



AMERICAN TAPESTRY ALLIANCE

A QUARTERLY REVIEW OF TAPESTRY ART TODAY

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Winter 2014 Vol. 40 No. 4



***TAPESTRY: FOR CEREMONIAL SETTINGS***

## Co-Directors' Letter, Winter 2014

One of the familiar cultural roles of tapestry over the ages has been to represent icons and dogma in ceremonial settings, ranging from the sublime to the ridiculous. One example of the latter is found in the long lengths of colored burlap with applied felt images used in American churches of all denominations in the 1970s and 1980s, a low cost imitation of woven tapestry. This issue of *Tapestry Topics* reveals current innovations in our response to ceremony and the making of cloth for public spaces that not only reflects divinity, but in some instances defines social issues and rank. Thanks to Robyn Mountcastle for providing us with compelling images, interesting reading, and rich reflection as we move into the winter season.

*American Tapestry Biennial 10* hangs at Kent State University Museum until Jan 4, 2015, after which it will travel to Omaha, Nebraska, opening in its final location at Kaneko during **FIBER: Craft. Culture. Art**. Five reasons you must make a road trip to Omaha, Nebraska to attend **FIBER: Craft. Culture. Art**.

Exhibitions: six galleries featuring seven concurrent textile exhibitions Feb 6-April 24<sup>th</sup>

- The Quilted Conscience
- Fabric of Survival: Textiles of the Holocaust Exhibition
- American Tapestry Biennial 10, curated by Professor Jessica Hemmings
- Ceremonial Garments: Selections from Nick Cave, Jon Eric Riis, Robert Hillestad
- Cultural Threads: Transnational Textiles, curated by Professor Jessica Hemmings
- Sue Knight: Environmental Water Issues Resolved on Cut Paper
- Jack Lenor Larsen: Iconic Yardage, on loan from the Minneapolis Institute of Art

### Workshops

- Mary Zicafoose-New Stories: Ikat & Tapestry Techniques for Weavers; March 4 – 7, 2015
- Yoshiko Wada & Jay Rich- Shibori and Natural Dyes

### Speakers

- Jessica Hemmings, March 5, 2015, speaking about her project, Cultural Threads: Transnational Textiles
- Jack Lenor Larsen
- Yoshiko Wada & Jay Rich
- Robert Hillestad
- Mary Zicafoose
- Susan Knight

### Receptions

- March 5, 2015: ATA reception for members and book release for Jessica Hemmings: Cultural Threads: Transnational Textiles

Omaha Arts District: Accommodations amidst galleries, restaurants and shopping

*Small Tapestry International 4: Honoring Tradition, Inspiring Innovation* is currently being juried and notifications will be sent by the end of January. Congratulations to everyone who completed new work for submission in this exhibition.



We end with a note of sincere thanks for the tremendous amount of work Jan Austin and her committee devoted to presenting the work of over 200 tapestry artists from around the world in UNTITLED/UNJURIED. Lindsay Marshall designed the outstanding exhibition catalog. We thank all of the volunteers who take ATA programming from concept to reality and we gently plead for others to help. What stands between great ideas and new initiatives is simply individuals willing to volunteer their time and talents to ATA.

Happy Holidays,

Mary & Michael



### THANKS TO OUR ADVERTISERS

Glimakra USA llc – Joanne Hall	Page 5
Between Tapestry & Etc – Kathe Todd Hooker	Page 5
Rebecca Mezoff Tapestry Studio	Page 5
Fine Fiber Press & Studio - Kathe Todd-Hooker and Pat Sparks	Page 6
Creative Coastal Retreats - Pam Patrie	Page 7
Donald Lefever	Page 8
Mountain Niche Farm	Page 42
Damascus Fiber Arts School - Audrey Moore and Terry Olson	Page 43
Aubusson House Fibres - Karen King	Page 43
Surface Design Association	Page 44

## Tapestry: For Ceremonial Settings

### Robyn Mountcastle, Theme Coordinator

Co-Directors' Letter	<a href="#">2</a>
Theme Articles	
Theme Coordinator's Introduction	<a href="#">9</a>
<b>Robyn Mountcastle</b>	
The Brian Schmidt Tapestry for University House, The Australian National University, Canberra, Australia	<a href="#">10</a>
<b>Valerie Kirk</b>	
Designing Tapestry for Ceremonial Settings	<a href="#">13</a>
<b>Robyn Mountcastle</b>	
Searching for the Sacred... a personal story	<a href="#">18</a>
<b>Donna Foley</b>	
Tapestry and Ceremony	<a href="#">19</a>
<b>Mary Flad</b>	
Tapestry: For Ceremonial (and Educational) Settings	<a href="#">22</a>
<b>Pamela J. Davis</b>	
Works Well With Others	<a href="#">24</a>
<b>Pat Williams</b>	
Reviews	
<i>Metamorphosis</i>	<a href="#">29</a>
<b>Katie Russell</b>	
<i>Fate, Destiny and Self-Determination/le sort, le destin et l'auto-determination</i>	<a href="#">32</a>
<b>Line Dufour</b>	
ATA 2014 Creative Capital Retreat: The Marcel Marois Workshop	<a href="#">35</a>
<b>Lyn Hart</b>	
ATA 2014 Members Retreat: Susan Martin Maffei's Workshop	<a href="#">38</a>
<b>Christine Rivers</b>	
ATA Award for Excellence – Pat Williams	<a href="#">41</a>
ATA News	
Raffle thank yous	<a href="#">42</a>
Omaha: ATA Members Reception	<a href="#">42</a>
ATA Scholarship for Tapestry Study	<a href="#">42</a>
Tapestry Topics Themes & Deadlines	<a href="#">45</a>
Important Dates	<a href="#">46</a>

### Cover Image

Donna Foley "Crow Cave II," 30 in x 32 in, 6 epi, 2013,  
Barry Lobdell: photo. Naturally dyed Lincoln wool, three  
panels with open warp "windows," beads, & stones.

**Please note: page numbers are links.**

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## Theme Coordinator's Introduction

**By Robyn Mountcastle**

A request to design and weave a tapestry for a specific setting can spark a combination of emotions - possibly pleasure, doubt, confidence and curiosity. On entering the site and meeting the client, visual material may be absorbed that will be useful in the design phase. In my experience it is common for the client to wait for ideas to pour forth from the artist, after which a direction can be considered. It is less common for clients to present specific solutions to their requests.

In these articles weavers discuss their solutions to weaving in a variety of settings. Some go to the core of designing using methods to unlock ideas from available material, such as learning more about an unfamiliar subject to find direction. Another weaver describes liberating methods available to unleash ideas when encountering a "block" with an image.

When meeting the requirements of a specific setting, weavers often embark on an unfamiliar journey, or repeat and enhance a journey into a particular environment. As a result, the weavers advance their own work with a wider repertoire of visual material and gain satisfaction knowing their work is offered to a broad continuing audience.



**Robyn Mountcastle, Melbourne, Australia.** Initially Robyn trained as a graphic artist, while developing her skills in painting. A chance entry to a weaving studio in a Brisbane Technical College led to her 45-year fascination with the woven medium. In recent years, her dedication to designing and weaving for specific settings has prompted an examination of how your creativity is influenced when planning for commissioned work takes you into unexpected territory.

## **The Brian Schmidt Tapestry for University House, The Australian National University, Canberra, Australia**

**by Valerie Kirk**

In 2011 Professor Brian P. Schmidt was awarded the Nobel Prize for Physics (with Professor Saul Perlmutter and Professor Adam G. Reiss) “for the discovery of the accelerating expansion of the Universe through observation of distant supernovae.” Soon after, I received a phone call from the Master of University House at the Australian National University, asking me to weave a tapestry to celebrate the award and add to the House’s collection of four tapestries I previously wove marking the achievements of the university’s most recognised scientists.

University House is the beloved, ceremonial heart of our university. It was conceived as an “Oxbridge in the Bush” [1], designed to provide a venue for students, staff and visiting scholars to come together for important occasions, academic exchange, social gatherings and key lectures. Generations of visiting scholars and postgraduate students have stayed at University House, enjoying dinners, quiet time in the library or lively conversations in the bars or beautiful gardens surrounding the building.

From its opening in 1954, after the Depression and the War years, there has been a sense that University House is a place of refined academic endeavour and culture. It was advertised as “something of a museum of Australian contemporary art” [2] in its early years as the new university was able to focus on design and the inclusion of significant artworks, giving the building an ambiance of modernity and good taste. Commissioned and gifted paintings, a large scale mural, sculpture, furniture and other objects were integrated into the public areas and landscaped grounds. The house continues to have a sense of good design and integration of artworks into the whole environment.

Professor Brian Schmidt, born in Missoula, Montana in the United States, is an astronomer at the Research School of Astronomy and Astrophysics at the Australian National University, formerly known as Mount Stromlo and Siding Spring Observatories. He works in several areas of astronomy, most notably with exploding stars called supernovae. But he also chases after gamma-ray bursts, and is heading up a project to build a new telescope, which will map the southern sky, called SkyMapper!

My first meeting with Brian Schmidt was in his office at the top of Mount Stromlo where the Research School of Astronomy and Astrophysics Observatory is located, just outside of Canberra. We discussed his work and I tried to learn about the complexity of his project, what was important to him and what the tapestry image should project. It was an awkward meeting as I felt out of my depth in the physics and astronomy discipline, and Brian commented that he did not know anything about tapestry. I reassured him that he did not need to be familiar with tapestry—I needed to understand his work to be able to work on a design concept. He gave me over 300 pages of his PowerPoint presentation and I took this back to my studio to absorb. There were many pages of text, diagrams, charts and an occasional picture of scientists doing funny things, but no visual material with which I could work. I tried to work creatively from my imagination with the ideas we had discussed but felt the results were disappointing and unconvincing, so I set up another meeting. This time I went armed with a set of questions and the answer to each had to be an image. It was vital that the design should reflect the concepts underpinning the work so that the image would have meaning for scientists and public alike. For me, it was also important that I was satisfied with the aesthetic qualities of the design and tapestry.



Valerie Kirk, "The Brian Schmidt Tapestry," 94.5 in x 47.2 in, 8 epi, 2013, Stuart Hay: photo. Cotton warp, wool weft. Collection of University House, The Australian National University, Canberra

Valerie Kirk (VK): "Is there an image that sums up your project?"

Brian Schmidt (BS): "Yes." He turned to the computer and brought up an image of the universe from the Hubble telescope.

VK: "Was there an image where you knew you were on to something - an "ah ha" moment?"

BS: "Yes." He searched his computer further to locate four images of his first discovery, the Supernova 1995k.

After more questions and image answers I was satisfied that I had enough material to work with and returned to the design process. There were many speculative drawings considering the subject, the given dimensions and space for the work to hang.

