



AMERICAN TAPESTRY ALLIANCE

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Daily Practice—What's Yours?

HONORING TRADITION, INSPIRING INNOVATION

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Tommye McClure Scanlin, Theme Coordinator

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COVER IMAGE Ayesha Barlas, "The Colour Spectrum Series," 2.5 in x 2.5 in, 8 epi, 2020, photo: Ayesha Barlas. Warp—6s fine cotton; weft—cotton, wool, silk, and linen.

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DIRECTORS' LETTER, SUMMER 2021

Dear Members,

Welcome to the Summer 2021 issue of *Tapestry Topics*. For many of us, 2020 was marked initially by trying to source food and household products, missing friends and loved ones, and trying to stay safe. As we moved through the months, we learned to adapt to new ways of gathering—masked and socially distanced and, with Zoom, we attended lectures and workshops, held family get-togethers, and replaced in-person with remote gallery openings.

With 2020 firmly in the rearview mirror, many of us enter this new year with optimism and hope that this year will bring good health, a return to community, and the resumption of some sense of “normal.” Our dear friend and retired Board Member, Tommye Scanlin provided us with a perfect topic for this issue, “Daily Practice.” As Tommye notes, the presence of the three P’s of daily practice; Patience, Perseverance and Persistence, appear throughout our contributors’ essays.

Ours is a community of makers and teachers and art appreciators, an exceedingly generous community. Coming up for air after a year of isolation and loss and grief and, yes, resilience, this concept of daily practice is a wonderful reminder that from the darkest to the most promising times, creating and following a self-defined ritual in our days can bring comfort, company and a sense of accomplishment.

This is all to say, we are an adaptable, curious, creative group of people. And, during this past year, many of us sought ways to mark the passage of

our days in a way that allowed our creative efforts to surface while providing an outlet for reflection. In the following essays, our contributors share with us elements of their practice, from setting daily intentions, to embracing routine, to allowing their practice to become the teacher. One thread that traveled throughout these essays was the discovery of the comfort provided in the repetition of daily rituals in a year that felt so uncertain.

Get comfy, pour yourself a favorite beverage and enjoy this edition of *Tapestry Topics*! On behalf of the entire Board of Directors, we wish you safety and good health in this new year.



Shelley Socolofsky
President



Sue Weil
Director at Large

PATIENCE, PERSEVERANCE, PERSISTENCE

Tommye McClure Scanlin, Theme Coordinator

Three Ps of daily practice: patience, perseverance, and persistence. You'll find these three qualities in each of the essays contained in this issue of Tapestry Topics. In mid-2019 when I was asked to be the theme coordinator for this issue I readily agreed. At the time I was about halfway through the tenth year of my own daily practice that I call my tapestry diaries. What could be easier, I thought, than putting out a call for articles about others' daily practices? I would write a little about my own practice and briefly introduce the theme articles from others.

Now, as 2021 is well underway we all know 2020 did not turn out as any of us had planned. With the global pandemic creating unprecedented-in-our-lifetime changes to our lives, most people were homebound for long stretches of time. Social and political uncertainties added anxiety and stress to our passing days. Even so, it is heartening to know that many people were able to find solace in creative outlets, with some taking on a daily practice, including the writers of these articles. You'll read how they've used a daily practice, whether listening, writing, sketching, or weaving to enhance their resilience in times of crisis.

Among these pages you'll find stories of patience, perseverance, and persistence. You'll see that not everyone has an ongoing tapestry weaving "diary" experience to share with us—that wasn't the only type of practice I anticipated would emerge as submissions came in. I hoped to find diverse reasons and ways to sit quietly with oneself for a few minutes each day, perhaps celebrating the pleasure of seeing what flows from a pen or brush. Or how the colors of yarns blend into a warp. And maybe simply appreciate the act of listening, of awareness, of mindfulness. In these essays I found each of those reasons and more.

My own daily practice of weaving a small bit each day began in the month of May 2008. Although I've been doing tapestries since 1988 I'd often thought of making a tapestry of different small areas woven as each day came, something different than the larger, planned tapestries I was weaving. I committed to weaving just a few inches daily without much of a plan other than a few simple limits (like using only yarn remaining from previous tapestries). After that first one-month venture, I decided on a year-long, more ambitious goal for 2009, again with a few simple "rules" to follow. At the end of the year I was thrilled I'd been able to accomplish the goal and actually had a 40" x 12" tapestry as a result. I was hooked and set up a new warp to begin anew as 2010 arrived. Now, my twelfth year-long tapestry diary is on track to be finished on December 31, 2021.

In the first years I simply wove a small bit each day on a larger warp, sometimes changing up the way I approached the process—triangles rather than squares and rectangles, for instance, to represent each day. Because most of my other tapestry work is often pictorial, eventually I felt a pull to imagery with the tapestry diaries. Thus in 2015 I began to incorporate larger sections for each month within the day-by-day parts. Each year I've selected a theme for the bigger areas and designed those as each new month arrived. The tapestry diary for 2020 featured feathers, using the Emily Dickinson words to guide me: Hope is the thing with feathers—/that perches in the soul-/and sings the tune without the words-/and never stops at all. Perhaps one day I'll stop this tapestry diary practice. But as long as I continue to be intrigued by the process I don't see that happening anytime soon. Maybe I'll give it another decade and then decide.



