA's **UNTITLED/UNJURIED 2014**.

Green Thrums

by Jennie Jeffries

When the tapestry topic “All Things Green” was introduced, “green practices in dyeing and the studio facility” was one of the points of view suggested. Reduce, reuse, recycle is a thought that informs my daily life and thus my attitude in the studio. Over the years, thrums have gathered and been hung from peg racks near my looms. I enjoy them the way one enjoys favorite books on a shelf, as friendly reminders of passage. There are linens and cottons from rug warps, and miscellaneous fibers of many gauges. I use them to weave a firm foundation that insures even tension across the width of the tapestry and upon which the double half hitches are knotted to secure the wefts for when the piece is cut off the loom. These bases are usually discarded after the work is cut off.

Some time ago I began weaving small tapestries with thrums and odds and ends that are especially lovely - handspun silk from a friend's indigo vat, wiry and rough fine gauge wool that another friend came across in a stash that dates back to a shop's closing 40 years ago, and linen, flax, cotton, and silk that yet another friend gave to me stuffed in a quart sized Zip Lock bag. I did not have a plan in mind when I began to weave on an 8 in warp sett at 10 epi that was on the loom. Using short pieces and weaving shapes to warm up, I began to like the base itself.. At 1 ½ inch, I decided to use this as the beginning of a design that I would develop from there. So I continued up the warp with 1 ½ inch wide strips on each side, creating a frame for the 5 inch square space where I would place an image to be woven from the odds and ends of the special wefts I have described. I would cap this off with the final border at the top.

Designing the image was a matter of marking the square on the flip side of paper from my recycle basket. In the square, I did a one-line sketch of a hut that took about a minute. My sketchbook journals hold many variations on the theme of shelter and refuge, which sometimes serve as little places, set aside for contemplation and prayer. Most of us probably created a version of such a space in childhood. My first one was made from a blanket spread over the gap between twin beds. Inside I went, as primal humans went into caves and spaces carved from earth and stone, or made from skins held up by poles.



Above: **Jennie Jeffries**, “Shelter: Community”, 3 3/4 in x 4 3/4 in, 2013, photo: Ken Claflin, Cotton warp, linen and cotton weft.

The image that became my work titled “Gray Hut” features the indigo silk as sky, the gray wiry wool shapes the hut with brown wiry wool outlining the shape, and faded yellow carpet warp from a rug woven and long since worn out makes the ground. Weaving tapestry with numerous gauges of yarn, many of which did not submit easily to being packed in, had its challenges. Since my weaving has always been centered in process, I relished the adventure of combining my way of tapestry making and my approach to keeping green.



Above Left: **Jennie Jeffries**, “Gray Hut,” 8 in x 8 in, 12 epi, 2014, photo: Ken Claflin, Cotton warp, linen, silk, and wool weft.

Above Right: **Jennie Jeffries**, “Shelter #12 (coral linen),” 5 in x 5 in, 10 epi, 2013, photo: Ken Claflin, Cotton warp, linen, and wool weft.



Jennie Jeffries lives and weaves on a high warp loom in Sammamish WA, about 20 miles east of Seattle.

I Lean to Green

by Dorothy Szymanski

Since its beginning, I have been a member of the Tapestry Study Group of the Weavers Guild of Greater Baltimore. This tapestry "I Lean to Green" was woven in 2006, the result of a study group challenge. At a June meeting the group set a goal to weave "an abstract design - any size, any sett, the color of your choice plus some black and gray." I chose a warp of green cotton and a weft of fine wools.

An article in Tapestry Topics Fall 2005 by Muriel Nezhnie about her tapestry, "Portrait of D. Richard Ferry" fascinated me. Her use of two-color patterns in closely related shades to achieve different values in a portrait is amazing. I decided that in this abstract tapestry challenge I would experiment with different two-color patterns. I came up with a cartoon of small geometric squares and a large diamond. I then gathered a variety of green yarns, plotted different pattern possibilities, and began to weave the squares, starting near the bottom of the tapestry.

In the central diamond area, I practiced a variety of hatchings. Then I edged the entire diamond with soumak. On either side of the top part of the diamond I chose two kinds of color blending. On the left, yarns were blended; on the right, colors were changed.

Initially the upper part of the tapestry was unplanned. When I reached that area, I decided to add two bands of designs that are a very personal part of the piece. On the wall of my studio were two large pieces of paper, each with the outline of a grandchild, the kind of picture where the preschooler lies on the floor, the adult draws the outline and the child then crayons the picture with facial features and clothing. Knowing I would not take these when we moved to a retirement community, I came up with a way to preserve my memory of them. The uppermost motifs that resemble modified "M"s are Eva's "birds" that flew at the top of her picture. The row of diamonds below was the design Brian drew across the middle of his tee shirt. This satisfied me as a way to both preserve the images and enhance the top of the tapestry.

The required use of black and gray occur only at the top and bottom of the tapestry. Five red dots at the top of the big diamond add contrast to the greens. The tapestry ended up being 10 ¼ in x 6 ¾ in that I then mounted on a weathered board. In this piece I met the group challenge and also fulfilled my desire to preserve mementos made by my grandchildren.



Above: **Dorothy Szymanski**, "I Lean to Green," 10 ¼ in x 6 ¾ in (with mounting – 14 in x 8 ½ in), 10 epi, photo: Barbara Broward, Cotton seine cord warp, wool weft, Artist's collection.



Dorothy Szymanski considers herself a hobby weaver although she has been weaving since the mid 1970s. Her early exposure to weaving was at the Related Arts Lab of the Penn State Home Economics Department. She also spent a summer at the Penland School of Crafts in North Carolina where she built a table loom. Dorothy has always been an experimental, one of a kind weaver, and in recent years has switched almost entirely to tapestry weaving.

What Is Green?

by Louise Martin

My favourite book as a child was a large format poetry book with beautiful illustrations. Opening it's pages transported me to a different place, as I learnt and recited it's treasures. One page, with its pink border and an illustration of a weeping willow tree, held the words of Christina Rossetti's poem "What is pink?." Within, the poem says, "What is green? The grass is green, with small flowers between."

To an islander, it could have been the sea that fixated me; but of all the colours I imagined being something else, it was green that felt sacred. It was the colour of childhood, the hills I looked out onto and the fields I played in. I veered away from what nature does best, choosing to paint with a different palette.