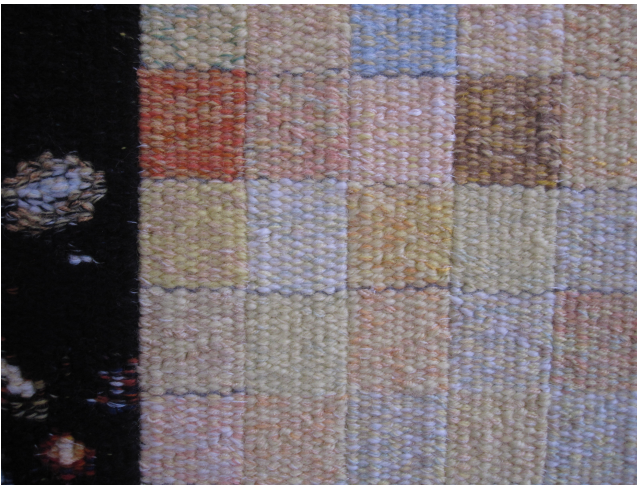
The final image incorporates an ultra-deep-field, high-resolution digital image of the cosmos, which was printed out to scale for the tapestry cartoon. This has a red grid superimposed to represent the advancement in digital photography, which was vital to the discoveries. An area of coloured squares drawn in watercolour reflects the light colours in the picture of the universe and has the key images of Supernova 1995k embedded in it. At the bottom right there is a sliver of the earth with equations capturing the thinking that goes on in Brian's head.

The tapestry was woven (on its side for technical reasons) over a three-month period. The complexity and depth of the cosmos was achieved by plying up to 12 strands of weft together to mix colours. A black yarn with tiny flecks of colour was added in to create the illusion of infinite space.

When Professor Brian Schmidt unveiled the tapestry on 14 June 2013, he said in his speech that if he was to conjure up an image in his mind to represent his work, this would be it.



I started the project with a very tight brief and restrictions of scale. Arriving at the finished design was a difficult task, but I was satisfied I had created an original artwork that represents the scientific work well and fits within the well-established environment of University House. The audience for tapestry is increased as many conference delegates, international students, academics and visitors spend time at University House. This series of commissions for University House has been a highlight of my career, enabling me to work on a large scale in tapestry and to extend my research, communication and design abilities.



Valerie Kirk, "The Brian Schmidt Tapestry," details

## Notes

1. Waterhouse, Jill. *University House: As They Experienced It: A History, 1954-2004*. Canberra: University House, Australian Capital Territory: Australian National University, 2004, p. 51.
2. Waterhouse, Jill. *University House: As They Experienced It: A History, 1954-2004*. Canberra, Australian Capital Territory: University House, Australian National University, 2004, p. 284.



**Valerie Kirk, Canberra, Australia.** Valerie Kirk studied art and design at Edinburgh College of Art, and in 1979 came to Australia to weave at the Australian Tapestry Workshop. She is currently Head of Textiles at the Australian National University, School of Art in Canberra. As an artist, writer, teacher and public figure, Kirk has made a significant contribution, forging valuable and tangible links with the Scottish tradition and global field. While maintaining an active art practice, she has also led community tapestry projects, researched and written a major thesis on tapestry, and directed significant textile projects. From 2004-2013 she was commissioned to design and weave five major tapestries to celebrate Nobel/Japan Prizes in Science associated with the Australian National University (ANU). She has won numerous awards including, the Government House "To Furnish a Future" design competition (2006), the Canberra Centenary Community Tapestry Project (2013), an Australia Council grant, the Muse Arts Woman of the Year and ACT Creative Arts Fellowship.

## Designing Tapestry for Ceremonial Settings

by Robyn Mountcastle

In the world of contemporary art, many critics claim that woven tapestry has affiliations with the “hand-made,” and therefore should not be judged within that genre. Many tapestry artists have met this debate vigorously since the mid 20th century, with the medium entering new modes of contemporary expression as a valid art form. Having trained as a painter and graphic designer, as a mid-career artist I was captivated by the seductive intensity of the woven surface. I was seduced because the medium did not make accidental marks as in painting or video, but depended on the control, choices and manipulation of the maker. The resulting intensity of the medium becomes the agent of communication. Together with the optical intensity of colour achieved by woven thread, an immediate connection between the tapestry and the viewer is created because of a familiar comfort and appreciation of fabric.

Without relying on “innovation,” the slow, even meditative action of the weaver inevitably evokes a time-scale in the mind of the viewer. Therefore, as a medium that narrates messages inherited from countless centuries past, tapestry is an ideal choice for textiles in ceremonial and ecclesiastical settings.

In the landmark publication from Thames and Hudson, *Textiles: The Art of Mankind*, the author, Mary Schoeser, writes, “Around the world, textiles still identify cultural ideologies, central among them religious affiliations.” [1] She then refers the reader to the “Red Altar Fall” one of a set of five falls [frontals] I designed and wove between 2002 and 2009 for St. Paul’s Cathedral in Melbourne, Victoria. It is shown with a 19th century example and one from the 20th century.



Robyn Mountcastle, “Season For Contemplation,” 253 cm x 325 cm, 2001, Tim Gresham: photo. Cotton warp, wool weft.



In Australia the mainly British early settlers in the late 18th and 19th centuries brought with them the need for places of worship, although the imperative to survive in a vastly different environment with limited possessions and in difficult circumstances meant that food and shelter was foremost in their minds. Evidence of textiles from this period is almost impossible to locate. Tapestry began to appear more prominently in ceremonial locations in the 20th century. An altarpiece designed by John Coburn can be seen in St. Peter's, Eastern Hill, Melbourne, and a large work, "Into the Light," by Leonie Bessant, woven at the Australian Tapestry Workshop, hangs behind the altar in Wangaratta Cathedral, Victoria.

Historical considerations noted by Mary Schoeser, however, are far from the artist/weaver's mind when the opportunity to create work for such settings is presented. At this point in my career, it is interesting indeed to find my own work in this category, when it so often evolves as a result of circumstance. The cultural ideology referred to is indicating the deeper spiritual needs, personal faith and beliefs of the individual. Tapestry has a long-honored history as a medium to communicate a story. With its "touched by the hand" technique, it resonates deeply with the viewer. The strength of the medium, the colour, and the design do the work. The weaver intuitively works with these characteristics in visually interpreting the message. A need to "innovate," or to feel compelled to invent new dramatic effects for a "wow" factor, are not considered.



Robyn Mountcastle, "Green Altar Fall," 100 cm x 100 cm, 2004, Tim Gresham: photo. Cotton warp, wool weft.

Opportunities remain for artist/weavers to contribute to a heritage of textile art in ecclesiastical settings. Though output is small, Robyn Daw, in her exhibition catalog essay, "*Weaving between Order and Chaos*," suggests, "...quite obviously this says more about changes to the economy and the focus of patronage than the possibilities of tapestry." [2] My first excursion into ecclesiastical design was for the Anglican Church of the Resurrection in Bridgeman Downs, Brisbane. A major work measuring 300cm x 150cm was submitted for graduation with a Diploma of Textiles from Kedron College. The first step was to research the word "resurrection" and its theological connotations, together with its historical symbolic indicators. I was already interested in ancient hieroglyphs, archeological sites and artifacts and was endeavouring to make sense of early thought processes in relation to our own. I wanted to reach as far as possible into the past and was fascinated to discover how Christian thinkers of early times adapted the order of the universe presented by Pythagorean and neo-Platonic philosophers dealing with eternal truths.



Early designers frequently incorporated imagery from pagan rites and symbols to underline the legitimacy of Christian thinking and ideology.

There were inexhaustible sources of imagery. Cresside Collette, in her article about my work, "*Seasons of the Heart - the Ecclesiastical Tapestries of Robyn Mountcastle*," noted that I presented "...an acceptance of the inevitable, the joy of reconciling personal beliefs with a heightened sense of meaning, making the discoveries tangible in exquisitely painstaking form. She recognizes that there is a deep human need for certainty and feels that the symbolism of Christian art, applied in the 21st century, is a richly satisfying visual way to link the present with the development of humanity in the distant past and current spiritual needs." [3]

Colours can provide an infinite supply of visual messages. I researched the meaning of red, green, purple and white, the four seasonal liturgical colours used in decoration and vestments at designated times during the year. The geometric equivalents of the elements - earth, air, fire and water - with their related colours, emphasize the age-old pronouncements relative to the time of year. Cosmic references abound in the Old and New Testaments of the Christian Bible, for example John 4:14 and 8:12, and Revelations 6:6-8 and 7: 1-3.

A detailed study of the Great Pavement before the High Altar in Westminster Abbey reveals an abundance of hidden cosmic messages. The Abbey was rebuilt from 1245-1272 on the site of the old church built by Edward the Confessor. Richard Foster, in *Patterns of Thought – the Hidden Meaning of the Great Pavement of Westminster Abbey*, wrote, "Henry III spent time and money rebuilding the church and commissioned the new Abbot de Ware to secure Italian craftsmen who brought precious mosaics and marblers known as the "cosmati" to undertake the construction." [4]. This pavement, with its breathtaking beauty, is usually kept covered and not visible to the public. It can be glimpsed when royal occasions are filmed!

These concepts were investigated further and formed the basis of an exhibition of tapestries and drawings I presented in Winchester Cathedral, United Kingdom, in May 2001. This work led to a commission in 2002 from the Dean of St. Paul's Cathedral in Melbourne, for five altar falls. All are based on the liturgical colours, except for the fifth, the "Festival Fall," which is woven in tones of gold and is reflecting the



Robyn Mountcastle, "Gold Altar Fall," 100 cm x 100 cm, 2008, Tim Gresham: photo. Cotton warp, wool and viscose warp.

sunburst form in the centre of the great west stained glass door of the Cathedral. In addition, 25 very finely woven tapestries corresponding to the altar falls were appliquéd on to fine pure wool gabardine ceremonial stoles. Cheryl Thornton recently wove an additional set in each colour.

Inevitably, an ecclesiastical designer/weaver considers designing the Stations of the Cross. A series of 14 pieces is found in many churches, depicting episodes that Jesus endured on the Via Dolorosa, the road to Calvary. Popular during Lent, the idea was fostered by the Franciscans - traditionally guardians of the Holy Places - in Jerusalem. My series, minimal in design and size, measuring 10cm x 10cm each, relies on colour and the choice of gold thread to communicate beauty in a forbidding presence. They were initially exhibited in "4 Australian Tapestry Weavers," along with the work of Tim Gresham, Joy Smith and Sara Lindsay, at Jilly Edwards' gallery in Exeter, UK in 2008.

