



AMERICAN TAPESTRY ALLIANCE

# TAPESTRYTOPICS

A QUARTERLY REVIEW OF TAPESTRY ART TODAY

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Summer 2014 Vol. 40 No. 2



## TYPE IN TAPESTRY

## Co-Directors' Letter, Summer 2014

As spring slowly slides into summer, we are pleased to present another issue of *Tapestry Topics*. When Guest Editor Lindsey Marshall took on the subject of Type in Tapestry for the Winter 2013 issue, she was able to attract enough articles for two issues, and you are now reading the second edition of that subject - double thanks to Lindsey for the added treat.

Also, we offer many thanks to all of you who have supported our Valentine's Day Appeal Fundraiser so far. This year we have tried something new, giving everyone the option of direct donation or the purchase of raffle tickets. We have been blessed with a major donation of Jane Kidd's tapestry, and know that it has drawn much attention, but other generous donors offered additional prizes as well. Check them all out here: [americantapestryalliance.org/2014-raffle-2/](http://americantapestryalliance.org/2014-raffle-2/). If you haven't purchased tickets yet or want to increase your chance of winning by grabbing a few more, there is still time to do so, as the drawing will be after Convergence.

The biennial Handweavers Guild of America conference, Convergence, is coming up in a couple of months, in Providence, RI. ATA will be there with several activities. The first is the opening of *UNTITLED/UNJURIED: small format tapestry 2014*, with the reception being our networking event for Convergence. On Saturday is the Speakers Session and Digislam. You can submit images for the Digislam until June 1<sup>st</sup>. You do not need to attend. [Digislam submission](#). We hope to see many of you at one or more of these events.

Thanks to generous donors, ATA is occasionally able to support a few tapestry weavers who would otherwise not be able to be members or to be able to study tapestry. We are pleased that two such programs have new recipients. The ATA Scholarship for Tapestry Study was awarded to Elizabeth Buckley, to help support the costs of attending Joan Baxter's September 2014 workshop, Desert Horizons, at Ghost Ranch, New Mexico. The Emerge Membership Grant for new and emerging artists has been awarded to Laura Hodgdon. Laura received her BFA at Oregon College of Arts and Craft. The ATA membership will help Laura learn more about the organization, other artists, opportunities, and expand her skills within a large community of tapestry artists. Laura has volunteered to be ATA's new webmistress. Thanks, Laura!

Lastly, by now you should have received an email to vote in this year's Board of Directors elections. We value your input in helping us keep our organization going. If you have any questions, please [contact us](#); we want to hear from you, and hope to see you soon at a tapestry event!

Mary and Michael



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Cover image: Sarah Swett, "Rough Copy 6: Postage Due" (detail on loom), 8.5 epi, 2011



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## Theme Coordinator's Introduction

by Lindsey Marshall

Welcome to the continuation of the Tapestry Topics 'Text in Tapestry' theme. It includes a range of different approaches to including type or lettering in tapestry including weaving stories or storytelling, enhancing or conveying meaning, semiotics, humour, appropriation of text and images, a love of poetry, historical or abbreviated/slang language. Some tapestry artists meticulously plan their work whereas others prefer to improvise. Some use formal identifiable typefaces (fonts) or handwriting whereas others create shapes that resemble letterforms or use lettering as images. This resonates with my own work which is often not legible but, hopefully, conveys meaning.

There are diverse ways in which the lettering has been incorporated – sometimes it is additional, as in a title or explanation and at other times it is integral or the focus of the piece. These diverse ways of using type and lettering in tapestry work all serve to communicate in one way or another.

It has been a pleasure to act as editor for this theme – ATA members have been generous in offering their thoughts and images. So thank you – I was pleased to receive such varied contributions and to read about people's creative approaches, ideas, beliefs, techniques and processes.



**Lindsey Marshall, Shropshire, UK.** Lindsey studied textiles (donkey's years ago) and then pursued a career as a graphic designer, lecturer and researcher—hence the interest in type and lettering. A change in circumstances provided the opportunity to revisit her textile origins and she began tapestry weaving again in 2009. Much of her work reflects her background and continuing interest in visual communications, using type as image. Photo: John Seth Marshall

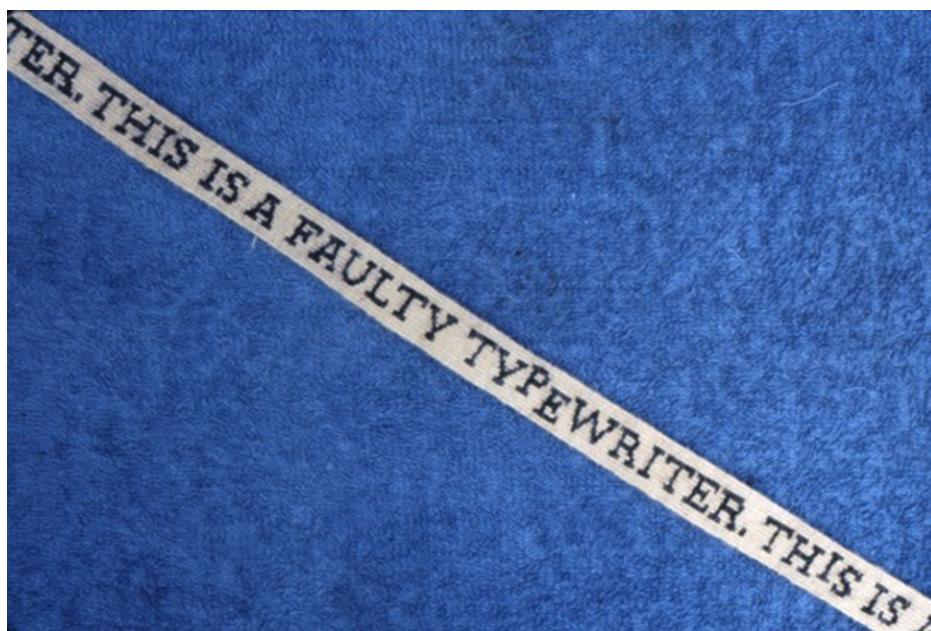


## Woven Words In Tapestry

by Archie Brennan

In early medieval European tapestries the weaving of Gothic script recurs through time, and is used even in William Morris' Merton Abbey tapestry workshop in the 19<sup>th</sup> and early 20<sup>th</sup> century. The angled penmanship with its recurring horizontal and diagonal characteristics is very practical when a tapestry is woven on its side. But I am intrigued by using the woven word in many different ways and for many different purposes.

Beginning with the first letter of the first word text can offer a creative journey up or across the warp, no matter what the chosen letter style, even "handwritten." And no less so, and more creatively so, when the growth and choice of words is not preplanned. For example, to weave "This is a faulty typewriter," one can decide which letters are "faulty" as the strip of "typed" weaving grows along or up the warp. In the some 490 tapestries I have woven, both large and small, about 180 works contain or consist of only lettering.



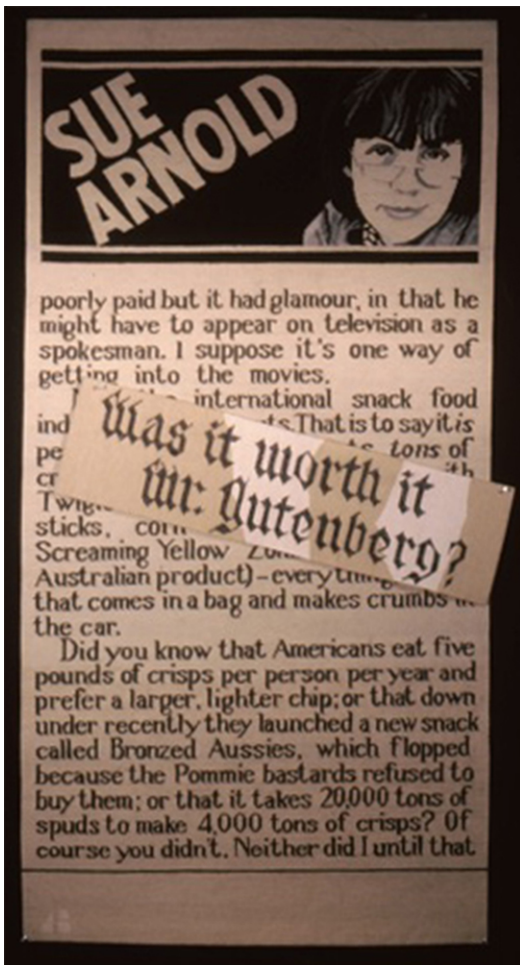
"This Is A Faulty Typewriter" 1 in x 15 in, 12 epi, 1989

There was a time, before the mid 1960's, when I usually had a complete, worked out cartoon on paper. The details, color (painted color!) was entirely preplanned, similar to the full size painted cartoons that were characteristic of most medieval tapestries. This was virtually a reproductive process. I eventually became fascinated by the Swiss/German monastic tapestries—long, linear works woven and designed by nuns (women, it is significant to point out) at a time when the Flemish, French and English tapestry workshops were strictly male territory. These tapestries suggested a different relationship between the design and the weaving of the tapestry.