When I learnt to weave, the content of my work was inspired by the countries I had lived or travelled in. I wove fairy tales; I wove fragments of Indian walls; I wove mummified animals; and then in 2010, I visited Mongolia. I sketched and wrote a journal, conscious of wanting to produce a body of work from the experience. It was the landscape that resonated with me; its extensiveness, its colour, its beauty. Time on its land enabled me to clear my head and give way to a new way of experiencing. I felt at peace in its vastness.

My internal snap-shots journeyed homeward where I immediately found the colours in yarn, of the land I'd seen - greens, pinks, greys, yellows, purples, and oranges. The fibres ranged from paper to stainless steel, bamboo, cotton, rayon, wool, linen, and silk. They sat in a basket and waited.

It took another year, before I was ready to create. Because I had felt so free in the meadows of Mongolia, I decided I wanted my weaving style to reflect that. I warped my scaffolding loom with green, grey, and beige cotton warps; relaxed enough to not worry about the sett, some 10 epi, and some 12 epi. I decided to weave a metre in height and to start with green, moving into beiges and yellows, telling my story of desertification. The image would be abstract. I had no cartoon, no design. I brought experience and let the yarn tell the story.

It was difficult at first to work from the gut, and it took quite some time before I relaxed into it. It had been a while since I had worked with colour, other than cream and white, in my own designs. I wove eccentrically to create movement, the green linen split to produce maximum mixes. Many lengths danced along the surface as I freed up and wove intuitively, turning fertile land into desert.

I cancelled Christmas that year, to complete the weaving in time for an exhibition. It was a joyous period, a time when my hands took over and everything came together; the idea, the feeling, the thought process, and technique. Someone, commenting on "Changing Times" said "You can tell this person loves to weave," and that is how I felt.



Above: **Louise Martin**, "Changing Times," 40 in x 25 in, 10-12 epi, 2013, photo: Louise Martin. Cotton coloured warp, silk, linen, rayon, and cotton weft.

At the same time, I wove several other tapestries, more intimate in scale, but with the same country as inspiration and predominantly green. I began a landscape series, little woven gems, no wider than 25 cm, triggered by words I'd written or pictures embedded in my mind. The "Ground Was A Carpet Of Frogs" was one of the first, woven on it's side on a simple, wooden, portable frame. I began with pink, moving into a silk with orange and green flecks, before different shades of greens appeared, some textural, allowing the yarn to protrude from the surface. The title came from a piece of land, not far from where I had been staying in a ger (Mongolian yurt). As I walked towards some Buddhist flags I saw movement and looked down.

"A Moment Between Heartbeats," was an image captured as I sped along a track. Flashes of colour came in bursts from foliage, clumped on the ground. Woven with a green background with orange and pink tufts, sprouting from it, to produce the required height and feel. "There was a Light Breeze through the Trees" was inspired by an area north east of Ulanbataar and also included surface texture, using reversed soumak and Coptic overlays to convey the message. When you look at the landscape series, you will see that even though the tapestries alter in depth, the top warp is always the same. Woven on their side, with extra warps available, to be organically included as I weave up the pieces. When I want to increase the depth, I pull the last woven warp thread on my left, towards the left side, securing it to the frame. This allows me to introduce other warps inside, creating a neat and interesting top line.



Above: **Louise Martin**, "There was a Light Breeze through the Trees," 10 in x 1.5 in, 2013, photo: Louise Martin, Cotton warp, wool, linen, and silk weft.

In "A Far Away Place" I strove to pare the image down. The main interest comes from five different warp colours, which are left coming out of the edge of the tapestry, to help read the content. "One light green line" is woven continuously, loosely, and eccentrically; to capture the simple beauty of the land and the freedom I felt walking in it.



Above: **Louise Martin**, "A Far Away Place," 10 in x 1.5 in, 2013, photo: Louise Martin, Coloured cotton warp, linen weft.

I played with giving the illusion of distance in "Looking Out," a CD sized tapestry woven to comply with an exhibition criteria. Here I began warping at 18 epi, changing the setting repeatedly, until I ended with 6 epi. The weft, altering in thickness, as I wove across the warps created depth. The surface is lively and yet contemplative, beginning with a thin green stainless steel yarn through to thicker mixes of greens and greys in linens and silks.

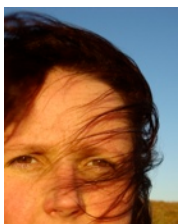
Over time, I returned to the topic of desertification. It included "Amara Looked at the Sun and then the Lay of the Land," an intimate series called *Lost in Time 1-3*, and "A Moment in Time," 13 cm x 160 cm. Here I wove the tapestry on a small wooden frame with a continuous warp, enabling me to get the required height and yet still be portable. I had continued to free up during the nine months since completing "Changing Times," and was now more confident at controlling the exposed warps. The exposed warps give clues as to how the landscape has evolved.

The green yarns woven within, are now used with ease; and I am comfortable with the way they work and the effects they create. The greens are not the greens of my childhood; they are the colour of some other person's land. Their land set me on a new path and I have embraced the personal and professional growth. When I look at the tapestries, I feel what I felt when I was on their land. It is a magical art that can evoke those kinds of memories.



Above Left: **Louise Martin**, "Looking Out," 5.5 in x 5 in, 6-18 epi, 2013, photo: Louise Martin, Cotton warp, stainless steel, silk, linen, and rayon weft.

Above Right: **Louise Martin**, "Amara Looked at the Sun then the Lay of the Land," 7 in x 7 in, 12 epi, 2013, photo: Louise Martin, Cotton warp, silk, linen, and rayon weft.



After completing a first class (Hons) degree in Constructed Textiles at Middlesex University, *Louise Martin* attained a distinction in her MA in Applied Art at the University of Ulster. She was senior weaver at Stirling Castle for a decade and now combines travelling, teaching, exhibiting and giving talks. Since 2008 Louise has been Membership Secretary and Scottish Regional Organiser for the British Tapestry Group.