Traditionally, many worshippers kneel for prayers in the Anglican Church. Early in the 20th century, cushions for this purpose, i.e. "kneelers," were seen as an opportunity for skilled design and embroidery, adding colour and beautification to the ceremonial setting. The earliest recorded project is in Winchester Cathedral dating from 1929. Under the guidance of Louisa Pesel, the Winchester Company of Broderers was formed. Designers and canvas work embroiderers enthusiastically adopted the trend and the results can be seen throughout cathedrals and the majority of churches in the UK. In Melbourne in 1993 I was commissioned to design kneelers in canvas work for St. Georges' Church in Malvern, Victoria, in which I combined particular elements of the surroundings. More than 200 kneelers were produced by a team of embroiderers in an enjoyable atmosphere of comradeship.

At this time St. Patrick's Roman Catholic Cathedral in Melbourne was undertaking a major renovation program. I was commissioned to design the canvas work to cover the Archbishop's Chair, the Celebrant's Chair and the chair celebrating the visit of Archbishop of Canterbury, Archbishop Carey, in 1997. It was appropriate to translate elements from the illuminated manuscripts, *The Book of Kells*, which is kept in the library at Trinity, College, Dublin. My canvas work designs can also be seen, exquisitely embroidered, in the Holy Trinity Chapel, Corpus Christi College, Carlton, Melbourne. Further examples are in the Uniting Church, Toorak, Victoria, and the Holy Trinity Chapel Sanctuary and Lady Chapel in St. Andrew's Anglican Church in Brighton, Victoria.

My latest weaving commission, completed in July 2013, fulfilled a very specific commission by Dean Christopher Whittall, Dean of St. Paul's Anglican Cathedral in Rockhampton, Queensland. A set of kneelers for the altar rail depicting "a drive through the Diocese" was requested. Eight kneelers measuring 1300cm x 29cm, plus borders, were required. I had to put aside my own design preferences and needed to recall my knowledge of the area, my training as a graphic artist and my earlier experience of landscape watercolour painting. At this point too, I called on my seven years of tapestry weaving experience at the Victorian Tapestry Workshop (now the Australian Tapestry Workshop), where I worked on large-scale works, often with landscape as the subject.

I rose to the challenge. The Diocese is a long slice of country across central Queensland, stretching from the Barrier Reef in the east to the Northern Territory border in the west, approximately 1500 kilometers. While frequently communicating with the Dean, I undertook the long process of selecting recognizable landmarks along the route, arranging the sequence of the imagery, and adapting the images to the needed dimensions. The kneelers were donated to commemorate the memory of a parishioner, whose many descendants attended the dedication on October 6th, 2013. They expressed unbounded appreciation of the work, making it a very rewarding experience.

Working on commissions has very fulfilling rewards, even though one does not always produce work to please a personal preference. Your work is constantly in the public arena, viewed by all who pass by, and tapestry is seen as not only an art



form but also a valid communicator. The responses I have experienced illustrate strongly to me that the role of the narrative releases admiration, a visceral enjoyment, and even awe in the mind of the viewer. In the ceremonial environment, a confirmation and certainty within the message resonates and there is satisfaction in seeing a visual translation of one's time and place.



Robyn Mountcastle, "Kneeler 5," (detail), 2013, Tim Gresham: photo. Cotton warp, wool weft.

## Notes

1. Schoeser, Mary. *Textiles: The Art of Mankind*. London: Thames & Hudson, 2012.
2. Daw, Robyn. "Weaving between Order and Chaos," A Review of the Exhibition at St. John's Cathedral, Brisbane, Queensland 2002.
3. Collette, Cresside, "Seasons of the Heart - the Ecclesiastical Tapestries of Robyn Mountcastle." *Textile Fibre Forum*, Number 102, 2011.
4. Foster, Richard. *Patterns of Thought: The Hidden Meaning of the Great Pavement of Westminster Abbey*. London: Jonathan Cape, 1991.



**Robyn Mountcastle, Melbourne, Australia.** Initially Robyn trained as a graphic artist, while developing her skills in painting. A chance entry to a weaving studio in a Brisbane Technical College led to her 45-year fascination with the woven medium. In recent years, her dedication to designing and weaving for specific settings has prompted an examination of how your creativity is influenced when planning for commissioned work takes you into unexpected territory.



## Searching for the Sacred ... a personal story

by Donna Foley



Donna Foley, "Indigo Rising," 30 in x 34 in, 6 epi 2013, Barry Lobdell: photo. Naturally dyed Lincoln wool woven in three panels with open warp "windows" beads and stones.

Although I now believe this topic was to be about working on commissions for churches and temples - the weaving of vestments for priests and ceremonies held within established religions - that is not what my story is about. Rather, it has to do with my personal search for the sacred, for *the Grace*. This search spans several decades, and I continue to follow the tracks. Hand-dyed wool is my compass and the tapestries I weave are the maps of my travels.

In my late teens and early twenties, I began to shed the religion of my youth and searched instead for a spirituality that my Catholicism was not addressing. I yearned for a path that spoke to a more earth-based religion and one that honored the feminine. I found many hints in old religions rebirthed into 'New Age' spirituality. Here there were some bits of trail, some cairns marking the way to a direct experiential knowledge of the spirit of the natural world, what I call *the Grace*. I wanted a way of communing with the unseen, but not unfelt, forces of the sacred without the use of any intermediary, such as a priest.

When I was twenty-five years old, many wonderful things came together from this search - weaving lessons, a spinning wheel, a farm filled with angora goats and sheep nestled in a wilderness park, and other

people involved in a spiritual pursuit. All of these things allowed me to follow the elusive threads to my deep intense longing to be a weaver, an artist who works in collaboration with animals and plants to bring forth something both useful and meaningful. Somehow I knew that within this process of becoming a weaver was the spiritual practice I had been seeking.



**Donna Foley, Silver City, New Mexico, USA.**

Donna Foley weaves meditational tapestries with naturally dyed Lincoln wool. After living in the Adirondack Mountains for more than 30 years, she recently relocated her business, Four Directions Weaving, to the Gila Wilderness area north of Silver City, New Mexico.



Donna Foley, "Emerging Patterns," 18 in x 25 in, 2011, Barry Lobdell: photo. Wedge weave, naturally died with bark, mushroom & lichens; beads.

## Tapestry and Ceremony

by Mary Flad



Mary Flad, "I Lift Mine Eyes To the Hills," 96 in x 36 in, 8 epi, 1979.  
Collection of St. James Catholic Church, North Creek, New York.

The making of a tapestry is itself a ceremony. It begins with inspiration, creation; it assembles the elements of the work to be done, and the purpose for which it is to be made. In the making, it may evolve in ways quite unpredictable. When it is completed and hung upon a wall, it becomes part of something else, quite separate from its maker, but still entwined within it is something of the energy of the one who made it.

Writing this brings to mind several projects I have undertaken over the years. The first was made in the late 1970s for a small church in the Adirondack Mountains of northern New York State, St. James Church in North Creek, New York. It is a place where members of my family have had a long attachment. The work was commissioned as a memorial piece. The building itself dates from the late 19th century, and renovations were undertaken in 1979 to assure that it would remain standing and weatherproof for many more decades. As part of the renovations, changes were made in the sanctuary. A mural was designed for the wall behind the altar. A new "stained-glass window" was installed, which was fabricated from translucent pieces of thin-sliced rocks and boulders from the surrounding landscape. My tapestry's imagery and inspiration were taken from the cliffs and forests nearby, and from the garnet produced from the Barton Mine in the region. Slices of the garnet were integrated into the window. The title of the tapestry is "I Lift Mine Eyes to the Hills." The design took into account the proportions of the wall where it was to be installed. The finished tapestry is 96 inches by 36 inches.

The second project was commissioned in the mid-1980s for the reception area of the new headquarters of the Cary Institute for Ecosystem Studies, an environmental research center in Millbrook, New York. The Institute's land includes 2,000 acres of meadows and forests, streams and woodlands. The proposed display area, the wall behind the reception desk, determined the dimensions of the work. The inspiration for "Bluestem Meadow" was drawn from a nearby field densely seeded with a tall grass known as "little bluestem." The tapestry itself is abstract, a wash of color, inspired by the subtle shadings in a summer meadow before mowing. The piece is 29 inches and 59 inches. The Institute's building complex is more than a single structure. It includes an auditorium that is the site for conferences, programs and performances, a library for its natural science researchers, and the workspace and laboratories for the scientists and their



staff. A forested ravine is behind the complex, and a sunlit meadow and parking area is at the entrance. The challenge in designing the tapestry to hang behind the reception desk was to “bring the outdoors inside,” to create a visual tie between what went on in the building and its subject matter - climate change, ecology, insects and birds and trees and grasses - that were just outside the door. The reception area needed to have a ceremonial welcoming role, and the tapestry was designed with that in mind.



Mary Flad, “Bluestem Meadow,” 29 in x 59 in, 8 epi, 1986.  
Collection of the Cary Institute of Ecosystem Studies, Millbrook, New York.

Moving from the original idea and inspiration (which may be words or concepts, or the “spirit of a place,” rather than images) on toward execution may require photographs, line drawings, or painted (or pastel) color renderings. A cartoon may be needed to keep track of the proportions of the work as it proceeds on the loom. But the work of art that is to be made is a piece of fabric, not a reproduction of a painting or photograph. The eyes and fingers must guide decisions about texture and hue, which will be critical to the effectiveness and beauty of the finished piece.

A third project designed and created with ceremonial intent is a chasuble and stole, liturgical vestments, commissioned to honor the ordination of the Rev. Mollie Williams as an Episcopal priest. The vestments were adorned with woven tapestry and appliqué, and design elements were drawn from the imagery of Native American mythology. The “Creation Chasuble” tapestry panel is about ten inches square. It was sewn onto an unbleached linen robe, with a multi-colored lattice



appliquéd around it. The Rev. Williams is a priest and psychotherapist who lives and works in Indianapolis, Indiana. The vestments, made twenty-five years ago, continue to be in regular use.

One of my most recent works is a tapestry commissioned by an acquaintance to celebrate her retirement from a long career, at a time when she was about to move away from the Hudson Valley to a new home in Connecticut near the Long Island Sound. The stipulations were that the work should have some reference to the Hudson River, and that it should “have a lot of blue” in it - both welcome criteria! The ceremonial aspects of retirement and migration to a different residence - poignant, challenging, sometimes fraught with anxiety - drew us together as the design was developed and the piece took shape on the loom. The finished work, “Blue River With Bridges,” is about 50” high x 25” wide. It plays with some of the familiar elements in the Hudson Valley landscape, and brings the imagery of nostalgia into the next era of her life.