There were also a few exceptions in the French and Flemish tapestries that indicated a developing journey in the weaving. For example, the Story of St. Stephen (L'histoire de St. Etienne) at the Cluny museum in Paris and aspects of the Devonshire Hunting Tapestries strongly hint at decision-making accompanying the process of weaving. These got me thinking. I began to see that woven tapestry had much in common with constructing a rough stone wall piece by piece, and had similarities to improvised music when a theme grows as the playing progresses through different

musical instruments, as opposed to the prepared score of classical music. It was a realization that each process, each medium, each instrument or voice has its own expression that exploits the particular. A tapestry could, on a simple frame loom, even design itself beginning from somewhere in the middle of the warp, and grow outwards!

I go to 1986 and a tapestry entitled "Was It Worth It, Mr. Gutenberg?" (60" x 30") Some years earlier I had clipped out and kept a newspaper cutting that was just a column wide (some 2" wide and 4" high). It was a small section from a British newspaper, a long article written by Sue Arnold, a talented journalist, and was about, believe it or not, potato chips. What interested me was not the newspaper article but the underlying layout of the printed structure of the newspaper cutting.



"Was It Worth It, Mr. Gutenberg?" 60 in x 30 in, 10 epi, 1995



"Portiere/Portiere," 66 in x 22 in, 8 epi, 2001

Curiously, it replicated the format of a recurring application of woven tapestry called, in early French, a portiere—a taller than wide tapestry woven to cover an open entrance to a room, made to keep out the draughts. Curiously, the word portiere also meant a female of any species of childbearing age.

Classically, the pictorial content of a portiere emphasized the "hanging" nature of tapestry cloth. A horizontal band of imagery stretched across the top, the main body of detail followed below, finishing with a simple narrow band of detail

at the bottom. My interest was to weave a hanging tapestry – a portiere - of this press cutting. The writer's name was in large diagonal lettering along with a photograph at the top, followed by some 22 lines and 150 words of typeface in the main section and a simple relatively plain finish at the base.

First I had to ensure that I had the right number of warps for each word, each letter and each space. This involved a woven test for 26 letters, counting the number of warps. After determining the warp set and warping, I wove from the bottom up, one line of text after the other. I presume that you, reading this now, know whom Mr. Gutenberg was. It was worth the effort, I think. It certainly confirmed my return to not preparing a rigid cartoon for replication again.



"Dersu Uzala: A Portrait" 36 in x 24 in, 1996

That experience encouraged me to find a satisfactory approach for my next project. I had seen "Dersu Uzala," a film by the Japanese film director Kurosawa. The film was based on a 1920 Russian writer's book. Kurosawa had only loosely followed the plot of the book and I decided to weave a series of tapestries as my interpretation of the film script. The tapestries are approximately 36" x 24" each. I had, with Susan, spent some months in the Pangnirtung tapestry workshop on the Arctic Circle and had woven a number of sketch-like images of the Inuit, a collection that was later acquired by the museum in Honolulu, Hawaii. My time in Pangnirtung influenced the imagery of the Dersu Uzala tapestries.

I determined not to weave the narrative of Dersu in any fixed order, letting each tapestry help generate my version of the narrative. Only the last was woven last. They were all woven from bottom to top. There emerged a portrait/ a blizzard/ through the trees/ a 2<sup>nd</sup> storm/ attack by ravens/ on a mountain top/ lost tracks to the end. The approach to this series, an open creative journey, is now the approach to all of my tapestry making.

It is not an approach that is unique to me. It is certainly evident in the many so-called Coptic tapestries, woven from the front (as I have since the 1950's) and in Pre Columbian or Andean tapestry, as well as the European tapestries mentioned earlier. Intriguingly, it has parallels by a non weaving New Yorker whose Sunday city walk is formed simply by following the pedestrian green cross lights as he meets them at traffic crossings.

I have worked in diverse subjects and on-going series - portraits/ maps/ buildings/ the drawing series/ the Dersu Uzala Series/ the reconstruction series (details of mostly medieval tapestries reworked)/ postcards/ the Muhammad Ali series/ newsprint imagery and the woven word. There are some 180 of my pieces that contain or are entirely of woven words, some of which were very large commissions. Underlying all of my work is the idea that tapestry is not a reproductive process. As a very committed principle I do not prepare a completed cartoon. I see the process as an open journey, be it the color, the weaving or the decision-making. For me tapestry is not a reproductive process. I



delight in exploiting the medium's living potential as part of the journey. Tapestry weaving is a creative act with its own unique language. I am always asking, "I wonder if I try this, or this, maybe this will happen?"



"And Here Is An Error" 5 1/2 in x 8 in, 10 epi, 1991



**Archie Brennan, New York, USA.** Archie served as the Director of the Dovecot Studios and was a consultant in establishing the Victorian (now Australian) Tapestry Workshop. He has had many invitational, group and solo exhibitions worldwide. He lives in the USA where he continues to weave and teach. Photo: Alex Kistler

## Text about Making: Making with Text

by Shelley Socolofsky

### Part I

Inspired by the idea that pre-Columbian textiles and millefleur tapestry shared a relationship with semiotics and linguistics (the branch of philosophy that deals with the study of symbolic signs, languages, and a systematic approach to decoding human communication), I started weaving text blocks into my work in the late 1980s. Structurally, this made sense—interlocking woven blocks into an absolute whole. Pursuing strategies of storytelling from a narrative tapestry tradition—this also made conceptual sense. Invested in the narrative throughout the 1990s, I sought various ways to merge the historic with more current modes of research and making. Weaving texts into tapestry was one such method.



"Testament" 60 in x 65 in, 1989

One of the earliest works through which I practiced this strategy was titled "Testament." To put this work into some historical context I must mention my connection with the Los Angeles music scene, specifically to the growing genre of hip hop. Partnered, then, with a music producer and sound engineer, my life was largely divided between my own



studio practice and the sound and recording industry. Hip hop in the mid 1980s was a developing rage and noted for its funk sound, socio-political commentary, sampling, scratch effects, and drum machine-led minimalism. Evidence of this musical genre began filtering into my tapestry work as I transformed some of these musical strategies into visual form. Appropriated sound passages from earlier music became image appropriation; rhythmical sound pattern/repeats became text as a patterning device, and melodic scale riffs transferred into scale and proportional shifts.

## Part II



"Crease" 7 ft x 3.5 ft, 1997

Several years later I relocated to the Pacific Northwest to take on an artist residency in a Victorian period mansion/museum with connections to the Salem (Oregon) Art Association. Sparked by the oddities of the house/museum in which I lived (not to mention some of the secreted histories found within the museum's archives), I began working on a series of tapestries, *Seams & Fissures* (1996-99). Drawing on the ideation of societal misfits, double entendres, and historically menacing dogma surrounding female hysteria (thank you, Professor Freud), these tapestries loosely referenced sewing patterns while continuing my design strategy developed in the earlier work. Appropriation (the borrowing of source images including earlier artworks or photographs), text blocks, and the repeat—all in service of the narrative—became the basis for tapestries.

"Crease" (1997) brought together found images from historical archives, personal photographs, and text from a vintage wiring and motor-driven appliance repair manual. The piece was a discourse on the displacement of the hand and the personal within the context of Industrialization. The impersonal machine manual text represented the mechanical, in opposition to the personal, which was signified through the process of hand weaving.

"Pleat" (1996), another tapestry from this series, appropriated text from Freudian case studies, images from the local museum archives, medical illustrations and personal drawings.

Image appropriation and the question of authorship has been a subject of increasing interest among contemporary artists and a prevalent practice since the 1960s. Challenged by copyright laws and "purists," the borrowing of images and vernacular from previous genres is very much at home in the conversation of post-structuralists and linguists. Roland Barthes, an influential French semiotician, argued in favor of the subjective, that making any interpretation or creation is impossible without pulling from previous histories and experiences. In Barthes' famous essay "Death of the Author" (1967), he insisted that artists, among others, had no true authentic voice, but rather created



personalized languages of writing or image making that could only derive from earlier usages.

With this in mind, the use of text in my work functioned as signs or additive conceptual elements to the images presented—not to be taken literally, but as a way to construct and allude to meanings as abstract concepts in support of the narrative. Understanding how language defines us, our beliefs, and our thoughts, along with an awareness of how the alphabetic systems dominate communication in Western society—the tapestries from this series referenced restrictions, limitations and taboos within society. The woven texts were meant to allude to those limitations while supporting the conceptual elements of the narrative.