Reviews

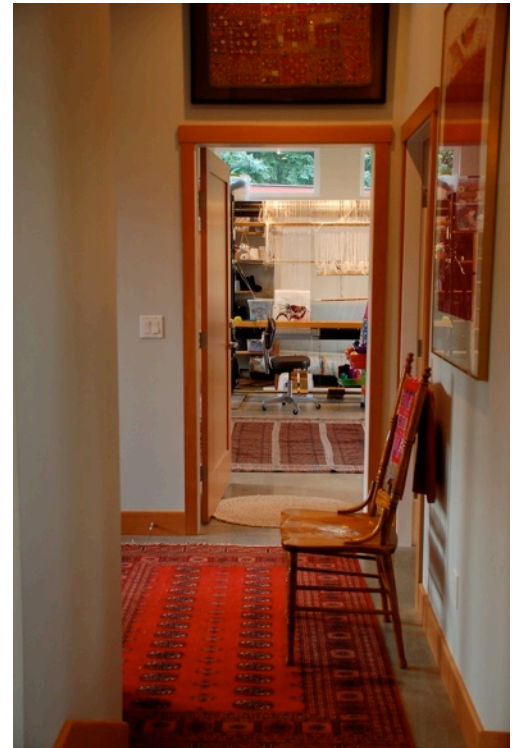
A Visit to Jane Kidd's Studio

by Linda Wallace

A few weeks ago, I traveled to Salt Spring Island for a visit with Canadian artist Jane Kidd, and to see her new home and studio. Salt Spring Island lies in the Straits of Georgia between mainland British Columbia and Vancouver Island. Jane was an instructor at the Alberta College of Art & Design (ACAD), and introduced me to tapestry 20 years ago. Even then, she was renowned in the tapestry world, exhibiting nationally and internationally, with work in major collections. Over the years, we've become friends and she continues to be both a source of inspiration and my mentor. I've traveled with her to Australia, where she taught a Master Class, and presented a paper at the Tapestry 2008 Symposium, in Canberra. We've also attended textile events in the United States together, including the 2010 Textile Society of America's symposium, where she presented a paper, "Handwork as a Conceptual Strategy."

Jane is a scholar with a deep understanding of textile history and contemporary craft theory. She blends conceptual thought with symbolic imagery, creating tapestries rich in colour and texture. Her tapestries draw the viewer in, peeking curiosity. Each tapestry is an invitation into her world of complex, conceptual designs. Her combined use of intellectual investigation and undeniable skill, has placed her as one of tapestry's "best" representatives, not just in her native Canada, but on a global scale.

When Jane retired from ACAD, she and her family moved to their acreage property, on Salt Spring Island, to build a home and studio designed to fit their specific needs. From a central entrance, the living quarters are to the right and the studio space is to the left, creating separate spaces without closing the areas off from each other. The dimensions of Jane's studio create a space large enough for her eight-foot Shannock loom to appear in proportion. In addition to having ample space for the loom, the room is well-planned to meet Jane's specific needs for: storage space for yarn and her collection of textiles, table areas for design work, a pin board area to display drawings, samples and sketches, and an office area.



Top Right: Entrance to Jane Kidd's studio, 2014, photo: Linda Wallace.

Bottom Right: Jane Kidd at her Shannock loom in her studio, 2014, photo: Linda Wallace.

Jane's studio is also designed to make good use of natural and artificial light. The windows and French doors flood the studio with natural light, and provide a view across a garden area to meadows and forests. The well-lit space includes a wall of colour; shelves stacked with clear yarn storage containers attest to Jane's preference for strong, saturated colour. The yarns selected and organized for use in her current work, include her signature colours, with the addition of yarns with various textures and light reflectiveness. These three elements create the distinctive "look" we all recognize as "Jane Kidd's."



Top Right: View of wall of colour, 2014, photo: Linda Wallace.

Bottom Right: Jane Kidd's studio on Salt Springs Island, 2014, photo: Linda Wallace.

Above Left: Jane Kidd's eight-foot Shannock loom, 2014, photo: Linda Wallace.



Growing up in a Vancouver Island beach house, living in the High Arctic, and aboard a series of boats, *Linda Wallace* developed an interest in the edges of her world. A background as a registered nurse and a mid-life BFA from the Alberta College of Art and Design developed her passionate interest in feminism, women's lives, and women's health. After five years on the Board of the American Tapestry Alliance (Co-Director for three years), she is now back in her studio, researching, drawing, and weaving full time.

Tapestry Weavers West: Tapestry Alights on the Central Coast

by Judy Schuster

Tapestry Alights on the Central Coast was an impressive exhibition of 46 tapestries, representing work of 23 members of Tapestry Weavers West. The exhibit, held at the San Luis Obispo Museum of Art (SLOMA), San Luis Obispo, California, ran from November 23 through December 29, 2013. The exhibit was juried by Ruta Saliklis, SLOMA Exhibition and Development Director, whose credentials include a Ph.D. in Textiles and Design from the University of Wisconsin - Madison. It's impossible in limited space to acknowledge specific works of each accomplished artist. Examples that follow illustrate thematic impressions of the exhibit.

Tapestries varied in size from approximately 7 in x 9 in to 4 ft x 8 ft; all were wall-hung. Most of the larger pieces hung from top armatures; several small pieces were mounted on canvas or fabric covered stretchers. Unusual mounts included Merna Strauch's "Lines In the Sand," nine small tapestries displayed three by three on a clear acrylic panel. Sonja Miremont's "Floating Feathers" stood out from the wall on a hidden acrylic panel, creating dynamic shadows, which echoed the protruding feather tips. Other works employed some irregular edges, in the form of extensions from or notches into the main body of the piece.

Both abstraction and realism added to the strength of the exhibit, providing engaging work for any taste. Probably the most impressive tapestry is a technical and visual tour de force: Nancy Jackson's elegant "Lakota Creation Myth II" received the ATA Award for Excellence (see page 28 of this issue). Abstraction and realism, skillfully blended with beautiful color and refined weaving, provide an interpretation of the Lakota Creation story.



Right: **Nancy Jackson**, "Lakota Creation Myth II," 48 in x 22 in, photo: Judy Schuster, Cotton warp, wool weft.

The exhibit's overall cohesion was remarkable. Many works created visual interest by incorporating areas of eccentric or wedge weaving, by grouping small elements to create a visual whole, or by juxtaposing areas of solid color against blended color. Most of the tapestries in this category used more than one of these techniques.

Wedge or eccentric weaves challenge the maker to control the edges, accept the distortion, or effectively use the distortion. Alex Friedman's abstract "Aspens" skillfully combines eccentrically woven three-dimensional areas played against flat solid-weave areas and strip-woven areas. Friedman describes exploring the sculptural possibilities of tapestry: "Generally, the third dimension is not fully realized until the tapestry is cut off from the loom, and the 3D shapes, released from a long period of increasing tension, begin to form." Stephanie T. Hoppe's four-selvage "Triangularity" uses triangle-shaped, randomly striped areas to produce ripples and edge-distortion, suggesting a draped piece of fabric that proclaims freedom from the loom-influenced rectangle.

Small eccentrically woven curved shapes make larger shapes within the woman's garment in Tricia Goldberg's "Postcard for Angela." Calligraphic-like script appears behind and around the woman's figure, an impressive contrast to the eccentrically woven shapes. A variety of weaves enhances the imagery. A photo of "Postcards for Angela" was featured in *Tapestry Topics* Vol. 39 No. 4.