Not every tapestry project offers this kind of opportunity to fabricate a milestone, to mark the passing of time or the beginning of a new era. However, when it happens, it greatly enriches the experience of developing a design and executing the finished piece - a process that may take months and be excruciatingly slow and tedious. Being drawn into the “larger meaning” of the piece greatly enriches the tapestry weaver’s experience.



Mary Flad, “Blue River With Bridges,” 50 in x 25 in, 8 epi, 2014. Private collection.



**Mary Flad, Poughkeepsie, New York USA.** Mary Flad is a tapestry weaver and artist who has lived and worked in Poughkeepsie, New York for more than forty years. Her designs and inspiration come from the landscapes of the Hudson River Valley and the surrounding region—from the river and the hills, the sky and the weather, the trees and weeds and wildflowers. Her work is included in a number of private and public collections.

## Tapestry: For Ceremonial (and Educational) Settings

by Pamela J. Davis



Pamela J Davis, "Stilla Aqua," 72 in x 24 in, 8 epi, Petronella Ystma: photo.

The State of Minnesota, in the United States, is divided into Watershed Districts. One of the most populated Watershed Districts is in the Twin Cities of St. Paul and Minneapolis, the Ramsey Washington Metro Watershed District (RWMWD). A watershed is an area in which all water drains to one point. RWMWD drains into the Mississippi River. A Watershed District is a local government unit that works to solve and prevent water-related problems within the watershed. A major issue with water pollution is storm-water runoff. When it rains in the district, the rain flows into drainage areas that eventually reach the Mississippi River. When the rain hits the ground it gathers pollutants as it flows toward a drainage area.

When the RWMWD built a new office building they focused on creating a building and landscape that was environmentally friendly, educational, and part of the local community. Funds were built into the budget to purchase art. I was hired to weave a tapestry for the entranceway that would be both visually attractive and demonstrate an environmental concept.

I briefly discussed, with the director of the RWMWD, my idea to weave an image of a large abstract raindrop hitting the ground along with its journey as it falls from a cloud. With acrylic paints I painted a small model of my raindrop theme. There was no charge for this brief conceptual discussion. At the same meeting I presented a contract that explained the cost of the tapestry and my intentions to make a notebook to accompany the tapestry for educational purposes. I required \$250 to design a more completed painted model of the tapestry. When the design was approved I required a 50% deposit of the final cost of the tapestry minus the \$250 design fee. The remainder was due when the tapestry was finished.

The tapestry I designed was 6 feet by 2 feet. It was titled "Stilla Aqua," which means, "drop of water" in Latin. "Stilla Aqua" demonstrates the beauty, power, layering, and natural cycle of a raindrop. The images of nature that I wove into the tapestry are species found in the local environment. I dyed my own wool yarn and used cotton warp with a sett of 8 epi.

The RWMWD has programs for elementary students. I created a notebook about the tapestry that included a nine page document in large print with pictures showing the design process, dyeing the yarn, weaving the tapestry, the finishing process, and hanging the tapestry in the new office building. The following is the environmental description of the tapestry that was included in the notebook accompanying the tapestry.



### Environmental Description of the Tapestry "Stilla Aqua"

Stilla Aqua means, "drop of water" in Latin. The tapestry demonstrates the beauty, power, layering, and natural cycle of a raindrop. Water is critical to the natural and human world and highly responsive to its environment. The crystalline structure and quality of a raindrop is impacted by the quality of its environment. Water on the ground evaporates creating clouds. Raindrops coalesce within the clouds. As raindrops fall to the ground, each water drop can have a huge impact upon the surfaces with which it comes into contact. Raindrops that fall uninterrupted onto the soil are the biggest contributors to soil erosion. If a raindrop is interrupted in its path downward to the soil, its impact is lessened.

"Stilla Aqua" portrays the cycle and environmental impact of raindrops. The background color of the tapestry depicts the blue of the sky, deepening in intensity from lighter blue in value at the bottom of the tapestry to a deeper blue at the top of the tapestry. The height in inches of each blue tone follows a naturally occurring number sequence called the Fibonacci series. The Fibonacci series is a precision found in a pattern of natural growth such as in number of florets found in a sunflower seed. The 1st and 2nd number added together forms the 3rd number and the series continues to repeat itself. For example,  $1" + 1" = 2"$ ,  $1" + 2" = 3"$ ,  $2" + 3" = 5"$ , and upward.

The tapestry depicts a water cycle. The dominant shape of the tapestry is a large raindrop composed of four segments as it descends from the clouds to the soil. The direction and impact of a raindrop often depends on the type of interception it may or may not encounter during its descent. A leaf of Green Bulrush (*Scirpus atrovirens*) is the first vegetative cover the large raindrop in "Stilla Aqua" encounters. The Green Bulrush leaf forces the raindrop to the viewer's right. As a raindrop hits vegetative cover it slows its rate of descent. As the raindrop continues, it encounters an Eastern Cottonwood leaf (*Populus deltoids*). The Cottonwood interrupts the raindrop's descent by forcing the raindrop to flow to the viewer's left. As the raindrop hurtles towards the soil, it appears larger and larger, until upon impact the raindrop expands.

The impact of the raindrop on the lake at the bottom of the tapestry forces two waves to form and stirs up the layers (zones) in the lake. Variables in the ecosystem separate lake water into zones. At the bottom of the tapestry, on the viewer's right side, the layers of the lake are clearly separated into shades of reddish-grey. On the viewer's left side the motion of the wave has disturbed the layers, causing the layers to mix to become all one color of reddish-grey. The Bluegill fish found in the lake is swimming out of the tapestry away from the disturbance caused by the wave. The aquatic plants underwater are also impacted by the waves and pushed to one direction.

The yellow right-hand border of the tapestry suggests the sunshine before the storm started. The red left-hand border of the tapestry suggests the jagged shapes of lightening. The grey cloud at the top of the tapestry is lighter in value at the top. The concentration of moisture keeps building until the rain starts to fall at the bottom of the cloud. The yellow shape above the cloud at the very top left suggests the sun that shines above the cloud layer.



**Pamela J. Davis, Ely, Minnesota, USA.** My art explores the mystical interaction of nature and humans, in the ancient past and in the present, through the use of imagery, materials, and technique. The Superior National Forest where I live, on the border of Canada and Minnesota, stimulates this mystical feeling. I weave tapestries and make fiber metal sculptures. I achieve the rich colors from hand dyed yarn for the tapestries and torch coloring copper for the fiber metal sculptures. I have studied internationally and nationally with well-known tapestry artists and exhibited widely.



## Works Well With Others

by Pat Williams

My husband, daughter and I moved from Atlanta to Clarkesville, Georgia in 1986; it was a huge cultural change. In this semi-rural area, one's church is one's community and support. "Outsiders" tend to stay outside. I'm not saying that I welcomed this cultural situation, but if you can't beat 'em, join 'em. So we joined Grace Calvary Episcopal Church in Clarkesville. I grew to love this adopted community and the communion service came to represent to me what the church stands for: love and support, forgiveness and acceptance.

In the spring of 2008, our priest, Dena Bearl, (now called to Saint Paul's in Wilmington, NC) asked me to design and weave communion cushions for this 175-year-old church. I was complimented, daunted to be designing for such an old and traditional setting, and excited to do it. The church has faithfully retained its 19th century style along with the original box pews with doors to shut out drafts. Very few additions or subtractions have been made over the years.

Dena and I conferred about what images might work well in the banana (!) shaped cushions surrounding the communion rail. I designed a series of five landscapes based on the seasons of the liturgical year, depicted through typical scenes of North Georgia. The design process took three months, and I often discussed details with other members of the church. All were supportive, encouraging, and ready to help in any way they could.



Pat Williams, "Communion Tapestries installed, Interior of Grace Calvary Episcopal Church," 2010, Chris Bartol: photo.

It took upwards of ten or so revisions to get to the final cartoons for each of the awkwardly shaped cushions. In 1838, the builders of the church had obviously “eyeballed” the semi-circular shape of the communion area. A wonderfully skilled interior decorator (Gwen Edwards) engineered the patterns for each cushion and procured a professional cushion maker to sew them. She suggested that we put a piece of plywood (safely protected from contact with the tapestries) in the bottom of each for stability.

These are some of the symbols of each cushion, beginning at far left:



Pat Williams, “Advent,” 48 in x 11 in, 8 epi, 2010, Chris Bartol: photo.

Advent: The scene is a peaceful night; the floating feathers reference the Angel Gabriel, and the crescent moon is a symbol for Mary. The creek running through all five cushions symbolizes continuing Christian tradition.



Pat Williams, “Christmas,” 48 in x 11 in, 8 epi, 2010, Chris Bartol: photo.

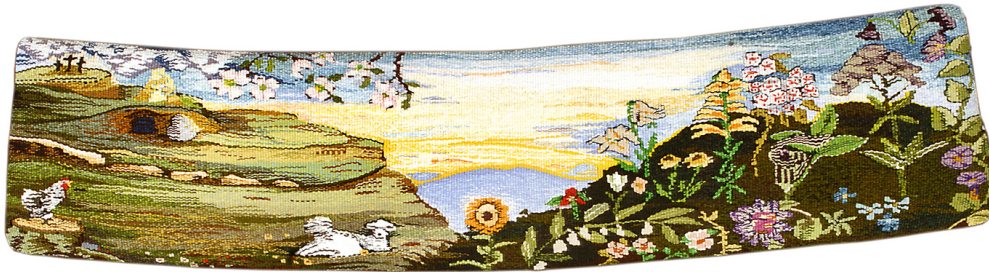
Christmas: The trees are the three wise men, and a barn in the style found around our area spills the light of baby Jesus. Also depicted are the donkey Mary rode on, the dove of peace, and attentive animals.



Pat Williams, “Lent,” 48 in x 11 in, 8 epi, 2010, Chris Bartol: photo.

Lent: The feet and bottom of Jesus’ robe are the only human references in the series. As the fisher of men, Jesus is shown walking in an area like our local Tallulah Gorge. A thorn bush references Jesus’ crown of thorns.





Pat Williams, "Easter," 48 in x 11 in, 8 epi, 2010, Chris Bartol: photo.

Easter: A crowing rooster standing on a stump of a tree (from which the cross was made) echoes Peter's denials. The cave with stone rolled away, three crosses, lambs, and flowers of spring are symbols of the death and resurrection of Christ.



Pat Williams, "Pentecost," 48 in x 11 in, 8 epi, 2010, Chris Bartol: photo.

Pentecost: This season begins in late spring and ends with Advent in early December. The Grace Calvary steeple is at the far left. The winds of change blow through this section, and wheat and grapes reference the communion meal of bread and wine.