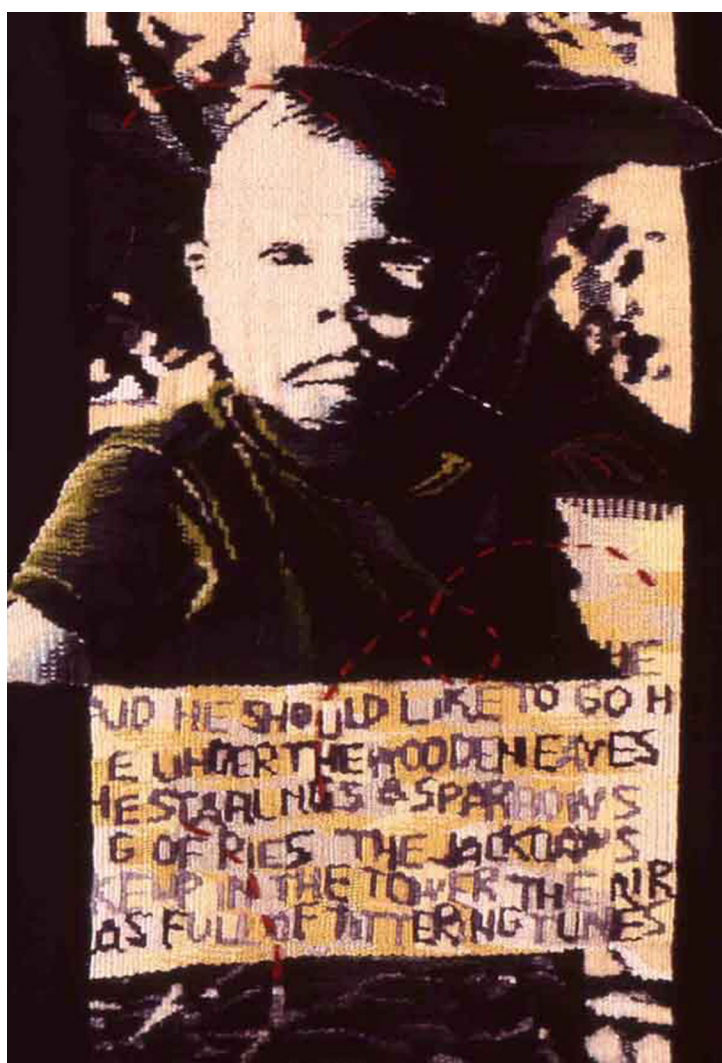
### Part III

To read and write. To think in left-brain. To think linearly. To work sequentially. To weave. Weaving = a line by line action. Weave is very much akin to writing.

In 2000 my son was born. Motherhood. It's not something one mentions that is taken seriously by the art world, even though Joaquin was one of the most important creations of my life. When he was born I became profoundly interested in how genetics would influence his perceptions of the world and color his personalized lens. He is of both Yaqui and Caucasian (mixed mutt) decent. In Canada there is a name for these peoples: Métis. In the United States, though change is occurring, we have a history that struggles with the perception of "other." Considering how language dominates so much of the Western psyche, I created a small totem tapestry in his honor—half bird, half caged by language. This was the first instance that the woven text became a formal shaping device—serving a conceptual purpose. A shaped tapestry captured my hopes that his little woven arms would indeed become wings.

### Part IV

An early pre-written form of record keeping through textiles, the quipo system, was used by the South American Andean peoples. Made of a series of knots located on strands attached to a main artery rope, the name derived from the Spanish word quipo, meaning 'knot.' Sometimes referred to as talking knots, this system was used to store information and track records of value, but was later replaced by the European written system. Although I no longer use the alphabetic system as a patterning device in my current work, this historic practice of using textiles as a vehicle for social mapping and encoding continues to inform



"Totem; raven boy/white boy" 12 in x 6 in, 2002

my current practice. Still interested in systems of patterns as stand-ins for signs that codify social values, my current work considers the entire cloth as requisite for a symbol/sign. While the woven text is now non-written, these tapestries become symbolic signs within systems of economics and power.



"Fata Morgana," 5.5 ft x 6 ft, 2008



**Shelley Socolofsky, Oregon, USA.** Shelley is an artist and educator working primarily with textiles. Considering the action of weaving as an interlacement of opposing systems, her work investigates cloth making and production as a platform for social activism. A fellowship recipient from the Chenven Foundation of New York and the Oregon Arts Commission, her work can be found in numerous public art collections.

Currently on the faculty of Oregon College of Art & Craft, she holds an MFA from the University of Oregon with previous studies in Gobelins Tapestry and Medieval Art History in Poitiers, Paris, and Uzes, France, Jacquard Hand Weaving at the Fondazione Arte Della Seta Lisio in Florence, Italy, and Digital Jacquard CAD Design at the Jacquard Center in North Carolina.



## Eating My Words

by Terri Stewart

When I first discovered tapestry for myself, beyond the historical pieces that we all know, I could not for the life of me understand why anyone would bother messing up a beautiful pictorial tapestry with *text*! I totally hated it and thought it was a very lame way of expressing an idea. I mean really, words? That is for writers, not artists based in imagery.

I am now figuratively eating those thoughts. My mind changed over time and with encouragement from fellow weavers to have an open mind to possibilities that I had not considered nor experienced myself. I attended art openings and listened to artists explain where their ideas came from and why they felt using text gave their work another layer of meaning beyond the visual. Also, I listened to my students. Ah, teacher doesn't know everything! Using your mind to figure out the meanings of words and how they enhanced or influenced the visual into which they are incorporated, makes you stop and think about what the artist was trying to say that the image alone could not convey.

Micala Sidore's *Black + White + Red All Over* series is a wonderful example of the usage of text, the humor in her choices of the text and the visual that she wove drive that point home. I get it! Archie Brennan has often used words in a humorous way, which beyond providing a private chuckle, also explains the imagery in a way that may not have been obvious to the viewer. And with words, you don't always need to read the little placard to figure it out—it is woven right into the piece for all to see, giggle a bit, or quietly ponder its meaning.



I have recently started using text in a couple of my own pieces. In one, "In The Name Of . . ." the imagery is all on one side of the tapestry and the words are on the flip side. Without the words to accompany the imagery, all the viewer would see is a lovely collection of images that have some vague connection to each other. It takes the words to make that connection solid and have meaning. In "My Sleep Study" I am using words as a component, like advertising, for a piece that will have a 50s poster feel to it. Could I have left the words out? Yes, but then the piece would not have as much impact and the viewer would be left fumbling for the reason(s) for weaving it. In this case, the title is not the same as the woven words but once you have the two together, the light bulb goes off and all will be explained!

Will I continue to weave text into my tapestries? Yes, as long as it clarifies my intentions without the need for a long artist statement that is stuck in a book across the room.

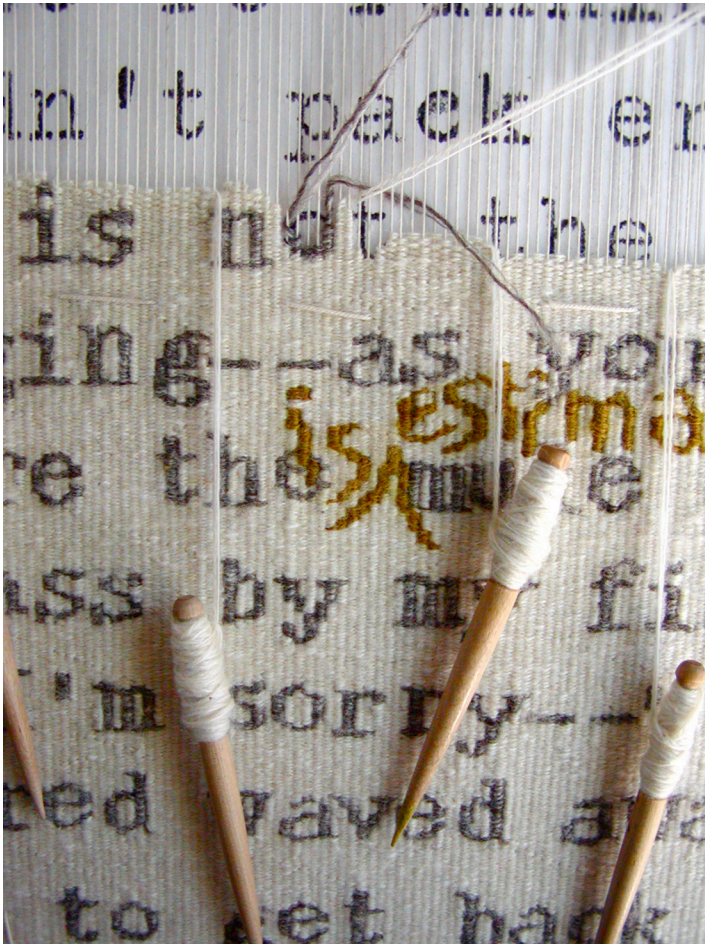
"In The Name Of..." (not finished), 10 in x 16 ft long, It will spiral down from the ceiling. Mixed fibers.