Above: **Alex Friedman**, "Aspens," 47 in x 34 in, photo: Judy Schuster, Cotton warp, wool weft.

Left: **Stephanie T. Hoppe**, "Triangularity," 36 in x 36 in, photo: Judy Schuster, Wool warp, hand-dyed wool weft.

Eccentric weave distortion of selected areas creates the illusion of a three-dimensional diamond shape against a flat ground in Sara Ruddy's "Homage to Vasarely." In "Terra: Wheat & Grass," Alex Friedman juxtaposes smaller wedge woven shapes with solid-color, interlaced shapes, reminiscent of M. C. Escher. Myla Collier's "Melaleuca" incorporates padded eccentrically woven areas protruding from the surface which emphasizes the texture of a tree trunk. Eccentric weave areas create flowing shapes in Katie Alcorn's "Untitled #2" and in Lyn Hart's "Shimmer." Traditional wedge weave appears in Stephanie Hoppe's "Red Arrow," and Deborah Corsini's "Disconnect" and "Echo."



Left: **Marcia Ellis**, "No Limits," 11 in x 15 in, photo: Judy Schuster, Cotton warp, wool and cotton weft.

In several pieces, small elements were grouped to create a whole, either literally or visually. Marcia Ellis' "No Limits" is a collage of individual small tapestry-woven shapes which, as a whole, generate different directions of line and color play. Ellis creates contrast by stitching the edges of each shape with white warp ends. Myla Collier's "Moon Rain" suggests a kimono shape that employs 187 four selvage tapestry strips, 2 in by 4 in each. Collier wove the strips in various colors, collaged, overlaid, and attached to a foundation. Michael Rohde's bold pieces "Pattern" and "Royalty" use rectangles of color, closely blended to create engaging patterned surfaces. Three-dimensional tapestry-woven leaf elements protrude from the surface of Myla Collier's "Lee Vining Aspen," where beads add additional texture and reflective elements.



Right: **Myla Collier**, "Lee Vining Aspen," 58 in x 17 in, photo: Judy Schuster, Wool, cotton.

Masterful color usage was apparent in several pieces. In Bobbi Chamberlain's "Bee's Eye View," she blends wool yarn and a range of surface reflective materials, such as metallic yarns and cotton. The piece makes for an engaging close-up examination. Stephanie T. Hoppe's "Luna" uses subtle color and value changes in erratic weave areas where larger abstract shapes emerge, and Bobbie Chamberlain's "Palouse Sunset" employs such soft blending that the rolling hills appear velvety: you yearn to touch them. Sonja Miremont's "Barriers" masterfully employs complementary orange and blue values to dynamically represent the barrier rocks.

Texture from a variety of yarns combines with a dark-value color range in Nicki Bair's abstract "Folding Space." Lyn Hart's realistic "Canyon Night" evokes a somber mood, by using dark value yarns, as well as subtle colors. Three weavers play solid areas of color against blended colors to create rhythmic visual interest. The three tapestries are: Michael Rohde's "Medicine Buddha," Angi Bartholf's "Golden Gate," and in Katie Alcorn's "Untitled #2."

Tapestry Weavers West, founded in 1985 by San Francisco area tapestry weavers, now enjoys membership beyond the Bay Area, including people across the US and Canada.



Right: **Bobbi Chamberlain**, "Palouse Sunset," 24 in x 36 in, photo: Judy Schuster, Cotton, wool, linen, rayon, silk.



Judy Schuster, ATA President from 2000-2002, specializes in portrait tapestries. Works were included in Panorama of Tapestry (1986), World Tapestry Today (1988), American Tapestry Biennial I (1996), and American Tapestry Biennial IV (2002). More recently, she's been exploring interpretation of faces in beads, collage, image transfer, and digital prints on fabric. She enjoys combining fibers with other media in multi-media works; she also enjoys abstract painting with acrylics.

The Magic of Colour - Gerda van Hamond

by Debbie Herd

Hawthorn Studio & Gallery
635 Burwood Rd Hawthorn East
Victoria, 3123
Australia
October 10 through November 2, 2013

[The Hawthorn Studio & Gallery](#) is a beautiful, light-filled gallery space situated in the Melbourne suburb of Hawthorn East. The gallery has a strong focus on supporting a variety of artwork and styles, particularly supporting mid career and emerging artists from across Australia. **The Magic of Colour** is a solo exhibition of 16 of van Hamond's recent tapestries.

Gerda van Hamond studied tapestry at South West Institute of TAFE and then went on to graduate in 1995 with a Bachelor of Arts with Honours (painting) from Deakin University, Warrnambool, Victoria. After developing an allergy to turpentine, van Hamond now uses oil sticks as her preferred medium for tapestry design. The ability to push, blend, and translate an image using this method is seen in each of the resulting tapestries. Her ability to translate colours from her drawings to colour blending on the bobbin is second to none.

In her artist's statement van Hamond writes, "There is magic in creating art. It challenges, questions, struggles, and transforms. Why do I spend hour after solitary hour in the studio? The answer is the magic." And magical they are, you feel instantly transported into the artist's world. Though abstract in design, the viewer feels an invitation to seek their own translation to van Hamond's images.

The exhibition is a mixture of small and large tapestries, explorations of five different themes, grouped into series: *Mind Gardens*, *Memories Grow*, *Cloud Day*, *Walk Talk*, and *Journey of the Thorn*. Ten small tapestries, each measuring 30 cm x 30 cm, are mounted and framed behind glass. Although woven on a 12/18 warp, van Hamond achieves remarkable detail.

The *Mind Gardens* series is comprised of three tapestries, including "Mind Gardens 3," 30 cm x 30 cm. This tapestry is a particular example of van Hamond's mastery at blending colours. Soumak, or flying shuttle technique, are used to outline shapes with the addition of half hitches with the knot brought around to the front of the tapestry for small details in the design. All culminate in a richness and fine detail in these small tapestries.



Right: **Gerda van Hamond**, "Mind Garden 3," 30 cm x 30 cm, photo: Gerda van Hamond, Cotton and wool.

The *Memories Grow* series also includes three tapestries, one of which is "Memories Grow 3," 30 cm x 30 cm. In this tapestry, van Hamond experiments with blending complementary colours, red and green in this case. The resulting play of colour is a vivid grouping of floating shapes, rich in colour, and made especially compelling by van Hamond's signature colour blending.