From this commission, I learned about working with input from a variety of people who had what they considered a personal interest in the project, combining my own vision with theirs to obtain a satisfactory outcome. It was important for me to respect the opinions of the others, whether or not I felt the same way. I tried to listen to their soul's beliefs, the stories they love, and how they feel about their dear church. I think my soul expanded by listening to them.

Visually, I was not at all drawn to the traditional images of Jesus as seen in so many stained glass windows or in Medieval, Renaissance, and contemporary paintings I've seen on the subject. Instead, I worked with my belief that in any Christian community, the spirit of Jesus would, metaphorically, be there in their church and walk the land on which they live. Therefore, the five tapestries have only one human body reference via the feet in Lent. The multitude of symbols in each tapestry contains both direct and indirect references to the Gospels using animals, trees, flowers, and terrain.

The commission had constraints for weaving; the cushions are banana-shaped and required me to invent an adaptation on the loom. The very smart decorator gave me paper patterns that allowed for wiggle room on the finished cushions, and accommodated the irregular woodworking of the 1838 builders without having to tear out and rebuild anything. Using the patterns, I drew and cut a shape on poster board that I wove into the warp, and half-hitched along the entire length, locking the warp and eliminating the need for a heading.



In every other church I've seen that has decorative fiber art for communion, the work was done in needlepoint. As a result of having tapestries for the communion cushions instead of needlepoint, the congregation has been educated about the difference between those two mediums, and an interest and respect for tapestry has developed. Not only that, the cushions were installed in 2010 and look as good today as the day they were installed.



Pat Williams, "American Melting Pot Mother Goddess,"  
(c) 2014, 60 in x 36 in.

The "American Mother Goddess" was a commission for the Antahsara yoga studio at the Garden For Wellness in Clarkesville, GA. I call her American Melting Pot Mother Goddess because the eight symbols for the eight arms are what I think are some of the leading spiritual issues right now. She is blue, partly because Hindu gods are usually blue and I particularly like her to be blue - that way she can be every race of mothers all over the world.

As you view the tapestry beginning at the bottom left, and read clockwise, there are many symbols. The book symbolizes the search for wisdom - the Om symbol is borrowed from the Hindu religion - they consider that the universe was created by the resounding sound of OM (so now we know what the Big Bang sounded like!); lightning is about a loss of ignorance and also a weapon for the Goddess; the snake with its tail in its mouth is based on the African "return and get it" wisdom path; the hand mudra making the peace symbol is obviously about making peace, not war; the hair on fire is a Celtic symbol of destruction/creation; the moon has so many symbols, it's amazing - a woman's monthly cycle allowing birth, wonder, balance, mystery, influence, femininity, and lots more (Google it!); the gun with the barrel tied in a knot is obvious - thou shalt not try to solve problems by killing; the open hand represents receiving; and the hand at her waist with the Cherokee Rose represents The Trail of Tears which, I think, began in this area. Traditionally, the Mother Goddess is depicted with a lion - therefore, I have the Goddess levitating over a fiercely protective mother lion with her cub.

For this commission, I offered to weave a tapestry for the Antahsara Yoga Studio as an adjunct to the yoga teacher-training course I was taking, which required a charitable community service. Sixty inches by 36" is a big tapestry to offer, but an additional reason I did so was that I had recently received a loom that weaves as much as 84 inches wide. I was eager to weave something large,

just to see if there would be some issues connected to weaving that big. A third reason was that as I studied yoga seriously, I wanted to go deeper into the spiritual aspect of the yoga tradition, which is anchored in Hinduism.

As I discussed with the Yogini what she would like to see in her studio, I felt that I was once again working with a community of people that were supportive, kind, loving and devoted to their spiritual growth. The design and depiction of the Goddess came mainly from studying images of mother goddesses not only in the Hindu tradition, but also in other spiritual traditions. I searched online, borrowed books, and conferred with our Yogini respecting all of the symbols I was thinking of portraying. We agreed on the design.

I particularly enjoy innuendos, references, double entendres, and symbols, some of which I seem to make up out of whole cloth, or into whole cloth. The Hindu goddesses I looked at were young and beautiful. Being adapted from traditional Hindu goddesses, I liked her levitating over a super powerful fierce mountain lion with its baby cub in a protective embrace.

Once again, because this tapestry is hanging in a place available to a wide range of people, interest in tapestry and what it is has been aroused. No one yet has asked me if it is a "painting," a question that has been asked in other situations.

I recently received another, smaller commission for a gift to be given to a deeply spiritual person and am now making drawings for it. This is the toughest assignment yet! The person receiving this tapestry has gone deeply into Christianity, Native American vision quests, Buddhism, and perhaps other traditions as well. I can't, with any success, try to interpret his visions/beliefs, so my direction is to sit and receive inspiration from the Universal Muse who circles the Earth and visits those who show up at the drawing board on a regular basis. I pray the spirit will move me in a most acceptable way. I keep showing up.



**Pat Williams, Clarkesville, Georgia, USA.** For fifteen years, just after college, Pat was an art director in several advertising agencies as well as a free-lance artist. The tapestry obsession began in 1990. Beginning in 1991, she spent fifteen years teaching art in the public school system, getting up at 4:30 am to draw, journal and weave until time to go to teach. Retired from public work, she now designs and weaves full time. Her work is in private collections and shown nationally and internationally.



## Reviews

### *Metamorphosis*

The British Tapestry Group – Scottish Members  
The Scott Gallery, Hawick, Scottish Borders  
5th October – 14th December 2014

**by Katie Russell**

The British Tapestry Group (BTG) exhibition was held in the beautiful town of Hawick in the Scottish Borders. The Scott Gallery holds exhibitions of the history of the Borders and a variety of exhibitions each year. It was titled *Metamorphosis* and each weaver produced one or more weavings interpreting the concept.

There was an impressive number of works: 58 tapestries by 27 members. The large, well-lit room in the gallery allowed you to go up close to the tapestries and also stand back and see them from a distance. All the tapestries were well spaced so you could focus easily on each tapestry as you moved through the exhibit. A whole room devoted to tapestries! It is rare to have an exhibition of this size. So it was a treat!

It was fascinating to see how each member interpreted “metamorphosis.” There were landscapes, tadpoles, moths, butterflies, fish, leaves and trees. There was a mixture of abstract landscapes and realistic representation from the natural world. It was inspiring to see that everyone had approached the presentation in different ways. Some had their work framed, others chose to have no frame at all. It was interesting to see those who chose to have their tapestries behind glass and those who didn’t. Having no glass over a tapestry gives the viewer a great chance to look closely without getting reflections. Some tapestries were produced on driftwood or pebbles. Some were presented within frames and some tapestries spilled out from their frames. It was lovely to see the use of eccentric wefts and that not everyone had straight edges to their weavings! Having an exhibition of weavings with uniformly straight edges would have felt strange for this title. People were taking inspiration from the natural world and soft flowing shapes and patterns showed clearly in a lot of weavings.



Louise Oppenheimer, “Rhythms in Nature, Autumn,” 2011, 40 in x 16 in, Louise Oppenheimer: photo. Wool and cotton.





Trisha Gow, "Sushi," 8 in x 11 in, 2014, Trisha Gow: photo. Cotton, wool, indigo dyed silk, linen.

Colours ranged from watery blues, greys and greens through to hot reds, oranges and yellows. Soft colours sat well alongside quite bold colours in the room. The materials used ranged from wools, cottons, linens and silks through to metallic thread and copper wire. Although some shapes and colours were soft in appearance, the man made fibres gave wonderful textures to the tapestries.

The tapestries in this exhibition were produced by creative individuals who have all had varied routes into tapestry weaving. Some have only started tapestry weaving within the last few years whilst others have been working in tapestry for many years. That is what made it interesting. Everyone had individual ideas, influences and interpretations to bring to the exhibition. Some of the many outstanding tapestries that stood out for me included:

"Rhythms in Nature, Autumn" by Louise Oppenheimer was a tapestry that immediately caught my attention. There were bold colours but a soft and seasonal feel at the same time. Louise produced a beautiful interpretation of the theme. The tapestry was framed, but not behind glass.

Trisha Gow, who hand-dyes her own yarns with fungi, produced a beautiful piece called "Sushi." Coils of woven strips, cotton, wool, indigo dyed silk and linen produced a wonderful range of colours. It stood out for me because there were so many ways to think about the piece.

Sue Doyle wove "King Chrysalis." Instead of a square or rectangle she created the actual form of a chrysalis and explored texture in that form. Cotton, wool and silk all gave a beautiful finish.

Gill Owens weaving, "After Escher," was eye-catching. It depicted a cycle of life, but in a different way from the other tapestries. The colours presented against a grey background were very striking. Cotton and wool were used to produce a memorable piece of work.

Rita Corbett's weaving, "Metamorphosis: Water, Snow, Ice," appealed to me because of the movement in it. A wonderful blend of silk, cotton, cottolin and linen were used in this.

I took away from the exhibition a sense of energy and enthusiasm for my own weaving. It reminded me of things that I could try again, like letting the warp show, or including natural objects. It gave me encouragement to keep using different natural fibres together when weaving. Seeing some of the larger weavings gave me encouragement to keep trying to weave larger scale.

Overall, the gallery setting and the quality of the works made this a very enjoyable exhibition to visit. All the tapestry weavers produced outstanding work that people will find inspiring.



Sue Doyle, "King Chrysalis," 5 in x 8 in, 2014, Louise Martin: photo. Cotton, wool and silk.





Gill Owens, "After Escher," 5 in x 17 in, 2014, Louise Martin: photo. Cotton warp and wool weft.



Rita Corbett, "Metamorphosis: Water, Snow, Ice," 7 in x 9 in, 2014, Rita Corbett: photo. Silk, cotton, cottolin and linen.



**Katie Russell, Castle Douglas, Dumfries & Galloway, Scotland.** Katie Russell is currently working on a collection of tapestries on the Russian Arctic Convoys of WWII based on first hand accounts from veterans.