**Terri Stewart, Florida, USA.** I began weaving in 1993 after many years of other interests: drawing, leather work, counted cross-stitch and other needle arts, designing some of the wood furniture in my home, and amateur go-kart racing. I briefly owned a fiber art store. Pictorial tapestries became the ultimate outlet for the creativity and expression I needed. I started weaving by watching a self-teaching video. Since that time I have taken several workshops from my peers and have taught for several years on a local and national basis. Commissions are welcomed.



## Coming Down with Fiction

by Sarah Swett



"Rough Copy 8: Hallmark" (detail), 48 in x 32 in, 8.5 epi, 2011,  
photo: Mark LaMoreaux

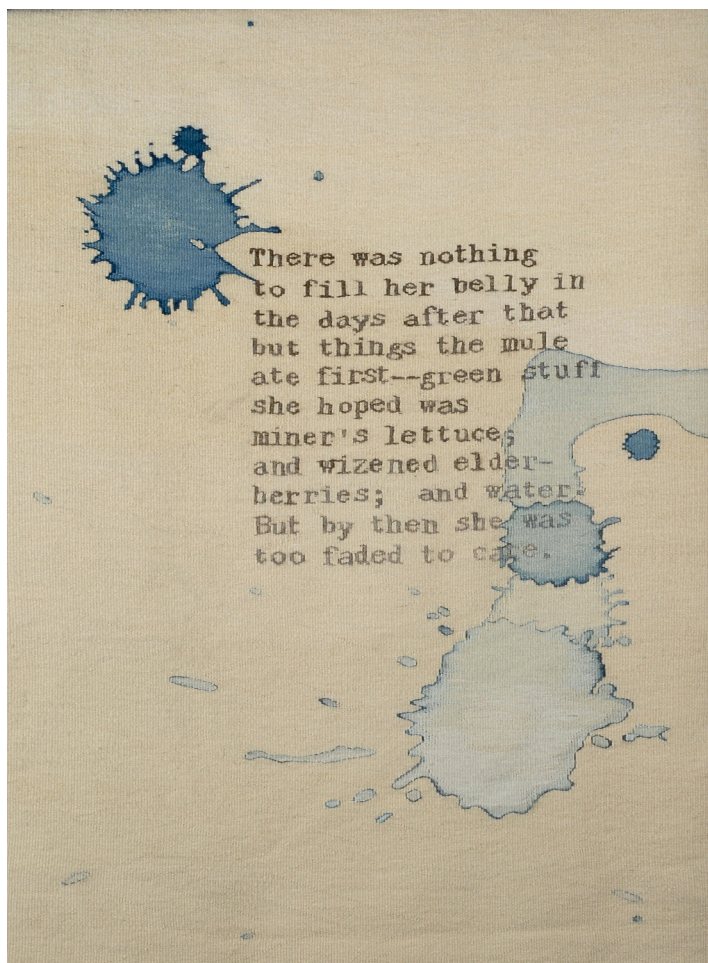
Nearly a decade ago I came down with fiction, a fever that caught me up and would not let go. Submerged in an imaginary world, I wrote, rewrote and started again. Time and again I'd return to my loom to weave a few passes only to turn away for "just one more sentence." It was like having the flu. "Today I'll be done," I'd think. "Well, maybe tomorrow."

Weaving the stories into tapestries was at first, a joke of a solution. Might as well tidy up an Augean stable while I was about it. But I grew desperate as the words kept coming. "It could be a challenge," I reasoned, "and long slow projects are what I do best." At worst such a commitment would see me through my late 40s and into my 50s by which time I might be less susceptible to my imagination. At best—I'd cut the words from my loom and be truly done.

Astonishingly, I enjoyed weaving letters, at least those letters. Ten point Courier Elite typed on my Olympus SR 4, enlarged 800% and woven at 8.5 epi (five warps per letter), proved a strange kind of pleasure. Another lower case 'e'? Bring it on. The scale allowed me to use the highs and lows of half step passes to generate curves. A monospace font left useful negative spaces between characters. Serifs locked the wrapped stems of 'l's and 'p's into place. Handwritten text, too, was appealing. How many values would it take to capture a pen running out of ink? Weaving letter by letter from bottom to top revealed alliteration and unexpected rhythms that now, reading top to bottom, I can no longer find.

There was also the bliss of concentrated revision. Unwilling to weave so much as a comma I did not love, I dissected each syllable—paring, splicing, cutting favorite phrases. Revision, in fact, became another obsession and what began as a justification for solipsistic hours with my precious text (self publishing for tapestry weavers), exploded into parallel narratives where individual words were less important than the potential for viewer participation.

Whole scenes vanished in the name of brevity. Most events were abbreviated. In "Rough Copy 9: Red Paperclip" I wrote and rewrote only to cover the bulk of the words with trompe l'oeil "paper." In "Rough Copy 10: All Burned Up," the longest chunk of text and most dramatic moment ended as a burned fragment. Readers are left to invent their own versions from the bits, just as they have been doing with sequential tapestry for centuries.



"Rough Copy 5: There Was Nothing," 40 in x 30 in, 8.5 epi, 2010, photo: Mark LaMoreaux

The physical qualities of tapestry generated yet another story. Shaping on the loom and weaving warp ends into the body of the work allowed for roughly torn edges and actual holes, things that would be illusion in a different medium. At the same time, value progression, dyeing, hatching and various weft manipulation techniques allowed me to mimic spreading stains, tape, typewriter correction fluid, and peeling stamps. One of the myriad compelling aspects was deciding which images would be illusion, which "real," and how the two could work together for maximum impact.

No longer merely a vehicle for my beloved sentences, tapestry became the logical, the *only*, way to manifest these interlocking stories. I wove, rather than typed, because that is what I do. Perhaps this should have been obvious from the beginning, but I am driven by process more than concept and making is the way I find things out, each shape and color choice a micro-thrill of uncertainty.

Four years, 1800 words, 8,345 characters (not including spaces, but who is counting) after the first warp went on, I cut the thirteenth from the loom--and was bereft. Wasn't there just one more scene to develop, refine, fret over, bring to life? Caught up in the process of weaving yards of tapestry about process, I couldn't bear to be done. I flailed about, tried to push it further, but to no avail. As with Camelot, the particular qualities of unlooked-for romance can never be repeated.

I suppose by now I should be used to the letdown of completion. But I'm not. Nearly a year after finishing the *Rough Copy* series, I'm still homesick for its making. I am, however, better at effecting a cure. Indeed, now that I've nattered on about my old love for five tapestries worth of words, it is time to hit "save," turn to my loom and tap some weft into the wordless and uncharacteristically minimal, new. Moving on, after all, was once the point.



**Sarah Swett, Idaho, USA.** Sarah was born in Brooklyn NY and moved to Idaho at 18 and has devoted the subsequent decades to telling long, slow stories with hand spun yarn. Her tapestries travel the world. She stays at home, takes the same walk every day and plays her concertina. Micro thrills abound.

To see a virtual version of the *Rough Copy* series, as well as other *Slow Literature* projects, go to [www.sarah-swett.com](http://www.sarah-swett.com) and click the *Slow Literature* button. The tapestries range from 18" to 42" wide, and from 28" to 108" long. For extra close viewing, click once on an image and when it comes up, again on the four-arrow icon on the lower right.



## Text and Tapestry

By Anne Jackson

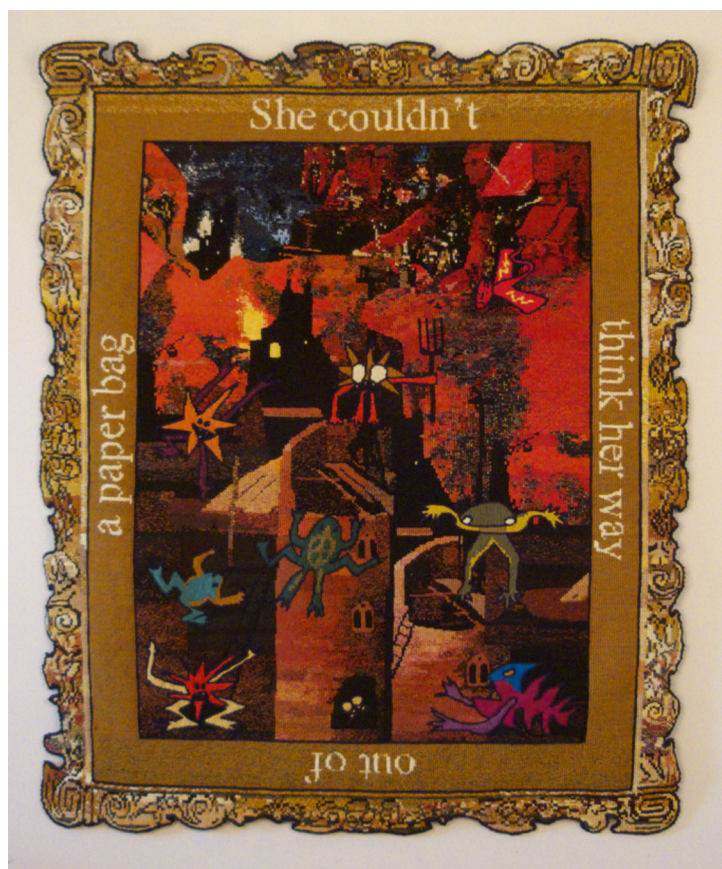
I am currently working on a long-term project entitled *The Witchcraft Series*. Nearly all the works incorporate elements of text and lettering. Though I have often used text in my work over the years, I find that the access I have gained to a wide range of fonts and typefaces via the Internet in recent years has increased the fluidity and range of the ways I use it.