A larger work, depicting the artist's fascination with clouds and red roof tops, as seen out of her windows each day, inspired three works in the *Cloud Day* series. "Cloud Day 1," 120 cm x 130 cm, sends the viewer's gaze to the upper edge of the tapestry, to articulate representations of floating clouds. Intricate colour blending creates a beautiful reminiscence of van Hamond's daily interchange with clouds. Similarly, the *Walk Talk* series is inspired by van Hamond's daily, early morning walks, during which she gathers views around the inner city of Melbourne to weave into her tapestries. The *Walk Talk* series also reflect a particular focus on the seasonal changes in the cityscape, and surrounding landscape. "Walk Talk 1" is 128 cm x 132 cm.



Above: **Gerda van Hamond**, "Memories Grow 3," 30 cm x 30 cm, photo: Gerda van Hamond, Cotton and wool.



Above Left: **Gerda van Hamond**, "Cloud Day 1," 120 cm x 130 cm, photo: Debbie Herd, Cotton and wool.



Above Right: **Gerda van Hamond**, "Walk Talk 1," 128 cm x 132 cm, photo: Debbie Herd, Cotton and wool.

Her *Journey of the Thorn* series is a highly personal set of three tapestries, drawn from memories of the artist's late father who had a passion for growing roses. Bands of thorns fall in jagged, red, torn, wound shapes down through the tapestry. "Journey of the Thorn 1," 131 cm x 139 cm, is part of this group. The viewer is invited to ponder family memories, both positive and not.

It takes tenacity to weave tapestries, with long solitary hours spent at the loom. Gerda van Hamond's large tapestries are very detailed, taking between 500 to 600 hours each to weave. A more extended photo essay of this review may possibly be published on Debbie Herd's blog: <http://debbieherd.blogspot.com/>, pending permission from the American Tapestry Alliance and Gerda van Hamond.



Above: **Gerda van Hamond**, "Journey of the Thorn 1," 131 cm x 139 cm, photo: Debbie Herd, Cotton and wool.



Debbie Herd lives in the Grampians Region, Victoria, Australia and is working towards a solo exhibition of tapestries and paintings at the Gap Winery, Pomonal Road Halls Gap, February through April 2014.

Interweaving Cultures: The Reunion

by Pam Patrie

Tall, statuesque, women sentries and a wide ribbon barred the entrance of Museo de Arte Peter Gray last November while a giant crowd of art lovers assembled outside the exhibit waiting to enter. After a small speech and great fanfare, large shears opened the door to a wonderful exhibit of art works in tapestry. An extraordinary, cultural exchange between weavers initiated by Jean Pierre Larochette and the Curator of Textiles for Museo de Arte Peter Gray culminated in *Interweaving Cultures: The Reunion* in Puerto Vallarta, Mexico.

Interweaving Cultures: The Meeting took place in January 2013. Tapestry designers and weavers from northern North America traveled to the state of Oaxaca, Mexico and, along with weavers from Teotitlan del Valle, participated in two public events, a Symposium and an exhibit at Museo Textil de Oaxaca. The exhibit showcased tapestries woven by the participating artists, each 12 warps per inch (2.54 per centimeter) and measuring 12 inches in one direction. These beautifully woven works joined the second installment of *Interweaving Cultures: The Reunion* at Museo de Arte Peter Gray in November 2013.

Museo de Arte Peter Gray at the University of Guadalajara has beautiful gallery spaces. With an elaborate hanging device that suspended the weavings on an almost invisible scrim, the works seemed to float on the walls. The theme for this second exhibit was "the border." All tapestry weavers were invited to participate with the restriction again of 12 warps per inch, but with no limitation on size.



Above: **Yadin Larochette** (left), "A Pie in the Sky" & **Gabriel Canales** (right), "El Cuerno de la Abundancia," 6 in x 12 in each, 2013, photo: Pam Patrie.

Jean Pierre urged exhibitors from the Museo Textil de Oaxaca exhibit to collaborate in pairs on a new tapestry addressing "the border." There were six collaborations. Each artist pair had their challenges with communication and language, some pulling out dictionaries and memories of former Spanish classes, others using computer translation programs. Developing tapestries were shared via email and FedEx and postal mail packages facilitated the final meeting of the tapestry pairs.

Three clearly successful collaborations were: Yadin Larochette/Gabriel Canales; Jean Pierre Larochette/Rodrigo Sosa; and Yael Lurie/Luis Lazo. These artist pairs had been involved in the past with long friendships, and, in some cases, working relationships. They were able to present the theme in a way that was excellent and easily understood. Other collaborations, although admirable, were not quite as easy to understand or looked somewhat rushed in the weaving quality.



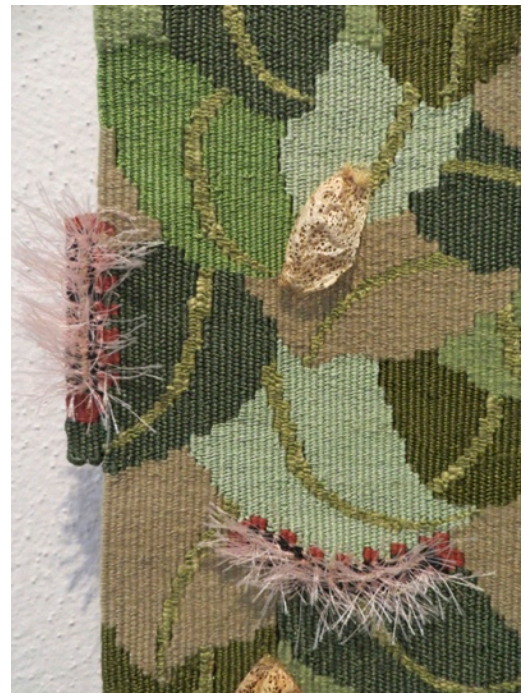
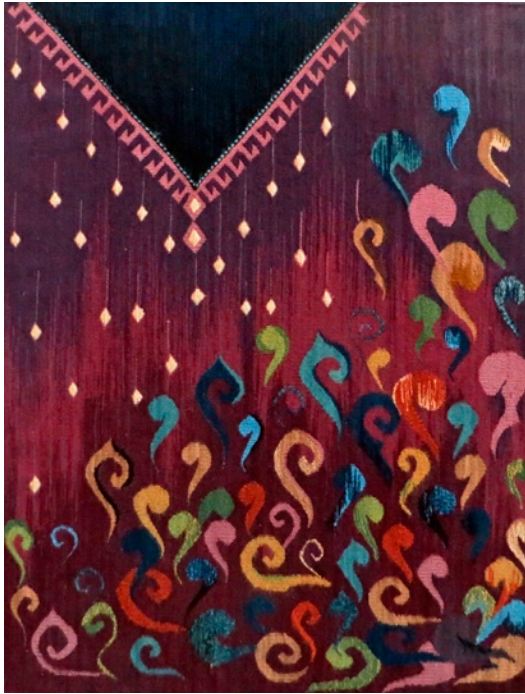
Above Right: **Jean Pierre Larochette** (top), "Visions de la frontera" & **Rodrigo Sosa** (bottom), "El Large Camino al Norte," 15 in x 18 in each, 2013, photo: Pam Patrie.