***Fate, Destiny and Self-Determination/le sort, le destin et l'auto-determination: an international tapestry installation project***

**by Line Dufour**

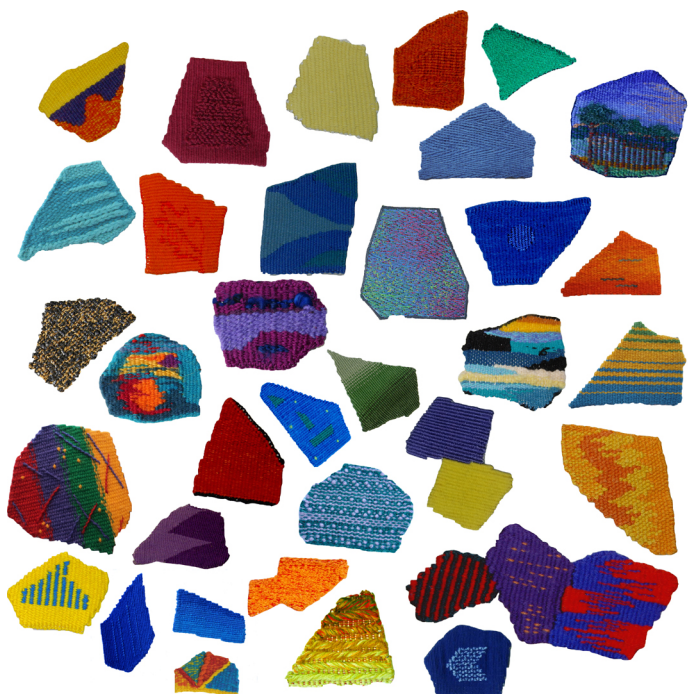


"Fate, Destiny and Self Determination: an international tapestry installation co-created by many people all over the world with Line Dufour," 12 ft x 10 ft, 2014, Line Dufour: photo. assorted epi.

Social media was constructed to allow the creation and exchange of user generated content. It provides a highly interactive platform through which individuals and communities share, co-create, discuss, and modify. Not only has it precipitated substantial and pervasive changes to communication between organizations, communities, and individuals but it has profoundly impacted our practice as tapestry weavers and artists. Social media has connected us together virtually, has diminished the sense of isolation endemic in our practice and has been instrumental in my being able to connect to other tapestry artists all over the world. This has transformed my work, my growth and development from a solitary practice, to a collaborative and community building one. Consequently, I was able to launch the *Fate, Destiny and Self-Determination/Le Sort, Destin et l'Auto-determination*, an international tapestry installation project, which could not have been as successful without it and in a sense was formed by it. Real connection with others, however, comes in the physicality of doing, in materiality, in actions, interactions, processes and events shared by an assortment of individuals and groups. Weaving is an appropriate metaphor for engagement and activity with others. Both can be described as a means of producing a coherent united whole or collaboration through the combining and interlacement of various elements. Tapestry weaving is a slow, labourious and manual practice, a contrast to the speed at which social media weaves word threads of connection to others.

Weaving is an activity where one exercises a fair amount of control and in my attempt to mirror life, I wanted to give over some of that control to others. I also invited the element of risk into this work by having others contribute in an expressive,

authentic and creative way. I also took a risk by deliberately having unwoven areas in the larger tapestry panels, not even sure about how I would resolve these issues technically. I learned from this as well as from how others resolved the technical dilemmas that presented themselves in weaving irregular shapes, so in this way, aspects of the installation were left to chance – fate and destiny. In the past, my tapestry weaving has been a solitary practice, as is the case with many contemporary tapestry weavers. Much as I cherish that, it is also isolating. Having others weave a tapestry references historical periods and traditional practice where artist and weaver were/separate roles.



A collection of shapes by artists from an assortment of countries:

Berard Ossant, Carole Neely, Katia Wittock, Janette Meetze, Louise Lemieux Berube, Emoke, Arlette Schulman, Susan Middleton, Stephnie Cantoni, Aruna Ready, Bernadeta Nowak, Ewa Bartosz, Carole Seeds, Maximo Laura, Rosemary Horton Anzicek, Jacqueline Kellor, Therese Jarry, Aliona Carpov, Marie Thumette Brichard, Stephnie Cantoni, Anton Ventsra, Yvonne Eade, Merna Strauch, Katia Wittock, Emma Jo Webster, Debbie Herd, Louise Lemieux Berube, Thomas Cronenberg, Torunn Sondenberg, Sue Weir, Noella Kyser, Elaine Duncan.

Line DuFour: photo.

Inherent in the idea of Fate is that one has no influence over events and outcomes. Fate is defined as a force, energy, principle, element or power that prescribes to each person a set of limits, boundaries and confines. In Islam it is called *Kismet*. The Greeks called Fate, *Moira*. Greek Mythology speaks of the three Fates: Clotho, Lachesis and Atropos who supposedly controlled each person's fate. The youngest, Clotho, is a spinner and she determines the time of birth and spins the thread of life on her distaff. Lachesis measures the length of the thread to determine the length of one's life; Atropos, who cuts the thread, decides the time of death. Mythology and psychology distinguish between Fate and Destiny. Destiny is considered an expanding field of possibilities alluding to our potential to influence our Fate. This makes Destiny kinetic. "The lives we construct are an inextricably woven fabric of influences, possibilities and accumulated consequences of choices made." (James Hollis)

I had come to observe that many people who are successful in life are all too eager to take all the credit, but it has become very clear to me that a person's success is built by the love, support, cooperation and good will of many people. Often these people are unacknowledged and this project was a way to demonstrate how many people are part of a successful endeavour. I wanted to list every person who so willingly participated without really knowing what the outcome was to be. To me their willingness to be a part of this is nothing short of remarkable, if not miraculous.

*Fate, Destiny and Self-Determination/Le Sort, Destin and l'Auto-determination* was generously funded by the Ontario

Arts Council and is a tapestry installation composed of three sections. The first panel measures 5 ft x 3 ft and exemplifies the contemporary practice of tapestry weaving, where artist and weaver are one and the same. It is woven entirely by myself in my studio. The second panel, measuring 5 ft x 18 in, was woven on the Gobelin loom at the Toronto Weaving School. Participants ranged from the inexperienced and amateur to the professional. Having others contribute to the weaving of the tapestry makes reference to traditional tapestry practice and historical conventions in that many weavers worked on the tapestry at the same time or at various stages and that weavers, often, did not create the tapestry design.



As many of you know this still happens in well-known tapestry making enterprises. I documented those who wove this section both in pictures and video, and as the project progressed I kept participants updated via Facebook and emails.

The final section is composed of irregular shapes positioned between the two main panels, floating freely in space, as though the tapestry is pulling apart or coming together, like two tectonic plates. Propelled by social media, its function parallels the creation and exchange of user generated content. As each shape arrives at my home, I photograph it, post it to my Tapestry blog, as well to as to the Facebook page for the project. I also include information about the participants such as their website if they have one, and other comments they have made about the project or about their work. 193 completed shapes have been received from 18 countries, and a total of about 150 people have participated in the entire project thus far. The project continues to accept woven shapes and will do so indefinitely, meaning that the installation will keep growing and building community. If you or anyone you know would like to participate by weaving a shape, please contact Line Dufour at [linedufour.tapestry@gmail.com](mailto:linedufour.tapestry@gmail.com) or go to the Facebook page for the project of the same title - [www.facebook.com/pages/Fate-Destiny-and-Self-Determination-An-international-tapestry-project](https://www.facebook.com/pages/Fate-Destiny-and-Self-Determination-An-international-tapestry-project). I will send you a shape or as many shapes as you like as well as the information sheet.

At the launch and for the duration of the first exhibition of the installation at Craft Ontario in Toronto, Ontario Canada, volunteers, members of various weaving guilds who had some experience with tapestry weaving helped visitors to the gallery learn how to weave a shape. This is a great way to engage the local community and perhaps entice new members to the guild or organizations such as the American Tapestry Alliance or other similar organizations in other countries. A compilation of both video and still images are part of the exhibition of the completed installation, and a large section of a gallery wall is devoted to listing the names of the participants, as well as the countries they come from. We are looking for other venues to exhibit the installation and if you would like to recommend a gallery or museum, I can send a prospectus to the appropriate person. Anyone hosting the installation is welcome to also feature their own work.



Part of the gallery installation: a table set up with frame looms and yarn to invite visitors to weave shapes and become co-contributors. An audio-video component showing those who contributed to the weaving and finishing of the 2 main tapestry panels.

Threaded together by social media, individuals are woven into a community fabric through this one shared activity, a permanent reminder of our shared history, cultural practices and multicultural origins.



**Line Dufour, Toronto, Canada** has been building weaving community for the last 25 years through her teaching of weaving at the Toronto Weaving School as well as through community weaving projects. You can learn more about her work at <http://www.tapestryline.com>.

## ATA's 2014 Creative Capital Retreat - The Marcel Marois Workshop

by Lyn Hart

"This is a workshop for developing a personal artistic language in connection with the process of High Warp tapestry weaving... From different studies with drawing, photography and collage, participants will learn how to interpret a personal design into weaving and further develop the relationship between content and technique."

This excerpt from the description of Marcel Marois' workshop neatly describes what students did during the three day ATA retreat at the University of Rhode Island's Kingston campus after HGA's Convergence in Providence. As soon as I read the description, even though I was not very familiar with Marois, I immediately knew that I wanted—no, needed—to take his workshop. Having seen examples of Marois' work in past issues of *Tapestry Topics*, having heard of Jane Hoffman's experience taking a workshop he co-taught during a past ATA retreat in Vancouver, BC, Canada, and having read Janet Austin's blog post about her design epiphany that occurred after studying with him, all these fueled my desire to study with him.



Lyn Hart's design work in progress, Lyn Hart: photo.

"Loom and weaving optional." I debated a bit over whether or not to bring weaving supplies... after all, it was a tapestry workshop, right? Well, trusting my instincts I dared to go loom-less, and even though it felt a bit naked. In the end I was very happy with my decision.

We were instructed to bring a selection of images from newspapers, magazines, or photos of two or three different subjects and to prepare a brief slide show. In the large solarium where the workshop was fortunate enough to be held, each weaver had her own six-foot table on which to work—what a luxury! The morning and afternoon of the first day, students presented personal ten-minute slide shows of their tapestries, inspirations, and hopes/plans for future directions. The morning session was followed by Marcel visiting each person's table individually, where he quickly rifled through the stack of images and proposed a design project to pursue. It was quite amazing how deftly he

pinpointed each weaver's interest and was able to suggest a personalized direction to take in designing, even for those, like myself, who had not yet presented a slide show. Various suggestions were given to each person, such as: deconstruct several images, then reconstruct them in collage; paint or draw in conjunction with collaging; or crop and/or enlarge a singular image and then alter the value or color of specific areas mechanically with pencils or paint. The last instruction was his suggestion to me, after singling out a photo of aspen trees I had taken some years ago. I had always been drawn to the image and always desired to interpret it in tapestry, but somehow felt stuck. After cutting a small square "viewfinder" in a scrap piece of watercolor paper, we moved it around on the trees until a dynamic composition was discovered, which Marcel recommended enlarging via photocopy. I was immediately captivated by this new version of my photo and also intrigued by the now slightly abstracted image as it appeared in the greyscale of a simple photocopy. I began to further modify it as Marcel suggested by darkening and lightening selected areas manually. I realized that other





Clare Coyle presents her work as Marcel looks on,  
Lyn Hart: photo.

weavers seemed to be much “busier” in their efforts, such as Tommye Scanlin’s quick riff of a series of loose paintings and Clare Coyle’s collaging of multiple images. I worried that I wasn’t working hard enough until suddenly recognizing that I am typically very minimalistic in my designing. Those techniques would most likely have been a struggle for me!