I know the following articles, each of which describes a daily practice of some sort, will inspire you. A few of the writers are doing daily or weekly weavings, as is Janet Austin who began her tapestry diaries in 2010. She describes some of the ways she makes modifications within her pre-determined “rules.” David Heustess began a tapestry diary in 2020, also with a few self-created rules, but he began to change those as the year’s news events played out. Cate Markey plunged into tapestry diary practice as a way to improve weaving skills and ability to see, and indeed felt that happening. Mary Jane (MJ) Lord found enjoyment in the daily awareness of the passage of time as she watched her first tapestry diary grow.

Others have written about different daily practices. Kennita Tully finds consistent schedule and routine in her studio to be important, as well as journals as she tracks her tapestry progress. Kathy Spoering realized when caring for aging parents that her studio time was limited and so began a daily routine of sketching each morning for 20-30 minutes. From those, a few small “sketch” tapestries have been born.

Susan Iverson found a daily practice in her studio to be one way to maintain her personal art making during her hectic university career, even when often there was little time available. Now, after her retirement she has a different relationship to studio activity... yet daily practice there is still key.

Linda Watson finds listening to be the heart of her daily practice, discovering what may come from possibilities and the invitations of an empty warp. Holly Wilkes treasures her morning walks prior to studio time, followed by daily small collages she’s been doing for some time.

Jeane Vogel has used daily journal entries as a way to encourage her productivity. In late 2019 she began a daily tapestry diary and then found a different focus as COVID-19 increased its hold on the world. As she says: “If something is not working, move on.” Molly Elkind has used a daily practice

LEFT Tommye McClure Scanlin, “Hope is the Thing with Feathers—A Year of My Life,” 58 in x 11.5 in, 2020, photo: Chris Dant.

in different forms over the past thirty years. She says not every daily practice has succeeded, in a way echoing what Jeane Vogel writes about.

Ayesha Barlas has explored the myriad possibilities of discoveries by participating in the [100 Day Project](#). The small tapestries she created each day in the project caused her to “... delve into my creative reserves, develop creative resilience, and expand my tapestry weaving skills.”

Rebecca Mezoff responded to the 2020 Cameron Peak wildfires in Colorado through her weavings, finding regeneration and renewal coming after devastation.

Thank you to each of the contributors for sharing their stories of patience, perseverance, and persistence with daily creative practice of all kinds. You might also find the [ATA Educational Article about tapestry diaries written by Janette Meetze](#) a few years ago to be of interest.



Tommye Scanlin has been engaged in tapestry making for over thirty years. Her book *The Nature of Things: Essays of a Tapestry Weaver* was released in 2020. Her next book, *Tapestry Design Basics and Beyond: A Guide to Planning and Weaving with Confidence*, will be published in 2021. scanlintapestry.com



RIGHT Tommye McClure Scanlin, “Sticks and Stones—A Year of My Life,” 60 in x 11.5 in, 2018, photo: Tim Barnwell.

THANK YOU TO OUR CONTRIBUTORS

Including Tommye Mclure Scanlin, Theme Coordinator



Janet Austin fell in love with weaving in 1972, at Massachusetts College of Art, where she imagined herself becoming expert in every fiber technique, from basketry to knotless netting. After 8 years trying to earn a living from handwoven scarves, shawls, rugs, purses, ponchos, pillows etc., she felt the urge to create images, and earned an MFA in painting at UNC Greensboro. Serendipity brought the weaving and painting together in 1983, and a tapestry weaver was born. Janet weaves, paints, lectures, and teaches in the tiny state of Rhode Island.



David Heustess is Assistant Director for Visual Arts at Vanderbilt University. Along with craft based art, he enjoys travel, cooking, the beach, and a life-long love affair with golden retrievers.



Susan Iverson is an artist/tapestry weaver living in rural Montpelier, VA. She is a past Board Member and President of ATA. She is a Professor Emerita at Virginia Commonwealth University in Richmond, VA.



Ayesha Barlas is a textile artist and painter based in the Scottish Highlands. She started tapestry weaving three years ago and has not looked back. In 2019, her work was shortlisted for the Cordis Showcase in Edinburgh. Since then, she has taken part in the 100 Days Project Scotland. Learn more about her tapestry

weaving online [@ayeshabarlas](https://www.instagram.com/ayeshabarlas) or contact her directly on ayeshabarlas@gmail.com.



MJ Lord has been weaving off and on since receiving a small rigid heddle loom for Christmas at age ten. She has studied tapestry at Penland and Arrowmont, and at several Tapestry Weavers South workshops. Her tapestries have been included in many invitational and juried exhibits.