"Sator, Arepo, Tenet, Opera Rotas," 165 cm x 177 cm, 2012

For example, I recently used a font replicating the typeface from a traditional, old-fashioned Remington typewriter. The tapestry entitled "Sator, Arepo, Tenet, Opera, Rotas" frames images of magical symbols and charms, discovered in the UK, with text listing all the statutes passed against witchcraft in English law since the Middle Ages. The main thrust of *The Witchcraft Series* is to commemorate historic witch-hunting, prosecution and persecution. I wanted to illustrate the fact that the final English law was only repealed in 1951; twentieth century typewriter lettering seemed appropriate to convey that information. I think the Remington font makes it look like a label from a dingy, old-fashioned museum display, which was the effect I was after. I use text with the intention of conveying information on several levels at once; hence, the rest of the text on the tapestry is in another font, that of the earliest Gutenberg typeface. I use this lettering frequently, to convey the fact that witch-hunting began to spread widely across Europe (and over to the American colonies) immediately after printing was invented. My tapestry "The Great European Witch-Hunt: The Word 'Witch' in 10 Languages" uses the Gutenberg font to list the aforementioned word in the languages of the European regions in which witch-persecution was most prevalent in the Early Modern period, framing images that depict historic beliefs about witches' activities and capabilities.





"The Old Masters Series: After Bosch,"  
132 cm x 108 cm, 2002.

Yeres or Thereabouts." Thomas, who was about eight years old, was called as a witness in the trial of his mother, Ursula Kempe, in 1582. According to the pamphlet, he described to the court her four "familiars": Tytтей, Tyffin, Pygine and Jacke. His testimony helped to convict her. I have always thought that the power of the tapestry medium to deliver an uncomfortable message in a soft, seductive guise is one of its strengths. To me, the text plays a powerful role in this tapestry. The knowledge that someone's hand set each letter of these phrases into its place all those centuries ago is both poignant and powerful. I also like the unevenness of the typeset lines and the fading of the print over the centuries since it was set. They create a sense of archaic superstition and outmoded ideas.

My materials (cotton, linen and synthetic yarns) and the technique I use for my knotted tapestries are well adapted for creating detail and crispness when depicting a text. I work directly on top of a painted and collaged cartoon. A lot of work goes into scanning and adjusting the size of the text so that it works in the composition. I always intend my compositions to be well balanced, but sometimes the text is deliberately set a little askew, to create an underlying sense of uneasiness, so that the viewer doesn't get too comfortable. In spite of working with such ancient sources, the use of modern, digital resources is a big part of what makes my current work. As well as scanning the texts, or printing them from my graphics software, I photograph the cartoon when it is nearly done, and test the composition on-screen, flipping the image, mirroring it, imposing a grid on it, etc.

I have used text as a framing device for a long time. It seems to communicate quite differently from visual imagery, and I like the resonance the contrast sets up. In our literate culture, text carries a sense of authority, which I often exploit to create an opposition to, or subversion of, the idea depicted in the body of the work. In the tapestry "After Bosch," from a previous series entitled *The Old Masters*, I inscribed an insulting quote from the English press about the well-known artist Tracy Emin on the gilded frame surrounding the Bosch-like images of Hell.

Sometimes I incorporate my own handwriting, as in "The Devon Witches: Judgement." In this tapestry, I used a print of my own body for the image. I wrote the names of the hanged women in my own hand. I intended this to increase the sense of vulnerability and my personal engagement with the subject, four women who were executed for witchcraft in my nearby town of Exeter.

Living in England, I am very privileged to have access to original historic documents in libraries and museums. These are the texts I find most interesting to use. An original pamphlet account of a famous witch-trial provided the text for my most recent work, "The Enformation of Thomas Rabbet, of the Age of viii



"The Enformation of Thomas Rabbet, of the Age of VIII Yeres or Thereabouts," 69 cm x 92cm, 2013

Because the text is often used as a framing device, and is very linear in nature, it plays a big part in the overall composition. It is also a specific reference to historic tapestry, where text was often used to emphasize or explain the story being depicted.

Getting all the angles of the "frame" just as I want them can be quite a balancing act, intellectually as well as visually, especially as I intend my work to reflect contemporary as well as historical issues. At the same time I try to create a visually arresting, or even beautiful, tapestry that interweaves imagery, color and text. A balanced dichotomy is my goal. Writing of social/political art, the critic Lucy Lippard asked, "At what point, then, does the word overwhelm the image, the combination become 'just a political cartoon'? Still more important, at what point does visual or verbal rhetoric take over? ... We keep coming back to words. And not just to words, but to words set in visual frameworks that are emotionally as well as intellectually stimulating."

#### Works Cited:

Lippert, Lucy, "Some Propaganda for Propaganda." In *The Pink Glass Swan*, by Lucy Lippert, pp. 144-147. New York: The New Press, 1995.



**Anne Jackson, Devon, UK.** Anne exhibits internationally, across Europe in ETF's ARTAPESTRY exhibitions (1-3) and the Web of Europe project, in the US, (American Tapestry Biennials 7, 8, 9), and in Australia. Her work is held in collections in Aalborg, Denmark, Budapest, London, Manchester and the US. Her practice also encompasses critical writing and curating.



## RUNAR- Magic Script

by Anet Brusgaard



"of Divine origin," 200 cm x 200 cm, photo: Erik Brahl  
black wool and red linen.

On a recent trip back to the Faroe Islands I walked out of Tinganes, the old town on the famous rocky spit in Tórshavn harbour, together with a Faroese parliament secretary. He proudly showed me around and told me about Tinganes history, the historic medieval houses and the important people who had lived and worked there. He pointed out the house that the beautiful, dangerous and seductive Barbara\* had lived in.

At the end of the spit he showed me a rune carved in a flat rock. It was a bearing-disc/compass-rose, a kind of sundial, used by the Vikings to benchmark the sun so they could determine the course of their sailing. It is strange to think that more than 1000 years ago a Viking man stood in this place and looked out towards the ocean and left his mark for posterity.

In prehistoric times rune making was perceived as a gift of divine power, a mythical art to give fleeting language a permanent form. I perceived the runes as symbols of the first attempt towards cultural communication with the outside world. The first scripts were a decisive step in the Scandinavian history of civilization, signaling the change from the

fleeting verbal tradition towards a stronger consciousness of their own culture. Text and language are connected with old associations and exactly these images of language appear relevant for me to express in weaving.

### RUNAR- of Divine Origin

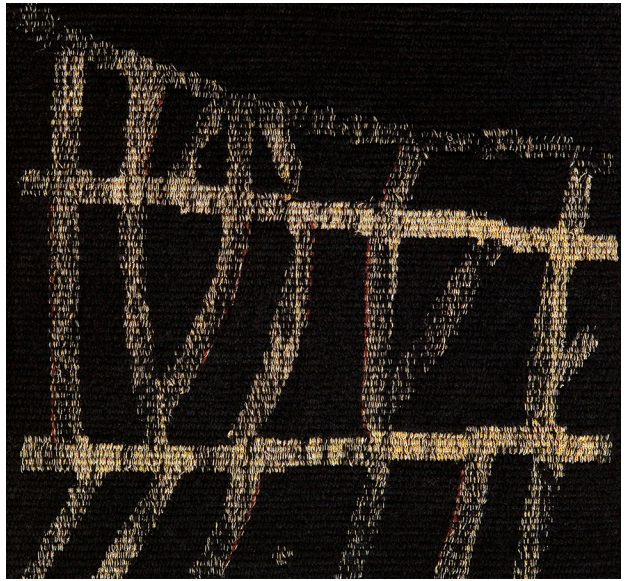
The text of one of my tapestries, "RUNAR – of Divine Origin," is a fragment taken from a Swedish stone, Röksten, the greatest monument from the early Viking age. A legend of heroes is written, with 760 signs on both sides, in a magic, obscure language. The Scandinavian runes are a simplified 16-character system called stick-runes. Each rune consists predominantly of a main vertical stick and a secondary diagonal stick, which were easy to cut into wood, bone or stone.