Left: **Pedro Mendoza**, "Medallon," 50 in x 75 in, 2013, photo: Pam Patrie.

Many of the artists that exhibited in Puerto Vallarta were not collaborators but their new tapestries related to the theme of **The Border**. These works were wonderful and you could see the clear style of each artist. A favorite of mine was Pedro Mendoza's large woven tapestry titled "Medallion." Pedro is known for his fine rugs, but I couldn't imagine placing this weaving on the floor. I had a hard time pulling myself away from the mesmerizing pattern.

Susan Maffei's extraordinary tapestry, "The Golden Silkworm (Cricula Trifenestrata)" first seen at Museo Textil de Oaxaca, continued to delight with its humor and detailed constructions of the silk worm. Fine shaggy yarns simulated the caterpillar worm in an expertly conceived, tromp l'oeil manner. A keen observation of the critter and careful craftsmanship suggests the humorous loping along of the caterpillar. Susan's use of elegant materials, her technical prowess, and her quirky subject matter are captivating.

As I write this review I am struck by a longing to return to my collaborator, to keep trying to bridge the gap that so often keeps our cultures so far apart. Perhaps another attempt to "get" an idea flowing between us would leave us both so much better for it. The potential for growth in exchanges between master craftsmen is tremendous. And, finally, thank you Jean Pierre, "Our Fearless Leader," for taking us on this incredible journey.



Above Left: **Yael Lurie & Luis Lazo**, "El Huipil de las Ideas," 12 in x 10 in, 2013, photo: Pam Patrie.

Above Right: **Susan Martin Maffei**, "The Golden Silkworm (Cricula Trifenestrata)," detail, 2013, photo: Pam Patrie.



Pam Patrie has been a tapestry producer and teacher since 1968. She lives in Oregon where she hosts creative retreats.

ATA News

Award for Excellence Winner - Nancy Jackson

Nancy Jackson from Vallejo, California, has been awarded the ATA Award for Excellence in Tapestry for her piece, "Lakota Creation Myth II." Nancy's tapestry was exhibited at **Tapestry Alights on the Central Coast**, an exhibit of 46 tapestries, representing work of 23 members of Tapestry Weavers West. The exhibit, was held at the San Luis Obispo Museum of Art (SLOMA), San Luis Obispo, California, from November 23 through December 29, 2013.

Nancy shares that:

The "Lakota Creation Myth II" tapestry (see page 28 for photo of complete tapestry) makes visible a Lakota creation story. Time is collapsed. Abstraction and realism are used to guide the viewers' interpretations. The unnamed turtle is flat, emphasizing its symbolic purpose and Kangi the Crow is more realistic, encouraging viewers to relate to this not-so-desirable bird and his request for a new world. The Creator honors Kangi's request out of compassion for all Creation, beautiful/honorable and unbeautiful/dishonorable. The Creator uses the unlikely turtle and pre-existing material, past history, to make a new world for Kangi. Clouds hint at a storm and the chaos of destroyed creation swirls at bottom, representing history and the past. Destroyed creation awaits its resurrection in the re-creation. Visit www.artsmia.org/world-myths/artbytheme/dress_story.html to learn more of the story.



Top Right: **Nancy Jackson**, "Lakota Creation Myth II," detail 1, photo: Judy Schuster, Cotton warp, wool weft.

Bottom Right: **Nancy Jackson**, "Lakota Creation Myth II," detail 2, photo: Kimberly Brandel, Cotton warp, wool weft.

Spin the wheel of fortune!

February, the halfway point between winter solstice and vernal equinox. In ancient times, it marked a time of transition, potential and fortune. A Roman festival held during February honoring Fortuna, the goddess of luck and fortune, was a day of fortune telling and paying respect to the invisible powers that influence life. This Roman goddess is also featured on the Wheel of Fortune Tarot card, which represents Luck, Chance, Change, Destiny, Revolution and Consequence.

Ready to shake off the heavy darkness of winter and shift into the bliss of spring? Feeling lucky? Take a chance, spin the wheel of fortune... it might be your destiny to win one of the fabulous prizes being offered this year in ATA's fundraiser raffle! Of course, the more tickets you buy, the greater the potential there is to score... and remember, you will also be investing in the future of the medium we all love—tapestry—by supporting ATA.

Remember, what goes around, comes around!

Take a chance at winning these fabulous prizes:

- Renowned artist, **Jane Kidd's** tapestry, "Imprimus," from the *Handwork Series*
- **Maggie Woodworks** Tapestry beater
- From the **Woolery**: 3, 4 oz. skeins & 1, 8 oz. cone of the renowned Churro wool.
- **Kathe Todd- Hooker's** books: Tapestry 101; Line in Tapestry; Shaped Tapestry; So Warped. Each book is a separate prize.
- **Mirrix Tapestry and Bead Looms**: 16-inch Big Sister loom with shedding device
- Two subscriptions to **Fiber Art Now**
- **ATA** catalogs: ATB 10, ATB 9, STI 3, STI 2

[Visit](#) the raffle web page for more information. [Download](#) a raffle ticket order form. All raffle ticket sales must be through postal mail.

Convergence Events

Creative Voices, ATA's Speakers Session

Saturday, July 19th, 10:30am – 1:30pm, Rhode Island Convention Center, room to be announced. *Creative Voices* features talk by Helena Hernmarck and Marcel Marois and the ever-popular Digislam.

Digislam

Submit images of your tapestries to ATA's Digislam. This opportunity to share your work is held every two years in conjunction with the Hand Weavers Guild of America's conference, Convergence. Your work will be shown during ATA's Speakers Session, *Creative Voices*, Saturday, July 19th, from 10:30 am – 1:30 pm. Rhode Island Convention Center, room to be announced. The Digislam is open to any one – first come, first served. [Upload](#) your images and information. Deadline: May 15, 2014.