Molly Elkind weaves, hikes, and teaches from Santa Fe, New Mexico. Find her at mollyelkind.com, mollyelkindtalkingtextiles.blogspot.com, and on Facebook and Instagram.



Cate Markey lives in Northern California, where continues to pursue her art and textile interests. Tapestry is her newest love. Photo: Cate Markey.



Rebecca Mezoff, author of the bestselling book, *The Art of Tapestry Weaving*, loves nothing more than helping new tapestry weavers untangle the mystery of making images with yarn. She runs an online tapestry school and her current artistic work focuses on human perception and the long scale of geologic time. Her studio is in Fort Collins, Colorado. You can find out more about her on her website and blog at www.tapestryweaving.com.



Kathy Spoering lives in western Colorado and has been designing and weaving tapestries for over 40 years. Her tapestries have been exhibited nationally and internationally, and are in many private and public collections. She has worked as a volunteer board member for a number of art and fiber art organizations over the years, including the American Tapestry Alliance. Her works reflect her life, but she has been told that they also reflect the lives of viewers. This commonality is a delight and an encouragement to the artist.



After a long break from tapestry to pursue a career in knitwear design, **Kennita Tully** has returned to the world of tapestry ever more committed. Finding tapestry to be the perfect medium for expression, she is inspired by her surroundings and the interconnections of life. She writes about tapestry on

her weekly Tapestry Journeys blog and newsletter and recently began teaching online tapestry courses. You can find out more about her on her website at tapestryjourneys.com.



Jeane Vogel finds inspiration in symbols that transcend time and geography, and that unite all cultures and generations. She is a weaver and alternate process photographer who works in her two St. Louis, Missouri, studios. www.vogelfiberart.com, jeanevogel@gmail.com.



Linda Watson began weaving warp-faced and brocade landscapes more than 40 years ago. Now she is following an ongoing nudge to learn tapestry. Her current tapestry work revolves around a project titled "Stories My Mother Told Me" and involves a garden, a mural, sacred texts and reliquaries. weaverwomyn@gmail.com



Holly Wilkes was one of the founders and a former president of Tapestry Weavers South. She finds inspiration for her tapestries of nature wandering around the mountains near her home and for her abstract tapestries from the beautiful colors in yarn. hwhnc2@gmail.com

WEAVING THE DAYS, WEAVING THE YEARS

Janet Austin

It seems apt that I am writing this just as I'm about to begin my 11th tapestry diary. Before I started this daily practice, New Years Day meant nothing to me. Now it's an exciting time of year, as I cut off one diary, and prepare the warp for the next one. By November, I'm bored with the current diary, and wondering what I can do with the next one that will satisfy my thirst for something new and different.

I wove my first tapestry diary in 2010. For years I had thought about doing some kind of weaving that would mark the passing of time. When I was 11, my family moved to Denmark, and my mother took up counted cross stitch. I still have a lovely book of patterns from that time, featuring a different stylized bird for each month. In 2009, I was following Tommye Scanlin's tapestry blog, and was intrigued by her tapestry diary, so I decided to give it a try.

In the very first week of that very first tapestry diary, I learned a lesson. I sat down at the loom and saw what I had woven the previous day. I didn't like it, and for a second I thought I would just unweave it, but then it hit me: today is today, yesterday is done and cannot be changed. I must move on and go forward. This was the first time that I saw the tapestry diary as a metaphor for life. At the end of the year, when I unwound the diary from my loom and cut it off, I was amazed. There it was, a year! Any individual days that weren't perfect did not spoil the effect of the whole. After all, what's one day out of 365?

On January 2, 2010, I attended my mother's memorial service, and felt the need to mark that in the diary somehow. Soon I marked my daughter's birthday, the day my cat went blind, and



Janet Austin, "2010 Tapestry Diary, Detail," 50 in x 14 in, 8 epi, 2010, photo: Janet Austin.



the first US game of the World Cup. It was an eventful year and an eventful tapestry diary. Since that year, I have only marked the occasional exceptional days, because the practice has become more of a tapestry weaving and design exercise, and less of a personal diary; but this coming year, it seems wrong not to acknowledge what is going on. How can I weave the days of a pandemic without making some reference to it? I expect that, while I am weaving each day, the answer will come to me.

On a practical note, I soon decided to weave my diary five days a week. That makes it a lot easier to keep up. If I have to miss a weekday, I have the weekend to make it up. If I go visit the grandkids for the weekend, there's nothing to make up later. Now the weekend days are special, as I focus on design work, or weaving my other tapestries, or even take a day off! Weaving daily has become a habit, just like not weaving daily can be (sadly). During the first year, I didn't realize how much this had become a part of my life until one day, when I was moping around, feeling sad. Suddenly I realized "I haven't woven the diary today!" It cheered me up to have that small thing to look forward to!

Like many artists, sometimes I feel resistance, I procrastinate, and avoid the studio. Perhaps that new tapestry is giving me trouble and I'm not sure what to do. Other times, it's going really well and I'm afraid I'll ruin it! The diary is unthreatening, as it only involves a simple decision, and it lures me into the studio. Once I have completed the diary entry, I'm in weaving mode, and I look around to see what else I can do.