I am still fascinated by these "divine signs" expressing powerful and existential messages to the outside world. The ancient script and stories reach out to us and compel us to reflect, because these signs create a power center of expression.





"Runar IV," 40 cm x 48 cm, photo: Erik Brahl  
black wool and red linen

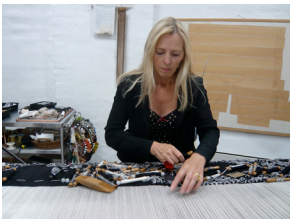


"magicRunar III," 21 cm x 21 cm, photo: Camilla Schioler; black wool, gold threads and silk; woven on Basse Lisse.

These simple and decorative signs, beautifully positioned on lines in a rhythmic and playful movement, seem "created" to be woven into a tapestry. The tension between the deep black surface and the red signs challenge and emphasize the tapestry's graphical message.

It is the chosen tapestry technique and a precise mix of yarn that determines the limits—where the red lines disappear, where they gain power and where they reluctantly pierce the black surface. From a distance the eye perceives the mixture's richness and the signs appear with luminous efficacy and strength on the woven image. They become visible.

\* "Barbara," a novel (1939) by Jørgen-Frantz Jacobsen that took place in the middle of the 18th century, placed in Faroe Islands.



**Anet Brusgaard, Copenhagen, Denmark.** Anet was educated at the École d'Art Décoratif, Copenhagen, the École Nationale d'Art Décoratif d'Aubusson, France and the Danida PSD Programme in Nepal, (Danish Government's textile programme 2001-05). Anet is one of the founder members of the European Tapestry Forum and exhibits internationally.

## Tapestry Letters

by **Tori Kleinert**



"Semblance of Generational Passage:  
Listen to Us!"  
8" x 4.25," 2010,  
cotton weft on linen warp

From illuminated manuscripts to the use of block letters in the paintings of the sixties and seventies, including lettering in art works has prevailed. Biblical scripture exists in tapestries used to teach and proclaim the words of the Bible. The verses and poems get the message across to the viewers through the letters in the art. This use of letters can often be necessary in the abstract design of today's tapestries. Letters and words are used to communicate and to enhance through form, structure and color.

Years ago I was asked if it mattered to me if people understood what I was trying to say in my tapestries. At the time, my answer was no, it does not matter if people understand what I am saying in my work; it is just important that I weave my feelings and message, which is often the only way I can express my thoughts and ideas. However, as I have grown older, I have a greater desire for my viewers to know what I am trying to say in my work. Thus, I have added letters and words to communicate my thoughts and meanings in my tapestries.

In my tapestry, "Ceremonial Semblance: It Is In the Cloth," I used the words, "it is in the cloth." They are woven across the top of the tapestry and into the robes of the women at the bottom of the tapestry. I wished to say that in spite of the lack of voice given to these women such as the Amish wife and the Peruvian seamstress, the women could still speak of their emotions and thoughts in their woven cloth! The women's voices are loud in the beautiful patterns and colors used in the robes and headdresses they created. Viewers and fellow tribesmen could look upon their artful creations and feel and admire these voiceless artists as they spoke in their handwoven, hand-sewn garments.

Sometimes my audience does not yet understand what I am trying to express in my tapestries. The use of letters and words can guide their exploration. And in the end, my wish is that each tapestry brings a sense of beauty, wonder, complexity, maybe anger, and action.

**Tori Kleinert, Kentucky, USA.** Tori weaves and works in New Castle, Kentucky, on Stoneshire Farm and Wool Pastures. She is involved in the life cycle of fibers, from the birth of lambs to the creation of high-quality handspinning fibers. In her tapestry weaving, she finds that the plain weave structure is ideal for weaving complex geometric planes of color. With abstract forms, pattern, and spatial illusion, she interprets her views of humankind and the world around us. The tapestry described in this article was the first place winner in the Handweaver Guild of America's *Small Expressions 2013* exhibition. Read more about the artist at "Tori S. Kleinert: Animals, Wool, Art," <http://www.woolpastures.com/>.



## Words and Visual Storytelling

by Joy Smith

Words and titles are important to me. I enjoy word play and double meanings (and crossword puzzles, at which I am slowly getting better). The way some words sound like what they are describing intrigues me, i.e. breeze. Surely one can feel the movement of air as one says 'breeze,' or perhaps one should say 'breeeeze.'

Titles or words in the design can guide the viewer to understand the meaning of a tapestry, or any artwork, but there is no guarantee that any two people will view the work in the same way. Even with a title I have learnt not be upset, disappointed or even astounded when a viewer tells me what my work is about and totally misunderstands my intention — this just shows how individual we all are, how we read our own feeling and experiences into what we see. In this article I will write about words and titles I have used, and the stories behind them.



"What, another ARGYLE...?" 38 cm x 23 cm, 1991,  
photo: Douglas Willis

Very early in my tapestry weaving days I started weaving titles in my work and continue to do so every now and then. I almost always weave lettering sideways, as there will not be so much sewing and fewer single-wraps, but sometimes the words are woven upright — the overall design dictates the weaving direction.

The first piece I wove after graduating from college had the title "All I Could do for You." The image was a row of shirts on a clothesline, woven for a boyfriend I had decided to part from, as our relationship was not working. I felt the only positive thing I did for him was to make shirts. I enjoyed making them and he enjoyed wearing them — but not enough to sustain a relationship!

Sometimes the titles (and images) come from comments that others have made, such as "What, another argyle?" My father made this comment when he came to look at my latest work on gargoyles, and his slip of words set me thinking about the next image — a tapestry of a gargoyle wearing an argyle vest, leaning on a golf club — harking back to the history of golf in Scotland, and the habit of some golfers to wear argyle jumpers. The gargoyle in its companion tapestry "...And Gargle Twice a Day," has a bright green toothbrush and bottle of mouthwash. Whilst researching this subject I discovered gargoyle in French means 'to spit', and medieval buildings used gargoyles on the edges of roofs to drain water away from the building.



My interest in medieval buildings, tapestry and art led me on a meandering trip to mottos and banners, which in turn resulted in about a dozen works with mottos in banners, at the top of the piece or sometimes at the bottom. Some of these tapestries also covered another interest, female fools. It seemed that women were trying too hard to achieve too much: perfect career, perfect home and perfect family — altogether perhaps a foolish aim. “A Matter of Balance” depicts a female fool on a tightrope, balancing a briefcase and baby on either end of her pole. An amusing angle to this tapestry’s story developed when a friend bought it for her husband’s birthday!

My first female fool tapestry was titled “Love Makes Fools,” a theme a lot of people seem to understand rather well. This tapestry happened after a dinner party to which I had invited my new boyfriend, whom I was eager to impress. Soon after dinner he announced he was going home; he left with no further explanation. Worried that I had offended him, I brooded over the matter, and later got my pencils out and made the drawing of the sad little fool. The next day I asked him why he left so suddenly. He replied he was tired, which made me feel foolish. I badly wanted the new relationship to work and had read too much into his actions.

Growing up within a mile of the sea, I have been fascinated by boats and the water. This interest surfaced with a solo exhibition, *Out to Sea*, which included 20 or so tapestries, half with titles woven in.

As well as boats and the sea, a few other themes were included in this exhibition, such as cats. When my cat and I moved in with my new partner and his cat, there was, as one would expect, a bit of tension between our feline friends. Within a couple of years they became almost inseparable; sadly, this was near the end for one of them. “Last Journey” is about the cat that died, sitting in a rowboat with its furry mate, drifting out to sea. Before that happened, one of them had an eye removed and became a “Pirate Cat,” as in my tapestry. The vet who had removed the eye placed the eyeball in a little jar and offered it to us to take home. Being of a squeamish nature, I closed my eyes and wished he had done something more practical - like offer an eye patch. The cats continued in my work after I found a lovely book of Edward Lear’s poems and was inspired to weave words from his poem “The Owl and the Pussycat.” This became “In a Beautiful Pea Green Boat.”

Images of clowns and fools piled up on my desk as friends gave me interpretations of fools from playing cards, magazine illustrations, etc. Marianne Faithful was constantly on my studio tape player singing about ‘being tied to the mast on the ship of fools.’ I had so many ideas to include that I designed a big tapestry. Impatient to get started, I first wove a smaller piece, “Rowboat of fools” (10” x 14”), a good place to test my ideas. I then wove “Ship of fools” (36” x 60”), which included all the fools, but it took 12 months to achieve as I was working full-time whilst squeezing in time for my own studio practice.