Over the remaining two days of the workshop, our work was interspersed with lectures and demonstrations by Marcel regarding his own personal techniques in cartoon design and utilization, his warp and weft materials, and his meticulous weaving methods, demonstrated on a simple frame loom. He was in constant motion, circulating frequently among students’ workspaces and giving insightful guidance on our efforts. His wife, Nicole Malenfant, also a university art professor, popped in and out, at one point offering an impromptu lecture on Itten’s color theory. She also demonstrated color mixing using her beloved gouache paints, which she readily shared with all who had not experienced using this medium.

On the final day, some continued working their designs and those who wanted to get a little weaving in broke out looms and yarn. During the latter part of the day, the class moved from table to table as we each presented to the group what we had been working on, verbalizing our feelings and discoveries that had occurred during the design process. During both the initial slide shows and the final day discussions, in addition to his own observations, Marcel urged group participation in making pertinent comments and suggestions, which often led to enlightening discussions regarding design and personal aesthetics.

A completely unexpected and selfless facet of the workshop was Marcel’s request to meet with each of us privately to discuss our journey in tapestry and what future direction we were endeavoring or hoping to take. These meetings took place in the common room of our dorm every evening after the day’s classroom time ended.

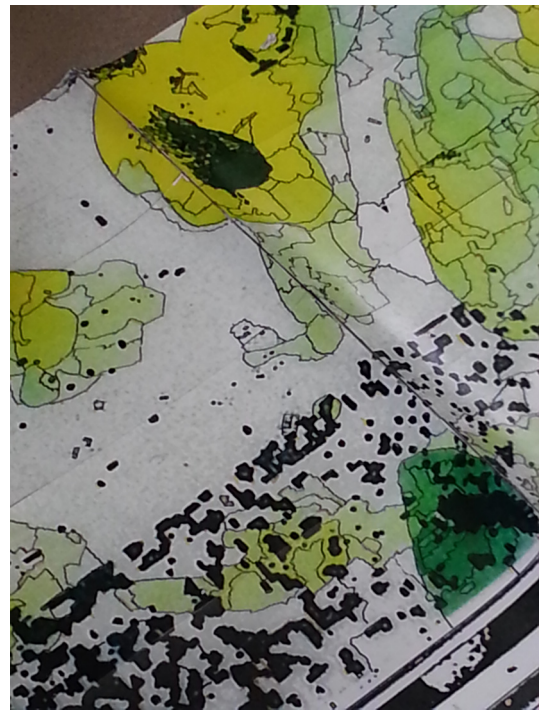
I felt this extraordinary time he gave of himself was, for me at least, invaluable. It was the first time I have had the opportunity for such a personal dialogue with a master weaver and teacher whose own work engenders a feeling of viable resonance within me. In response to my desire to achieve more sophistication in future compositions, yet not lose the simplicity (which Marcel described as *naïveté*, a description I was pleased to receive), we discussed the different aspects



Marcel Marois & Tommye Scanlin. Tommye presents her work to the class while Marcel listens. Lyn Hart: photo.

of the now altered image of my aspen trees, using them as an example of how my future efforts could result in stronger and more refined works.

Merci beaucoup, Marcel!! I definitely cashed in on my creative capital!



(Left) Marcel Marois workshop. (L to R) Ellen Ramsey, Clare Coyle, & Julia Rapinoe get a close look as Marcel Marois discusses his cartoon technique. (right) Detail of Marois' cartoon. Lyn Hart: photos.



**Lyn Hart, Tucson, Arizona, USA.** Lyn Hart lives and weaves in Tucson, Arizona. This article was written while she was living in Zion National Park as the Park's September Artist-in-Residence.



## ATA's 2014 Members Retreat – Susan Martin Maffei's Workshop

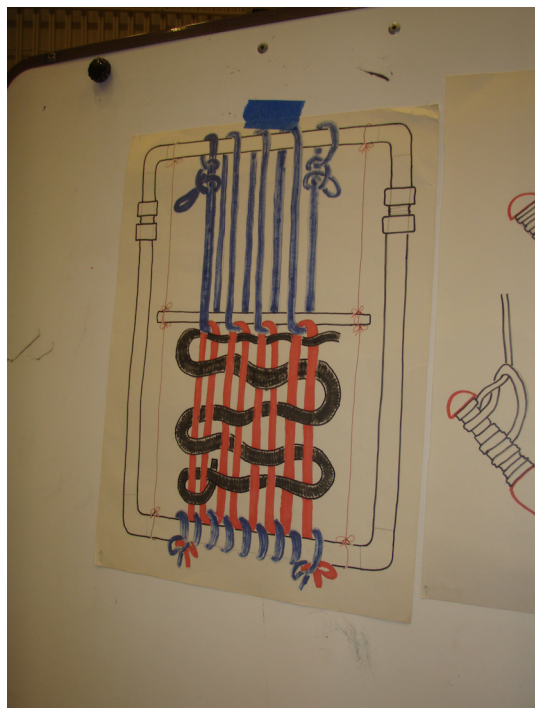
By Christine Rivers

ATA's Members Retreat, held July 20–22, 2014 was wonderful. The Members Retreat is a gathering to learn more about tapestry. Part of the excitement is being with so many tapestry weavers. Talking about tapestry weaving with people who are actually interested in hearing all of the details of inspiration, technique and design is stimulating. Spending time with tapestry weavers over breakfast, lunch, dinner, evening drinks and the workshops is very inspiring.

We were housed at the University of Rhode Island dorms. The workshops were in another building a few minutes walk away and meals were in the cafeteria. The campus is in Kingston, in the country, about a 45-minute drive from Providence. I took the workshop “Extending Boundaries” with Susan Martin Maffei, focusing on four-selvedge weaving and extensions to make multi-selvedge weaving.



Susan's samples of four-selvedge weaving, extended warp weaving, crocheted figures and objects added to the tapestry.  
Mary Lane: photo.



Warping for four selvedge weaving, diagram by Susan Martin Maffei, Christine Rivers: photo.

Susan's description of the workshop read: "The workshop will explore several technical and creative aspects relating to extending the narrative visions of woven tapestry such as multi-selvedge and shaped warping, 3 dimensional crochet trim, using found objects, unusual fibers and textured yarn wefts. Small works that are the popular trend in tapestry weaving today take on a more sculptural and precious form when edges are not necessarily square and images walk beyond the boundaries. Trims and found objects can bring an additional concept to the content of the work. Students will draw on these possibilities over the 3-day workshop and create one or more small format tapestries or samples."

The warp and looms were provided. Warping is the key to 4 selvedge weaving. There is a "dummy warp" into which the real warp is looped. The warps work together as one and allow the weaver to weave to the top of the tapestry using bobbins and a good shed. No need to needle weave. The warps are doubled; for 8 ends to the inch there are actually 16 warps to the inch, 8 pairs of 2. The ½" copper pipe looms had t-joints and a wooden dowel to make 4 selvedge warping easier. We used a heavy bolt for a weight to hold the bottom warp. That worked well. Otherwise, you would need more than two hands to do the warping! Instructions and diagrams are available on Susan and Archie's

website - <http://www.brennan-maffei.com>, but having Susan telling us exactly what to do and demonstrating made the warping a lot easier. The t-joints and dowels also made it easier than the instructions on their website.

Our first sample involved weft extensions made by looping the weft beyond the normal straight edge selvedge. People in the class wove leaves sticking out, clouds, bird beaks, wings, tree branches, real tree branches (sticks used as weft), fish fins, geometric shapes and extended lines. It is an easy way to extend the image beyond the selvedge and started us thinking about what we would want to extend.

We warped again for a second sample and experimented with pulling the warps to make the top selvedge shaped—nothing too extreme or the finishing won't work, but there is room to play around. Then we learned how to add side extensions with scaffolded warp. We used 'dummy' warps above and below the real warps. Dowels held the new extensions in place until the warping was complete. Getting an even tension is very important and takes practice. On the copper pipe looms, the tensioning bolts and ready-rod help make everything work. Diagrams help explain this warping method but seeing it in person, and practicing it, are critical to being able to do it yourself.

With scaffolded warp, when you take the tapestry off the loom by untying the extra dummy warps (no cutting), the tapestry is finished. Weave a little beyond the top of the warp, push it back down (so that the warps will be completely covered)



Christine Rivers, weft extensions, 1" x 9 3/4", four selvedge weaving, Christine Rivers: photo.





Scaffolded extension warp, Susan Martin Maffei's hands, Christine Rivers: photo.

and needle the weft thread through every other warp (not doubled) to finish. Leaving longer loops at the top or bottom allows for finishing the top by crocheting the loops through each other – loop 2 goes through 1, loop 3 through 2, loop 4 through 3 etc., with a weft end through the last loop that is needle woven along a warp into the tapestry. Using a coloured warp that blends with the main colour of the tapestry looks better than using a white warp. Some people used sumac, embroidery or a finishing stitch to cover the warp ends for a more finished look.

We did a lot of weaving in our workshop and at times the class was silently working in order to get on to the next sample. We also crocheted tiny figures to sew on to the sides of a tapestry. With tiny crochet hooks and thin yarn, it takes dexterous fingers and practice to make little people and animals to add to the narrative of your tapestry.

We learned to add feathers and other found objects to tapestries. Feathers need to be brushed with a toothbrush, flat over a paper towel. This removes any critters living there. Then they are frozen for ten days to two weeks, thawed out for 24 hours and frozen for ten days to two weeks again. The feather is trimmed at the top, pinched and folded over a cord, tied with loops to the cord and then sewn to the tapestry with a knotted stitch.

Multi-selvedge weaving opens a new range of ideas for planning tapestries. You are not limited to a rectangle. The complicated part is the warping, but once you have done it a few times, it is easier. The finishing is much less work! The finishing is done when you take the tapestry off the loom. Multi-selvedge weaving is not new. Andean and Pre-Columbian weavers have used it for centuries. With Susan's inspiration, the people in her workshop now have the opportunity to extend their tapestries in all directions!



**Christine Rivers, Parksville, British Columbia, Canada.** Christine Rivers lives and weaves on Vancouver Island on the west coast of British Columbia, Canada. Life experiences are the inspiration for her tapestries.



Barbara Heller, sample of extensions and pulled warps for uneven selvedge, Christine Rivers: photo.