In order to have an unthreatening tapestry diary, there must be rules. (Though as Tommye once said, "they are your rules, so you can break them if you want!") The rules provide a framework so I only have a simple decision to make each day. Which of these three colors will I use today? For my first diary,

LEFT Janet Austin, "2010 Tapestry Diary," 50 in x 14 in, 8 epi, 2010, photo: Janet Austin.



Janet Austin, "2018 Tapestry Diary, detail," 21 in x 15 in, 9 epi, 2018, photo: Janet Austin.

LEFT Janet Austin, "2018 Tapestry Diary," 21 in x 15 in, 9 epi, 2018, photo: Janet Austin.

I wove a parallelogram each day, seven of them across the warp so one line represented one week. I chose a limited color palette each month, and also changed the direction of the parallelograms each month.

I like to start the year weaving something very simple because that gives me room to grow. Around late April, I start getting bored with the simple rectangle or

parallelogram I am weaving every day, but I continue, because I know it's in that boredom that the creative ideas will sneak in. I know something will come to me, usually a small change that still leaves room for the next idea. Maybe I add a stripe. Or I divide my daily shape in two... but how to divide it? Horizontally, vertically or diagonally? By June or July, something different is happening. By October, I'm getting carried

away, weaving leaves or clouds. By December I start looking forward to the next year, when I can start simply once again.

So here it is, 2021, and as usual, people ask “do you have a New Years Resolution?” I have a simple answer. Yes, I will weave every week day. I have learned the secret to keeping a resolution: choose one that you actually look forward to; resolve to do something you really want to do, and you will follow through.

RIGHT Janet Austin, “2012 Tapestry Diary—October, November, December,” 15 in x 12 in, 8 epi, 2012.
photo: Janet Austin.



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REFLECTIONS ON A FIRST TAPESTRY DIARY 2020

David F. Heustess

Tommye Scanlin introduced me to this idea of a tapestry diary, and in December 2019 I decided to try it for myself. I had a Mirrix loom to commit to the project, I looked at images of other diaries, and I'd had first-hand experience with Tommye's tapestry diaries. I put in a little research time and was ready to weave on day one of 2020.

Since I enjoy working with a sense of play, I created a few game rules to get me started:

1. This tapestry was for exploring and experimenting, so that meant anything was allowed to happen.
2. Use the vintage and hand dyed yarns already in my studio.
3. Make a random draw color game for exploring shapes and borders.
4. Unweaving was not allowed unless an error was discovered immediately. This was an easy rule to follow, as I'm not a fan of unweaving to reweave.

There was lots of energy at the start. It helps to have time off from work. Daily practice was nothing new, but not always possible with a full time job and a teaching schedule. As I reached the end of the first three months I realized tapestry diaries could be woven on a daily, weekly, monthly, or quarterly basis. There are no rules for a tapestry diary, except for the ones I make up and change as I want (big smile as I type this!).

"Quarterly Reports" became the norm, along with deadlines to finish by the end of each three months. COVID-19 hit as a major world crisis. While there was more time to weave, there was a sense of urgency and disruption as we prepared to shelter in place, adjusted to being home all the time, and everything centered around the virus. So, I had to weave it.

Then came the murder of George Floyd and the protests around so many other unnecessary and violent deaths. As a modern dancer and yoga practitioner, the phrase "I can't breathe"



RIGHT David Heustess, "Tapestry Diary-2020," 45 in x 10 in, 2020.

haunted me. I could not stop chanting it in my mind; it haunted me in my sleep. Breathing is one of the key things each human being has in common with each other and connects us to every living creature. I can't imagine someone taking my breath away from me so violently, cruelly and without any regard for the life of another human. The only solution I could manage was to weave this plea.

The second quarter report was too dark, and I believe that we can bring light to the world and to each other. After some reflection I decided to explore soumak further to create a silhouette of a dance figure. As I finished the figure I decided to add a bit of energy over his head to create an illusion of magic. I know there is magic as we dance, sing, and create.

Through each quarter I'm also exploring wedge weaving, eccentric weaving, interlocking wefts, etc. As I allow things to happen, I realize this loom and this diary are my teachers. For the final quarter I had several things to choose from to add to my diary. I chose to weave a mandala in green for the heart chakra. My weaving began to include chanting and prayers for healing, and to be heart centered in all that I do. I chant and weave for myself and for every living creature on earth. I am finishing the year and this tapestry as we always do—with an intention for better things in the year ahead.

Will there be another tapestry diary? Oh yes! I can't wait to start 2021! Letting a new plan simmer with new games and rules for 2021.