UNTITLED/UNJURIED: Small Format Tapestry 2014

The unjuried small format tapestry show featuring tapestries from around the world will be hosted by the University of Rhode Island Feinstein Providence Campus Gallery, 80 Washington St, Providence, RI 02904. The show runs from July 8 – August 8, 2014. Join us for the opening reception, Thursday, July 17th from 5:00 – 9:00pm. The opening reception will be ATA's Networking event during 2014 Convergence.

Distance Learning

A big thank you to Barbara Heller, who is retiring as Chair of the Distance Learning mentoring program! Barbara fostered the growing program for many years, finding mentors to guide members seeking solutions to specific areas of tapestry study. Stepping up to continue providing this member benefit is Terri Stewart. Welcome Terri! Would you like to be part of this program as a mentor, or mentee? [Email Terri](#).

Board Member Elections

Watch your Inbox later this spring for a ballot for the 2014 ATA Board Elections.

Tapestry Topics Themes & Deadlines

Type in Tapestry

Deadline: April 1, 2014

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

Collaboration

Deadline: July 15, 2014

Does your work involve collaboration? With another artist? As a weaver for a designer? With nature or chance? Tell us about your experiences and insights into working collaboratively. If you plan on submitting an article, please contact Theme Coordinator, [Susan Rubendall](#).

Tapestry: For Ceremonial Settings

Deadline: Oct 1, 2014

This theme offers an opportunity:

- to discuss how you answer a request for a tapestry to hang in a place of worship or academic setting.
- to analyse ways of deepening an alliance with and respect for the client's concept, together with one's own aesthetic ambitions, and
- to examine how the apparent limitations of working to a specific brief
 - introduces a possibility of discovering new visual territory,
 - stimulates a wider personal creative repertoire, and
 - increases an appreciative audience for tapestry.

If you plan on submitting an article, please contact Theme Coordinator, [Robyn Mountcastle](#).

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

Contact the Editor: newsletter@americantapestryalliance.org.

Important Dates

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.

May 15, 2014 Deadline for 2014 Digislam submissions. [Online Entry](#).

July 8, 2014 **UNTITLED/UNJURIED: small format tapestry 2014** opens at URI Feinstein Providence Campus Gallery. [More information](#).

July 15, 2014 Submission deadline for *Tapestry Topics* Fall Issue. Theme: Collaboration. Theme Coordinator: [Susan Rubendall](#).

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

July 19, 2014 10:30 am – 1:30 pm *Creative Voices*, ATA's Speakers Forum, Providence Convention Center, Providence, Rhode Island with speakers Marcel Marois and Helena Hernmarck.

July 19–22, 2014 *Creative Capital*, 2014 ATA's Members Retreat. University of Rhode Island, Kingston campus.

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

August 8, 2014 **UNTITLED/UNJURIED: small format tapestry 2014** closes.

October 1, 2014 Submissions due for *Tapestry Topics* Winter Issue. Theme: Tapestry for Ceremonial Settings. Theme Coordinator: [Robyn Mountcastle](#).

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

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

February 6, 2015 **ATB 10** opens at [Kaneko](#) Opening reception.

April 18, 2015 **ATB 10** closes at [Kaneko](#).

June 8, 2015 **STI 4: Honoring Tradition, Inspiring Innovation** opens at [Northwestern State University](#).

August 15, 2015 **STI 4: Honoring Tradition, Inspiring Innovation** closes at [Northwestern State University](#).

October 2, 2015 **STI 4: Honoring Tradition, Inspiring Innovation** opens at [Biggs Museum of Art](#).

November 22, 2015 **STI 4: Honoring Tradition, Inspiring Innovation** closes at [Biggs Museum of Art](#).

January 16 2016 **STI 4: Honoring Tradition, Inspiring Innovation** opens at [Artspace](#).

March 5, 2016 **STI 4: Honoring Tradition, Inspiring Innovation** closes at [Artspace](#).

Tapestry Topics Committee: Theme Coordinator: Lousie Halsey, General Editor: Carolyn Furnish, Copy Editor: Robbie LaFleur, Layout: Kimberly Brandel, and Proofreader: Katzy Luhring

Rebecca Mezoff Tapestry Studio, Santa Fe, New Mexico

Workshop *Warp and Weft: Learning the Structure of Tapestry*

March 24-26, 2014 in Santa Fe, and June 10-13 in Golden, CO

Go to www.rebeccamezoff.com for upcoming classes and online education

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I also teach groups and will travel to guilds, art centers, shops and other venues. Or small groups can meet here in my studio.

While my specialties are small format, small scale work, I am trained in and teach larger formats as well. I am known for teaching colour, texture, and image techniques, in addition to teaching design development.

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Convergence 2014

Join us in Providence, RI for the following ATA sponsored events:

UNTITLED/UNJURIED: small format tapestry 2014

- International exhibition of small format tapestries
- July 8 - August 8, 2014
- University of Rhode Island Feinstein Providence Campus Gallery
- Opening Reception: Thursday, July 17, 2014, 5:00 – 9:00pm

Creative Voices

- ATA's Biennial Meeting and Educational Forum. Open to all.
- Speakers: **Helena Hernmarck** and **Marcel Marois**
- Digislam of contemporary tapestry
- Saturday, July 19, 10:30am – 1:30pm
- Rhode Island Convention Center

Creative Capital

- ATA's 2014 Members Retreat
- Instructors: **Helena Digislam Hernmarck**, **Susan Martin Maffei**, and **Marcel Marois**
- July 19 – 22, 2014
- University of Rhode Island, Kingston Campus
- Email info@americantapestryalliance.org for Retreat availability

THANKS TO OUR ADVERTISERS

| | |
|--|---------|
| Creative Coastal Retreats - Pam Patrie | Page 4 |
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| Damascus Fiber Arts School - Audrey Moore and Terry Olson | Page 6 |
| Aubusson House Fibres - Karen King | Page 6 |
| Fine Fiber Press & Studio - Kathe Todd-Hooker and Pat Sparks | Page 7 |
| Rebecca Mezoff Tapestry Studio | Page 42 |
| Between Tapestry & Etc | Page 42 |
| Glimakra USA llc | Page 42 |



AMERICAN TAPESTRY ALLIANCE

HONORING TRADITION, INSPIRING INNOVATION

WWW.AMERICANTAPESTRYALLIANCE.ORG

CALL FOR ENTRIES

STI 4: Honoring Tradition, Inspiring Innovation

[Online Entry Form](#)

Questions? Contact STI 4 Chair, Pamela Done: pamela@donefamily.org

The **American Tapestry Alliance** is a not-for-profit, member-supported organization seeking to exhibit the best of contemporary tapestry. ATA invites all tapestry artists to submit works to **Small Tapestry International 4: Honoring Tradition, Inspiring Innovation**. Artists are encouraged to explore the conceptual, technical and metaphorical implications of the theme as they design their submissions. We invite entries not only from 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.