## ATA Award for Excellence – Pat Williams



Pat Williams, "Kairos," 2007, 20in x 48in

Pat Williams received ATA's Award for Excellence for her tapestry "Kairos" at **Woven Together**, an exhibit sponsored by Tapestry Weavers South, at the Library Technology Center at the University of North Georgia in Dahlonega from Oct 1 through Oct 31, 2014.

Pat states:

"*Kairos* is an ancient Greek word meaning the "right or opportune moment," or "God's time." The ancient Greeks had two words for time, *chronos* and *kairos*. While the former refers to chronological or sequential time, the latter signifies "a time in between", a moment of an undetermined period of time in which "something" special happens. What the special something is depends on who is using the word."

Pat Williams has been an art director in several advertising agencies and a free-lance artist. She spent fifteen years teaching art in the public school system. Retired from public work, she now designs and weaves full time. Her work is in private collections and shown nationally and internationally.



## ATA News

### 2014 Raffle

Thanks to everyone who contributed to ATA's 2014 Annual Appeal by either participating in the raffle or making a donation. The lucky raffle winners were: Pat Williams (Jane Kidd's tapestry), Sonja Miremont (Mirrix loom), Fran Williamson (The Woolery yarns), Nancy Wohlenburg (Magpie Woodworks beater), Grete Bodøgaard (Fiber Art Now subscription), Sue Parker Bassett (Fiber Art Now subscription), Linda Wallace (Kathe Todd-Hooker's book, "So Warped"), Janette Gross (Kathe Todd-Hooker's book, "Shaped Tapestry"), Jan Austin (Kathe Todd-Hooker's book, "Line in Tapestry"), Meggy Wagner (Kathe Todd-Hooker's book, "Tapestry 101"). And a huge thanks to the businesses and individuals who donated the prizes: Jane Kidd, Mirrix Looms, The Woolery, Magpie Woodworks, Fiber Art Now and Kathe Todd-Hooker.

### ATA Members Reception

Please join us in celebrating *ATB 10* at the Kaneko in Omaha, Nebraska on Thursday, March 5, 2015. *ATB 10* is part of **FIBER: Craft. Culture. Art**, seven exhibitions on view at the Kaneko from February 6 – April 18, 2015. Jessica Hemmings, *ATB 10* juror, will offer a gallery walk through, and talk about her new book and curatorial project, *Cultural Threads: Transnational Textiles*. The talk takes place at 7:00 pm and will be followed by a reception for ATA members.

### ATA Scholarship for Tapestry Study

This scholarship is for any ATA member who wishes to pursue study in the field of tapestry weaving. The application may be for study in workshops, courses, study with individual tutors or institutions of higher learning. A Scholarship Committee will determine the number of awards granted. Full funding of an application is not guaranteed. The American Tapestry Alliance reserves the right to withhold the award in any given year. The deadline is February 1, 2015. [Read more.](#)

### Advertise with ATA

Do you teach classes? Offer yarn dying services? Sell weaving supplies or equipment? ATA is now offering advertising space in both *Tapestry Topics* and in the Membership Directory. Ads are good for one year and can be updated quarterly. Discounts are offered for members and for advertisers who take out ads in both publications. Read more about our ads [here](#). Submit your ad online [here](#). For more information: [info@americantapestryalliance.org](mailto:info@americantapestryalliance.org)



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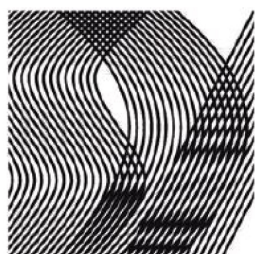
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## Tapestry Topics Themes & Deadlines

### ***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](#).

### ***Native Traditions and Modern Interpretations***

**Deadline: April 1, 2015**

Native weaving traditions are woven into the rich history of the Americas-a history in danger of being lost with modernization.

- Are you a native weaver?
- Do you study native tapestry traditions?
- Does your work employ traditional native tapestry techniques?
- Is your weaving inspired by native traditions, symbols, or philosophy?

If so, please share your story. If you plan on submitting an article, please contact Theme Coordinator, [Ashli Tyre](#).

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: Robyn Mountcastle; General Editor: Patricia Williams, Copy Editor: Robbie LaFleur, Layout: Mary Lane, and Proofreader: Katzy Luhning



## Important Dates

November 15, 2014	Registration for <b>New Stories: Tapestry and Ikat Techniques for Weavers</b> , workshop with Mary Zicafoose, opens for all members.
January 4, 2015	<b>ATB 10</b> closes at <a href="#">Kent State University Museum</a> .
January 15, 2015	Submissions due for <i>Tapestry Topics</i> , Spring Issue. Theme: Small Format/Small Scale Tapestry: Subversive, Destructive, or...? Theme Coordinator: <a href="#">Kathe Todd-Hooker</a> .
January 31, 2015	Notification of <b>STI 4: Honoring Tradition, Inspiring Innovation</b> Juror's results by this date.
February 1, 2015	<a href="#">ATA Scholarship for Tapestry Study</a> applications due.
February 6, 2015	<b>ATB 10</b> opens at <a href="#">Kaneko</a> Opening reception.
March 4-7, 2015	<b>New Stories: Tapestry and Ikat Techniques for Weavers</b> , workshop with Mary Zicafoose, Kaneko, Omaha, Nebraska
March 5, 2015, 7:00pm	Jessica Hemmings lecture, followed by an ATA Members reception
April 1, 2015	Submissions due for <i>Tapestry Topics</i> , Summer Issue. Theme: Native Traditions and Modern Interpretations. Theme Coordinator: <a href="#">Ashli Tyre</a>
April 18, 2015	<a href="#">ATA International Student Award</a> applications due.
April 18, 2015	<b>ATB 10</b> closes at <a href="#">Kaneko</a> .
June 8, 2015	<b>STI 4: Honoring Tradition, Inspiring Innovation</b> opens at <a href="#">Northwestern State University</a> .
August 15, 2015	<b>STI 4: Honoring Tradition, Inspiring Innovation</b> closes at <a href="#">Northwestern State University</a> .
October 2, 2015	<b>STI 4: Honoring Tradition, Inspiring Innovation</b> opens at <a href="#">Biggs Museum of Art</a> .
November 22, 2015	<b>STI 4: Honoring Tradition, Inspiring Innovation</b> closes at <a href="#">Biggs Museum of Art</a> .
January 16, 2016	<b>STI 4: Honoring Tradition, Inspiring Innovation</b> opens at <a href="#">Artspace</a> .
March 5, 2016	<b>STI 4: Honoring Tradition, Inspiring Innovation</b> closes at <a href="#">Artspace</a> .
July 2, 2016	<b>American Tapestry Biennial 11</b> opens at <a href="#">South Bend Museum of Art</a>
September 25, 2016	<b>American Tapestry Biennial 11</b> closes at <a href="#">South Bend Museum of Art</a>
March 1, 2017	<b>American Tapestry Biennial 11</b> opens at <a href="#">San Jose Museum of Quilts and Textiles</a>
June 18, 2017	<b>American Tapestry Biennial 11</b> closes at <a href="#">San Jose Museum of Quilts and Textiles</a>

## *New Stories: Tapestry and Ikat Techniques for Weavers*

**Mary Zicafoose**

**March 4 – 7, 2015**

**Omaha, Nebraska**



Mary Zicafoose, "Mountain for the Buddha: Envy"

Attend a four-day intensive tapestry workshop led by Nebraska weaver Mary Zicafoose, who will share the foundational elements of her art/weaving practice. Instruction will focus on:

- Weft faced ikat embellishment process
- Scale and the development of design
- Instruction in wool & silk dye processes
- Finishing techniques for exhibition and sale

This will be a condensed, but comprehensive, workshop requiring previous weaving experience.

This workshop will be held in conjunction with **FIBER: Craft, Culture, Art**, a series of textile events sponsored by the Kaneko, where American Tapestry Biennial 10 will be on display. Jessica Hemmings, Professor of Visual Culture and Head of the Faculty of Visual Culture at the National College of Art & Design, Dublin and juror for ATB 10, will be offering a lecture on Thursday March 5, 2015 .

**Mary Zicafoose** uses the flat woven surface as her canvas, blending weft ikat with classic tapestry techniques. She unfolds her visual stories at the loom, rendering archetypal icons and symbols with a contemporary hand, creating powerful statements in cloth. Her signature tapestries and fine carpets are represented internationally, including the 13th International Triennial of Tapestry, Lodz, Poland and the collections of two dozen United States Embassies on four continents.

Mary received her BFA from St. Mary's College, Notre Dame, Indiana. Graduate studies include the Art Institute of Chicago and the University of Nebraska. Her work has been reviewed in publications such as The Smithsonian Magazine, The Washington Post, Fiberarts Magazine, Fiber Art Now and American Craft. She was a 2008 Bemis Center for Contemporary Arts resident artist and is Co-Director of the American Tapestry Alliance. Her signature tapestries and fine carpets are represented internationally, including the 13th International Triennial of Tapestry, Lodz, Poland and the collections of two dozen United States Embassies on four continents.



Mary Zicafoose, "River No.4"





Mary Zicafoose, "Mountain for the Buddha: Caution"

**Registration** Enrollment is limited. Use our convenient [Online Registration](#) or complete this registration form and mail, along with your payment, to Marcia Ellis, 5565 Idlewood Road, Santa Rosa, CA 95404, USA. Early bird registration must be received by January 15, 2015. Retreat fees for non-ATA members include a one-year membership to ATA. **Full refunds, less a \$50.00 administrative fee are granted until February 15, 2015. No refunds will be granted after that date.** Checks returned for insufficient funds will be assessed a \$25.00 fee. Questions? Contact Mary Lane: [marylane53@mac.com](mailto:marylane53@mac.com).

\*\*\*\*\*

### Registration Form

Name: \_\_\_\_\_ Address: \_\_\_\_\_

Phone: \_\_\_\_\_ Cell phone: \_\_\_\_\_

Email: \_\_\_\_\_

Emergency Contact (Name and phone number): \_\_\_\_\_

**Please select the appropriate fees below and enter the total on the right.**

	Registration Fee	Materials Fee	Total
ATA member, Early Bird	\$375.00	\$60.00	\$435.00
Non ATA member, Early Bird	\$410.00	\$60.00	\$470.00
ATA member, late registration	\$410.00	\$60.00	\$470.00
Non ATA member, late registration	\$445.00	\$60.00	\$505.00

**Payment:** Check enclosed \_\_\_\_\_ Credit Card # (MC or VISA) \_\_\_\_\_

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PayPal: Log on to paypal.com. Send payment to [americantapestryalliance@gmail.com](mailto:americantapestryalliance@gmail.com) & mention "workshop."

**Mail payment form to: Marcia Ellis / 5565 Idlewood Road/ Santa Rosa, CA 95404/ USA**