DAILY PRACTICE—TAPESTRY DIARY 2020

Cate Macfarlane Markey

Except for a brief foray into Navajo tapestry in the early 1970s, my weaving life focused exclusively on making fabric. In the fall of 2016 I traveled to Scotland for a textile-related tour that included two tapestry courses, with Louise Martin and Louise Oppenheimer. I planned to skip these classes, since I had no interest in tapestry, but was cajoled out of my rather narrow-minded view by Louise Martin. I was in love with tapestry before day one was over.

Once hooked, I was highly motivated to practice and learn. Keenly aware of my age and recent diagnosis of macular degeneration, time became more precious. I signed up for online courses with Rebecca Mezoff, later traveled weekly to City College of San Francisco for classes with Deborah Corsini, collected voluminous files of tapestry related articles and images, traveled to see exhibits of artists I admired, and returned to Scotland again and again for more classes.

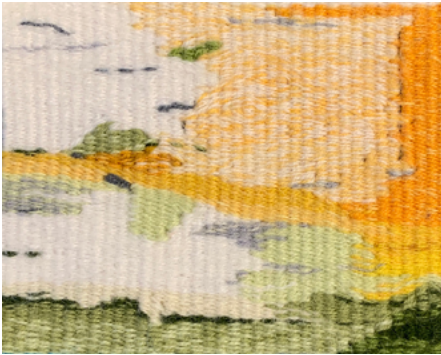
I took to heart Tommye Scanlin's advice to weave every day. A daily tapestry diary seemed a good way to achieve this without the pressure of planning and weaving a separate tapestry. Before I began, I researched every current tapestry diary I could find. I assessed what elements I liked best, and what options I felt skilled enough to pursue, then established my own criteria for the diary. My initial criteria and expectations: use a smooth flow of color through the seasons; use a limited color palette, aim for a sense of cohesiveness to each piece; weave one square inch per day, or combine many days for larger sections; limit yarn brand choices; weave at 8 epi on a loom large enough to encompass the entire year; and allow myself the freedom to experiment.

As the diary year progressed, some criteria or expectations changed. My technical weaving style also changed. The colors did not flow smoothly through the seasons, nor was the color palette limited. Without those two elements, I no longer saw any

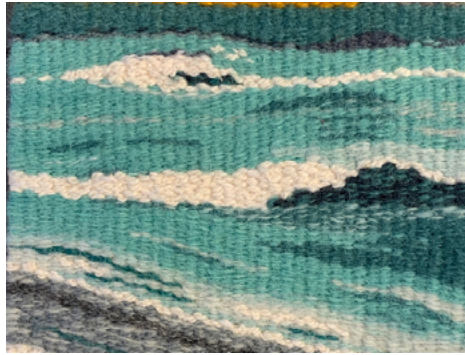
cohesiveness to the work. The pared down, sparse feeling I had imagined was not there. I did continue to weave primarily with three main yarns: Frid, Anahera, and Weaver's Bazaar. I started weaving standing up and preferred it. Some days I got out of bed and went immediately to the loom, and often found it hard to stop, even for that first cup of coffee. Twelve hour days were not unheard of, though ergonomically not



Cate Markey, "Tapestry Diary 2020," 24 in x 14 in, 8 epi, 2020, photo: C. Markey. Cotton warp, wool & linen weft.



Cate Markey, Tapestry Diary detail, "Air Quality, Sonoma County," 3 ½ in x 4 ¾ in, 8 epi, 2020, photo: C. Markey. Cotton warp, wool & linen weft.



Cate Markey, Tapestry Diary detail, "Aqua Sea," 3 ½ in x 4 ½ in, 8 epi, 2020, photo: C. Markey. Cotton warp, wool & linen weft.



Cate Markey, Tapestry Diary detail, "Indigo Sea," 3 ½ in x 4 ¾ in, 8 epi, 2020, photo: C. Markey. Cotton warp, wool & linen weft.

advisable. Other days I had to force myself to start weaving, but was quickly drawn in.

My intention in this daily weaving was to improve my weaving and my ability to see. By the midway point, I knew I was improving. I managed bundled weft turns better, and was better at keeping a uniformly spaced warp. Initially I wove only larger sections when I was behind. Very soon I just longed for more loom space and started weaving larger. I slipped into hand picking and truly loved it. Traveling over and under just five warps became very satisfying, and often was my meditation practice. I was learning with my fingers; they were making decisions as I wove, without interference from my brain. This was new. I was so excited to learn I could weave realistic water and abstract designs.

My source for subject matter came from my relationship with nature and the world, as well as my internal state of mind. I wove both spontaneous and fully researched, planned, cartooned designs. I learned I did not like working on several tapestries at once, and felt such relief when I was down to just the tapestry diary plus one. The tapestry diary was a tangible, yet nonverbal, way of tracking time. It was a place to both process and track joy and sorrows, from

new daffodils pushing through the soil, to black sky and unbreathable air. This year brought me from joy and profound gratitude at having the opportunity to pursue tapestry, to the utter grief at the solitariness of our present world.

The tapestry diary reaffirmed my affinity with limited palettes in abstract or architectural work, and broader palettes for nature. It also taught me that I need a regular drawing/painting practice, and lots more practice in weaving text. I haven't yet seen a personal style develop. I wonder how many years that takes.