“Love Makes Fools,” 40 cm x 32 cm, 1991  
photo: Douglas Willis



"In a beautiful pea green boat," 22 cm x 29 cm, 1994,  
photo: Douglas Willis



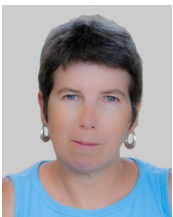
"Rowboat of Fools," 25 cm x 33 cm, 1992,  
photo: Douglas Willis

"House Shark" was inspired by my partner and I searching for a house to buy and being overwhelmed by the real-estate jargon. We finally interpreted the code; for example, 'Home renovators dream' meant a depilated building and 'suits first home buyer' meant a tiny house. We also realized that real estate agents dressed almost the same as funeral directors. Both wore dark sombre suits and very white shirts, the difference being the former wore dark discreet ties and the latter bright red ties and often dark sunglasses.

More recently I have been using single words in little brooches woven from a selection of beautiful linen threads that were given to me. The words need to be short and the spelling/grammar has been influenced by texting or teenage pronunciation, e.g. HUH, WOT? KOOL, etc.

As I want the woven words in my tapestries to be an indication or obvious description of the work, legibility is important to me, but coded words have also appeared in my tapestries and brooches. I was intrigued when I found a little poster of nautical flag codes at a maritime museum, with each flag representing a letter of the alphabet. Not necessarily wanting to be sneaky or covert, I just liked the primary colours and graphic representation of the flags.

Words have not been so prevalent in my recent tapestries, but as I have a tendency to return to themes, ideas and styles of weaving, I am sure they will turn up again.



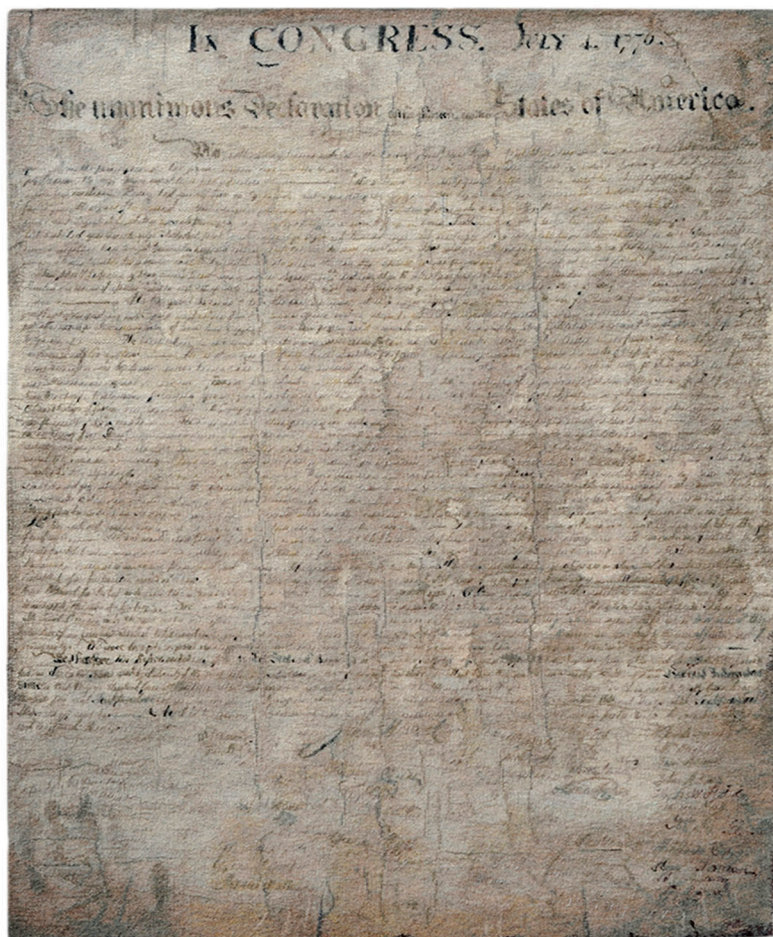
**Joy Smith, Victoria, Australia.** Joy has been weaving tapestries and exhibiting since 1983. She has worked at the Australian Tapestry Workshop and at West Dean Tapestry Studio, UK, assisted on several community tapestries and taught tapestry at educational institutions, textile forums and in hospitals.  
[www.joysmith.com](http://www.joysmith.com)



## Tapestry with Text Illustrating the Text

by Marzena Ziejka

In 2009 I became a citizen of the United States, and a few months later I was able to return to weaving as a full time occupation. My first tapestry was a piece strongly reflecting my recent study of American history and my connection with documents on which the country's values are based. I chose an old calligraphic version of the Declaration of Independence as one of the foundation documents of American law, and one that is perceived as mostly alive in modern times. The project was to deal with the document's specific text and the perception of it.



"Declaration of Independence," 39 in x 46 in, 10 epi, 2010, hand spun hand-dyed wool weft, linen warp

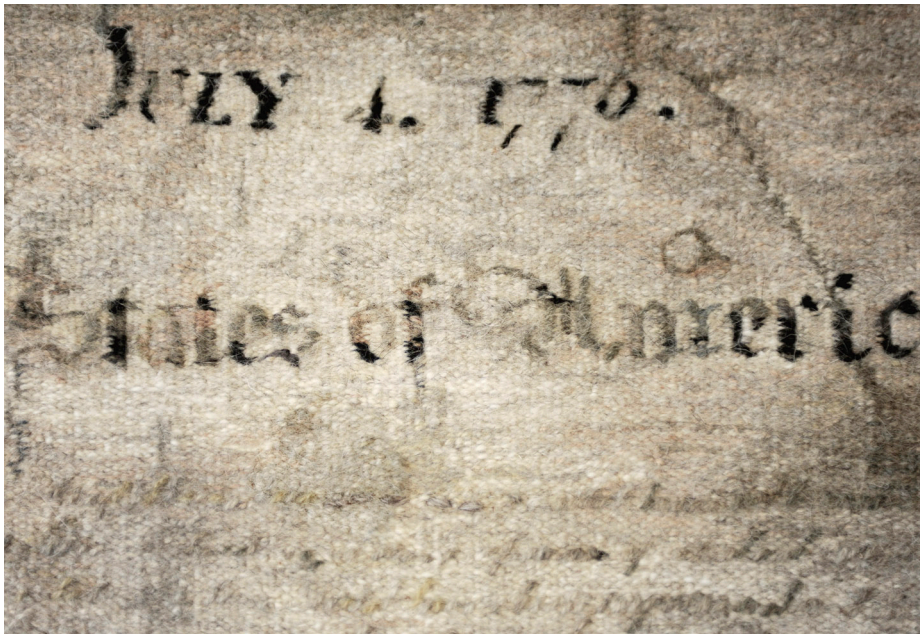
When talking about text in tapestry, we frequently compare modern tapestries that incorporate text to well known tapestries from Medieval and Renaissance times. On the ATA's website, in the Educational Articles section, there is a wonderful article by Tina Kane, "Woven Stories: Tapestry and Text in the Middle Ages and Early Renaissance," which in some sense guided me in my writing about the use of text in my work.

My source of inspiration was the Declaration of Independence itself. Instead of using text from the source and pairing it with illustration, I decided to use the exact layout of the text as an illustration. Relation of my tapestry to text is iconographic, somehow not narrative at all, and still narrative as it represents the document in which the text appears. But instead of adding characters to illustrate the text, I chose the text to be the character itself. Tina Kane in her article states: "Iconographic tapestries (...) their purpose was to demonstrate the wealth and power of the person who commissioned them as well as to symbolically represent philosophical maxims or moral precepts to the nobility. They derive their emblematic authority from association with the legends and romances of courtly literature. Hence we can adduce stories from these images based on their tangential relationship to narrative." (Kane) In my tapestry I intended to tell yesterday's story in a contemporary way.



The text becomes iconography itself, being both an image that also refers to itself as text. The tapestry is based on actual text, and it is illustrated by the very text itself and by the visual treatment of it, such as colors and the change in hue, and turning letters into illegible marks.

What is the relationship of my tapestry to the original text? While viewers know its visual content well, they do not know the exact writing of the document itself. They just understand it as a significant and crucial statement laying the foundations of democracy. Thus, turning letters into illegible marks, but marks woven with great care and precision, illustrates the importance and weight of the document's content, even without literal exemplification. The marks become a visual representation of the content of the real document. Poetics—or how the viewer decodes the story that this tapestry tells—I found to be unnecessary in this contemporary setting, leaving the viewer to follow the impulse of his/her own assumptions based on the knowledge of referenced source.