Eligibility

Entry to STI 4: Honoring Tradition, Inspiring Innovation is open to all artists who design and weave their own tapestries either individually or collaboratively (all assistants shall be named). For the purposes of this exhibition, tapestry is defined as hand woven, weft faced fabric using discontinuous wefts. Artists who work in both traditional and more experimental methods are encouraged to enter. Multimedia work will be considered as long as the primary medium is tapestry. Entries must be one-of-a-kind and have been completed after January 2013. 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.

Size Restrictions: The size of the tapestry may not exceed a total of 100 square inches (625 square cm) and cannot exceed 20 inches (50 cm) in any one dimension. For example, a piece can be 10 x 10 inches (25 x 25 cm) or the sides can be of different lengths, as long as the length times width does not exceed 100 square inches and no dimension is longer than 20 inches (50 cm). Three-dimensional pieces may not exceed 10 inches (25 cms) in height, width, or depth. **Tapestries must be mounted. The mount may extend up to 3 inches beyond the tapestry on every side.** For example the mount for a 10" x 10" tapestry may be up to 16" x 16". If accepted, the work must arrive ready to hang.

Submissions

- 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.
- If the mount or frame is meant to show when hung, that treatment must be shown in the entry image.
- Label your image files with your last name and the title of the piece, e.g. Doe, Ruminations and Doe, Ruminations detail.
- Submit your images via our [Online Entry Form](#) or on a CD.

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.
- Entries that are not complete cannot be juried.
- Work that differs significantly from the image submission may be declined for exhibition.
- Complete exhibition instructions will be sent to the accepted artists. Accepted works not completely prepared for installation may be returned.
- Tapestries must be available through the last scheduled exhibition.

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

Kevin Wallace. Kevin Wallace is the Director of the Beatrice Wood Center for the Arts in Ojai, California.

ENTRY FORM

STI 4: Honoring Tradition, Inspiring Innovation

[Online Entry Form](#)

Calendar & Fees

Calendar

Entry Deadline: October 31, 2014 **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](#):
Jury Notification: by January 30, 2015

Entry Fees

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

Payable by: Check, made out to American Tapestry Alliance (not ATA), Canadians, please note "US funds" on your check; Credit Card, International Money Order, or PayPal.

Paypal payments: Use our [Online Entry Form](#) 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: STI 4.

Credit Card payments (Visa or Mastercard): Card Number _____

Total charge _____ Exp. date _____ 3 digit security code _____ Signature: _____

Use our online entry form: <http://americantapestryalliance.org/exhibitions/small-tapestry-international/small-tapestry-international-4-honoring-tradition-inspiring-innovation/small-tapestry-international-4-online-entry-form/>

Or mail this entry form to:

ATA c/o Pamela Done
321 High School Road
STE D3 PMB 392
Bainbridge Island, WA 98110
USA

Checklist:

____ CD
____ Entry Fee
____ Entry Form

Entrant Information

Entrant Information (please print)

Name _____

Address _____

City _____ State/Province _____

Postal Code _____ Country _____

Phone _____ Email _____

Authorization

I understand that submission of artwork to STI 4 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.

Signature: _____ Date: _____

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 \$) _____

Entries

ATA's 2014 Valentines Day Raffle



In ancient times, February marked a time of transition, potential and fortune. A Roman festival held during February honoring Fortuna, the goddess of luck and fortune, was a day of fortune telling and paying respect to the invisible powers that influence life.

Ready to shake off the heavy darkness of winter and shift into the bliss of spring? Feeling lucky? Take a chance, spin the wheel of fortune... it might be your destiny to win one of the fabulous prizes being offered this year in ATA's fundraiser raffle! Of course, the more tickets you buy, the greater the potential there is to score... and remember, you will also be investing in the future of the medium we all love—tapestry—by supporting ATA.

Remember, what goes around, comes around!



Woolery: 3, 4 oz skeins & 1, 8 oz cone of the renowned Churro wool. Luscious colors.

ATA catalogs
ATB 10, ATB 9, STI 3, STI 2

Mirrix Tapestry and Bead Looms: 16" Big Sister loom with shedding device. Everyone loves these sturdy looms. Great for traveling!



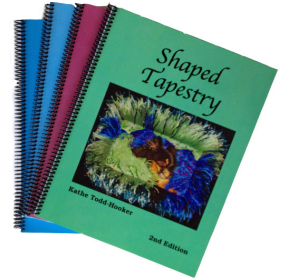
Jane Kidd, "Imprimus"
Jane's stunning tapestry from the *Handwork Series*, framed in a black shadow box measuring 26 x 20 in



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Maggie Woodworks Tapestry beater with stainless steel teeth & polished wood. Gorgeous!

Kathe Todd Hooker: Tapestry 101, Shaped Tapestry, Line in Tapestry, So Warped. Tapestry weavers praise these books. **Each book is a separate prize.**



Thanks to the generous individuals & businesses who donated the prizes for the 2014 Raffle. All proceeds benefit ATA programming. The drawing will take place in July. If you prefer to simply make a donation to ATA, you may use the form below, or watch for an email with a clickable link.

Enter ATA's Raffle for a chance to win fabulous prizes!

Mail this form to: Marcia Ellis /5565 Idlewood Road /Santa Rosa, CA95404 /USA All Raffle tickets must be purchased through the mail.

Name: _____ Address: _____

City: _____ State: _____ Postal Code: _____ Country: _____ Email: _____

1-4 raffle tickets, \$20.00 each

5-9 raffle tickets, \$18.00 each

10 or more raffle tickets, \$17.00 each

Number of tickets being purchased: _____ **Total cost:** _____

I would prefer to simply make a donation of: \$ _____ (Donations to ATA are tax deductible. Raffle ticket purchases are not tax deductible.)

____ A check is enclosed, payable to American Tapestry Alliance (not ATA) Canadians, please note "U.S. funds" on your check.

Credit Card # (Visa or MC): _____ Expiration: _____

3 digit security #: _____ Signature: _____

Many companies match employees contributions to non profit organizations. If your employer has a matching program, and you need assistance with the paperwork, please contact Rosalee Skrenes, 608.845.6443; rosaleeskrene@gmail.com

ATA welcomes Legacy Gifts & Gifts for Naming Opportunities. If you would like to learn more about these programs check here: _____