I love some of my diary work from 2020, and some not at all. I wish I had woven some areas as stand-alone works; they may become seeds for larger tapestries. The parts of the diary that please me the most seem to have something to do with what the Welsh call *hiraeth*. This is often translated as homesickness for a place you can't return to, or never was. It is similar to the rare and transcendent experiences I have had with nature and music. It is an intense pull of my soul to something, or some place, where I inexplicably feel safe and warm and connected to that something larger than words. It is a good place to be as the first year of pandemic comes to an end.

DAILY WEAVING PRACTICE

MJ Lord

Inspired by Tommye's tapestry diaries, and the class I took from her on that topic a few years ago, in the first year of weaving a diary I marked each day on the warp with a simple square that somehow reflected the day—the weather, the feeling of the day, some joyful or sad event. The day Hurricane Michael blew through North Florida near our city is represented with a matt black square. A series of black squares follow for all the days the power remained off and morning coffee meant a trek to the bagel shop. The day a snow flurry fell in January is a white square with silver Lurex included in the weft. The dailiness of this practice taught me something about the passage of time, and I enjoyed watching the tapestry diary grow longer and longer with each day and week and month. On the last day of the year, I opened a bottle of champagne and had a little New Year's cutting-off ceremony.

Toward the end of 2018 I decided I wanted to change my approach to the diary, which is really another way of acknowledging the slowness and cumulative nature of tapestry weaving anyway. I decided to use the momentum of that first year to tackle something that would in the end be a large tapestry, something more specific and directed. I chose the theme of birds, since so much of my daily existence is centered around my garden and neighborhood, which is heavily



MJ Lord, "Moths and Butterflies," three panels, approximately 40 in x 30 in, 2020.

wooded and has a wonderfully varied bird and wildlife population. I decided to look at one bird each month, not to reproduce the bird image, but to take characteristics and color and come up with an abstract composition that would suggest the particular bird. I thought a ten by ten inch square for each month would be manageable, and by the end of the year I'd have something of significant size, woven in a set of three strips of four squares. I worked on a small loom using a continuous warp, yet another thing I learned about in Tommye's class. The plan was to continue to weave something on the piece each day, even just a small amount, recording time and environment in a slightly different way. I'm now in my second year of working

this way, and making a plan for a third, and it still surprises me when I get a few months into the year, or to midyear, and see how fast the time has gone even when it can also seem so slow.

At the end of the bird year I had twelve 10" x 10" units representing twelve birds. I made a rule, as I learned to do in Tommye's class, that I had to have seen the bird in person, even if it was at a tiny aquarium in Texas where I saw a spectacular golden pheasant. When I look at that square now it brings back a sweet, funny day taking my small granddaughter to the "quarium" because she loved the stingrays in

particular. Each of the units has a similar effect. I saw the Gouldian finch in a shop on St. Simons Island while attending a Tapestry Weavers South retreat. Such a wonderful memory.

Working in this way has also challenged me to think about composition and come up with a design fairly quickly each month so that I can keep up with the plan for the series. Another rule is that I don't go back and make changes or corrections. For me the diary is a tool for exploration more than a plan for a finished piece of work. It's freeing to know I'll just keep going. I've also learned that I may think I'm unhappy with something half way through, but in the end I often like it more than I thought I would.

The 2020 diary has presented extra challenges, of course. This year I decided to look at butterflies and moths that inhabit north Florida, again abstracting what I see and working on composition skills. I thought about altering the scheme when work and everything else shut down in March. I thought about stopping altogether a few months later when there had been no improvement and everything seemed so alarming and uncertain. But I resumed weaving the diary because I wanted that little bit of normalcy each day, and to continue to see time passing in my diary and the promise of answers arising to difficult questions. The weaving itself takes my mind to a calmer, more pleasant, and colorful place for a few minutes every day.



MJ Lord, "Birds of the Year," three panels, approximately 40 in x 30 in, 2019.

HONORING TRADITION, INSPIRING INNOVATION

Summer 2021, Vol. 47 Issue 2

A DAY IN THE STUDIO

Kennita Tully

My day in the studio is based on a fairly consistent schedule.

I try not to get resentful when my schedule is tampered with by some need to go to town—dentist appointment, hair cut, etc. I'm fortunate that my husband even does the grocery shopping (and most of the cooking these days)!

I've found I work better on some things when I'm fresh in the morning, others in the afternoon after I've had my first meal of the day, and still others as I'm winding down in the evening.

Regardless, my day starts with a morning walk on the prairie with my dogs. It is always a little "off" if this doesn't happen (like when it's storming or icy.)

Routine is important to me and the walk is always followed by shower and yoga, then settling down in the studio with the computer, my favorite coffee, and any writing that needs to be done. This is when I work on my classes, articles, and website content. I feel I'm sharper first thing in the morning for the mental side of things.