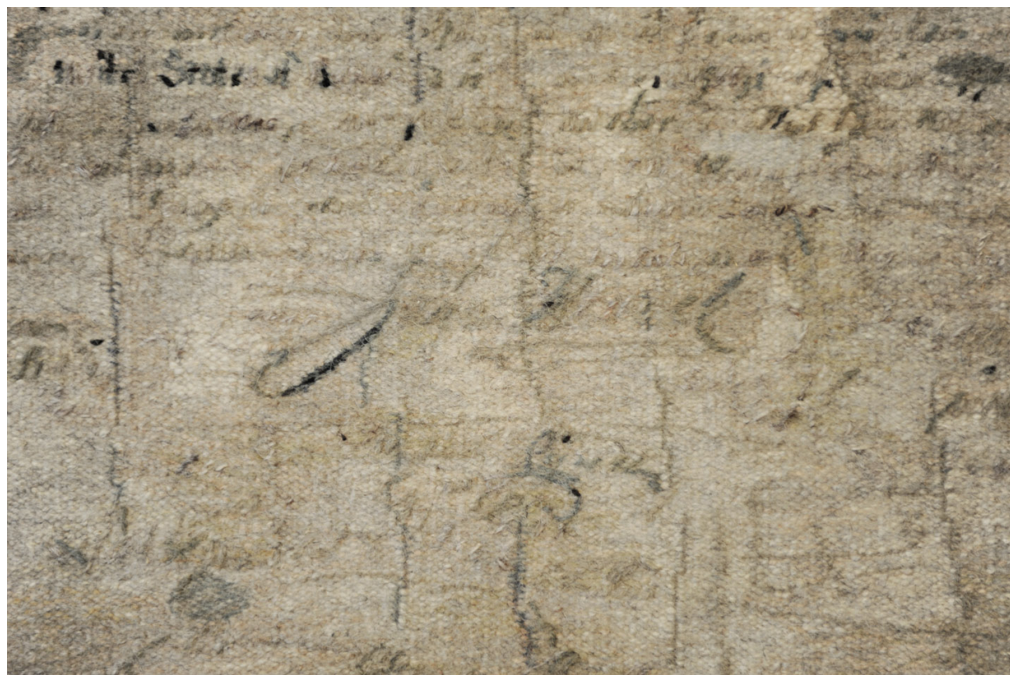
"Declaration of Independence," detail

*How should the viewer decipher it? First there is the question of what the image represents in the iconographic layer. And then—is this an exact representation or is there any projection of something else? And finally - what is it?*

Putting letter marks one after another is metaphoric to our daily routine, and as our daily routine of democracy should be. Also, I wanted to create a perception of fragility of the values expressed in the document. The viewer can decipher this narrative only by accessing his/her own feelings while looking at the tapestry.

Weaving is like an everyday routine. It starts around the same time each day and follows the same path. Washing oneself, dressing, preparing food, eating, cleaning living space—performing daily duties. It is repetitive, self-motivated, tedious and painful, yet meditative at the same time. It creates emotional tensions and relieves emotional tensions. And weaving the letter marks raised the bar for me, intensifying all the psychological aspects of work. At least this is how I felt throughout the process of weaving barely a line and a half of text each day for nearly six months.

The top lettering had to be carefully recreated to properly communicate the weight of the document. For that reason it took me two weeks of weaving, ripping and weaving—again and again— to recreate not only accurate letters, but also to create the intended message. Readability of this part was not a priority initially; however, in a series of trial and error I found that readability became a necessary element.



"Declaration of Independence," detail

We are all longing for simplicity, as our life and daily choices are complicated enough. So after deciding on the design and transforming it onto a cartoon, weaving seemed like a process that would be a balm of simplicity. That was not the case. Monotony, repeated every day during a long stretch of months, proved to be dead boring. My concentration required capturing slight differences, which was intense and tedious.

Writing and visual art lays in semiotics; it is our way of communicating. It initiates and fulfills our basic need of

interaction with other people. It is a way of formulating, expressing and preserving our thoughts in a manner that is accessible to others. Can my feeling of daily mantra be communicated to others? Can my personal perception that is a part of commonly shared space be communicated in way that is not too descriptive, not literal, but rather in the same manner that is the feeling/emotion itself? For such, there was a reason I did not go on a more literal path in creating my Declaration of Independence.

#### Works Cited:

Kane, Tina. "Woven Stories: Tapestry and Text in the Middle Ages and Early Renaissance," p. 6. American Tapestry Alliance, accessed April 18, 2014, <http://americantapestryalliance.org/education/educational-articles/woven-stories-tapestry-and-text-in-the-middle-ages-and-early-renaissance-by-tina-kane/>



**Marzena Ziejka, Illinois, USA.** Marzena was born and raised in Tarnow, Poland and immigrated to Chicago in 2000. While studying drawing, painting, sculpture and tapestry the latter became a favored direction within her work. She was employed for 11 years as a professional weaver in Krakow where she turned other artists' work into tapestries. She has produced a large number of commissioned pieces for both private clients and public institutions. In 2009 she shipped her loom to Chicago and has since been pursuing her art work full-time, mainly in the medium of tapestry.



## ATA News

### ATA Scholarship for Tapestry Study

Elizabeth Buckley was awarded a scholarship to help support the costs of attending Joan Baxter's September 2014 workshop, *Desert Horizons*, at Ghost Ranch, New Mexico. Congratulations, Elizabeth!

### Spin the wheel of fortune!

Take a chance at winning these fabulous prizes in ATA's Raffle:

- Renowned artist Jane Kidd's tapestry, "Imprimus," from the *Handwork Series*
- Magpie Woodworks tapestry beater
- From the Woolery: three 4 oz. skeins and one 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. The drawing will take place in late July.

### Emerge Membership Grant

Laura Hodgdon has been awarded the Emerge Membership Grant for young and emerging tapestry artists. Laura received her BFA at Oregon College of Arts and Craft. Tapestry weaving for Laura is cathartic and healing. She dreams of being able to spend more of her time weaving and eventually teaching others the art. Her ATA membership will help Laura learn more about the organization, other artists, opportunities, and expand her skills within a larger community of tapestry artists.

### Convergence Events

#### *Creative Voices*, ATA's Speakers Session

Saturday, July 19<sup>th</sup>, 10:30am – 1:30pm, Rhode Island Convention Center, room to be announced. *Creative Voices* features talks 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 19<sup>th</sup>, 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 17<sup>th</sup> from 5:00 – 9:00pm. The opening reception will be ATA's Networking event during 2014 Convergence.

### **ATA Board of Directors Election**

By now you should have received a link to vote in this year's Board of Directors election. If you did not, please contact Mary Lane, [adminassist@americantapestryalliance.org](mailto:adminassist@americantapestryalliance.org). Thanks for voting!



Joy Smith, "A Matter of Balance," 24 cm x 33 cm, 1992, photo: Douglas Willis



## Tapestry Topics Themes & Deadlines

### **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](#).

### **Small Format/Small Scale Tapestry: Subversive, Destructive, or...?**

**Deadline: Jan 15, 2015**

What is small format/small scale tapestry? Is it "tapestry," or isn't it? Why are so many people weaving small format/small scale at this particular time in the history of tapestry? Ideas to think about:

- The history of small format/small scale tapestry past, present, and the future.
- What excites you about small format/small scale tapestry?
- What can the format do? What can it not do?
- What are the technical advantages, or restrictions, for this format?
- Coptic weaving, K'o-ssu, Kesi, 16th century lowland small format, devotional tapestries
- Exhibits of and about small format/ small scale-past, present and future.

If you plan on submitting an article, please contact Theme Coordinator, [Kathe Todd-Hooker](#).

Do you have an idea for a theme? Would you like to be a Theme Coordinator? Email us: [newsletter@americantapestryalliance.org](mailto:newsletter@americantapestryalliance.org)

**Tapestry Topics Committee:** Theme Coordinator: Lindsey Marshall, General Editor: Patricia Williams, Copy Editor: Robbie LaFleur, Layout: Mary Lane, and Proofreader: Katzy Luhning

## Important Dates

June 1, 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. University of Rhode Island Feinstein Providence Campus Gallery, in Providence, Rhode Island.

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 1, 2014 Submission deadline for Tapestry Topics Winter Issue. Theme: **Tapestry: For Ceremonial Settings** Theme Coordinator: [Robyn Mountcastle](#)

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 15, 2015 Submission deadline for Tapestry Topics Spring Issue. Theme: **Small Format/Small Scale Tapestry: Subversive, Destructive, or...?** Theme Coordinator: [Kathe Todd-Hooker](#)

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

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





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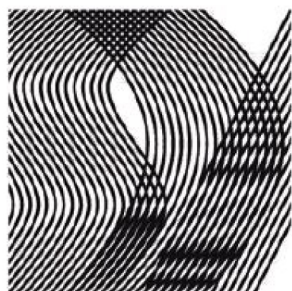
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