Some days I have other tasks to do during that time. Those are larger ones that can't get accomplished in one day. It also includes anything I don't enjoy doing and so am most likely to procrastinate on. For these, I set a timer for an hour and chip away at it in blocks of 60 minutes over the days ahead. I also might have other duties; I volunteer for a couple organizations I belong to, so any other commitments get lumped into those morning hours, too.

Toward the end of last year, I added another ritual to my daily practice—to draw in my journal each morning. This has become a favorite part of my day, although it isn't always done in the morning. It doesn't need to last long; I'm a big fan of gesture drawing!



ABOVE Kennita Tully, Color Blending Studies.

BELOW Kennita Tully, From Photo to Tapestry

I take lots of photos on my morning walks—and these drawings often come from one of these photos. I make a little note on the date the photo was shot so I can come back to it if I need to. I've found it to be a wonderful resource to look back on when I'm getting ready to start something new.

Usually just before noon, I might get some weaving time in—something that doesn't require a lot of thought, like one of my various "research" pieces. I call these research pieces, although they began as what I thought would be my version of a tapestry diary. I've been doing color studies—just blocks of color or blends in my favorite yarns and colors I'm most drawn to.

Creativity kicks in after I eat, and the rest of my day is spent weaving, or planning tapestries, maybe even more writing or research about tapestry. On a good day it continues into the evening hours.

I would say I average six hours of weaving time most days—sometimes less, sometimes more.

I have a number of looms and like to keep them all warped and ready. I find myself moving from one to the other unless I've got a deadline that requires more focus. The time away from a weaving is just as important as the time at the loom. I don't work from a rigid cartoon so this process of stepping back allows each weaving to evolve more naturally.

In the evening, as natural light fades, I prefer to work on small hand held looms. It's also when I reach for any finishing work—sewing in ends, anything I can do quietly.

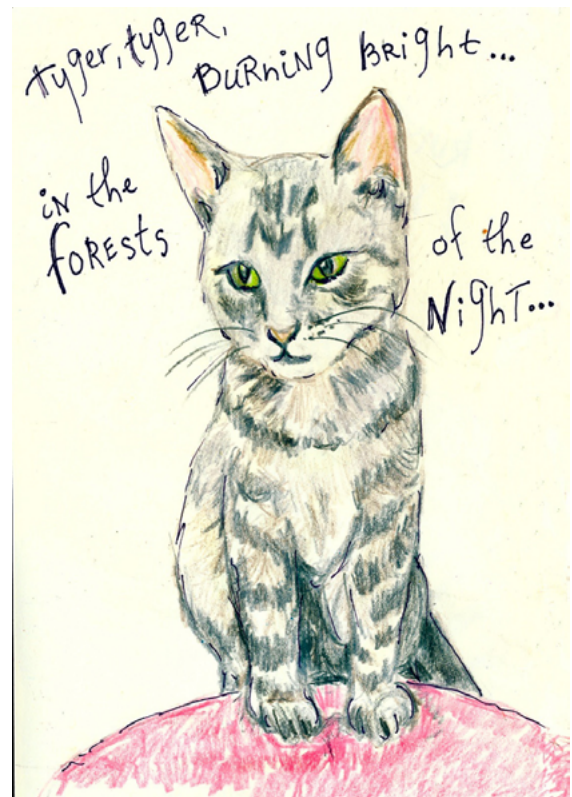
Along with my weaving journal where I keep track of ideas and tapestries, I have another journal I use to keep track of deadlines and to-do lists. It's based on the Bullet Journal method. One of the things I always do is to make a daily list with little boxes (squares) that can be checked off at the end of the day. I check off the boxes that got done and put an arrow in the ones that didn't. The best part of this method: I then color in those little checked boxes! It's a great way to see at a glance what got done, what didn't. And it gives me a strange satisfaction and closure for the day. Then I make my list for the next day.

MY LIFE IS BUT A... SKETCHBOOK

Kathy Spoering

From 1980 until a bit more than 10 years ago, I worked as a professional tapestry designer and weaver: creating productively, being a part of a gallery, and exhibiting and selling enough for even the IRS to accept me in that role. Then we moved my parents here. My mom had dementia and required a lot of my time and attention until she passed away a year after moving here. While caring for her, I quit the gallery, and found that the small bits of time I had to weave resulted more in frustration than in creation. My father, aged 98 now, is still with us, and two years ago we also moved my father-in-law here. He will be 100 this summer! Both of our fathers are physically pretty strong, but are also suffering from dementia. This past year has increased my role as caregiver for my dad. He and I are tested weekly for COVID-19, and keeping him isolated and myself safe to meet his needs seems to have added both stress and time demands to my life.

I know myself to be a person who needs to create. I think through my hands, often not knowing what I'm thinking or feeling until a pen or a marker or paintbrush brings it out on the page. Having my creative time reduced from days and even weeks at the loom to stolen minutes, I began filling sketchbooks. Now, with my morning coffee, I sketch for 20-30 minutes. That time is sacred to me, and I do not let go of it unless there is an emergency. And, since it is a short period of time, I have been fortunate to have it rarely interrupted. I have sketched places and things. I've sketched animals and birds. I've sketched weather and activities and events. I've sketched feelings and words and dreams. I've sketched my guitars. I've sketched baskets of yarn and weaving tools. I've sketched a tapestry in progress on my loom. I have sketched many, many people. I have sketched my mother in hospice, and my father in the hospital with influenza. Although my



ABOVE Kathy Spoering, sketch of Ringo, one of the family cats.

BELOW Kathy Spoering, "Ringo" and "Poe" sketch tapestries, each about 6 in x 6 in, 2020.



Kathy Spoering, sketch for "Ukulele Lady."



Kathy Spoering, "Ukulele Lady," 6.75 in x 6.75 in.

blog and website claim that "my life is but a tapestry," in the past difficult years, my life has also unfolded in my sketchbooks. I recently filled the first few pages of my 24th sketchbook.

I don't believe I am a very good sketcher. (I do, on the other hand, believe I am a good tapestry weaver.) My sketches are not meant to be works of art. I try to make them expressive, rather than realistic. I often find them overflowing with emotions from keeping up with daily news, or from dealing with difficult family events. The sketches do not start out to be designs for tapestries, though several of them have ended up being woven. Rather than being used as a design time, the sketch habit has developed due to my need to keep thinking creatively, through my more

expressive hands, as well as to quiet the noise that is in my often overloaded head.

In addition to my increasing collection of filled sketchbooks, I have, in the past several years, realized my need to weave, even if I can't get to the studio often. I have been creating a number of what I call "sketch tapestries." They are very small—about the same size as a sketchbook sketch (4 x 6 or 5 x 8 inches)—and woven on a small Hockett style loom. I can work on one during my 20 minute sketch time, and actually accomplish enough that it is completed in a short period of time. These little weavings are not highly detailed (like my larger work tends to be.) They are sett at 8 epi, and I use doubled weft yarns. In a few, I have added a supplemental warp in small



Kathy Spoering, sketch of tapestry in process on loom.



areas that I have wanted more detail, and have used single weft yarns in just that small area. Much like the daily sketches in my sketchbook, they are of things that are capturing my attention at the moment: my kittens, a line from a song, an expressive portrait, etc. I find that having added these woven “sketches” to my sketchbook practice, I can continue to see myself as a weaver. They also increase my desire to steal an hour or two each week to work in my studio on a larger tapestry.

I do not see my loom time increasing in the near future. I have just begun a new sketchbook, but, as I started the first sketch, I put in an order for my next sketchbook. I cannot imagine letting go of this habit, now that it has become a large part of my life, even when I will be able to be at the loom more. I have been sketching on a regular basis now long enough to have favorite tools, and to be confident that, even if the sketch I make is never shared with anyone at all, the creation of it has filled a strong creative need at a very difficult time in my life.



ABOVE Kathy Spoering, sketch for “The Duet.”

BELOW Kathy Spoering, “The Duet,” 19 in x 30 in, 8 epi, 2019.

MY DAILY STUDIO PRACTICE

Susan Iverson

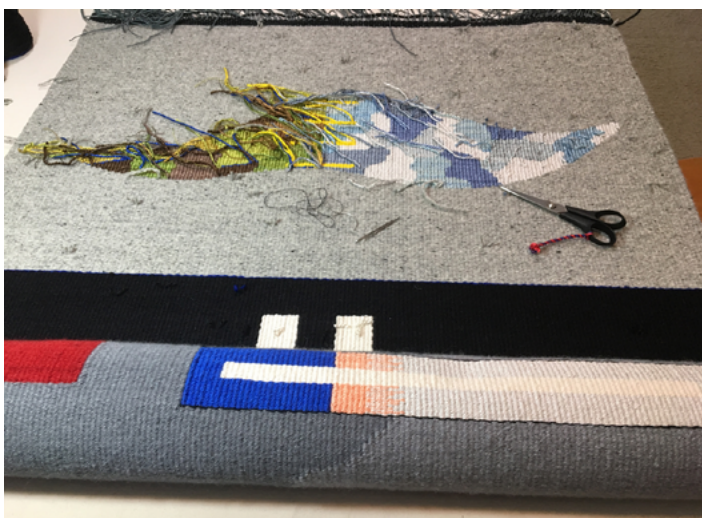
Every day that I am productive in the studio is a good day. Over the years my definition of productive has changed or adapted to my circumstances. During my long teaching career I was determined to get into the studio every day even if it was for only a few moments, to reappraise my work of the previous day or to look at a drawing/idea in progress. Most days I was physically productive and found that creating my own work after a long day at the university was energizing and kept me mentally healthy.

The primary thing that has made maintaining a daily practice fairly easy is that I have always had my studio in my home. I decided early that I wanted to live surrounded by my studio or at least adjacent to it. I realize that this is a luxury—to be able to pop into the studio for five minutes or five hours, to merge my studio life with my home life. Weaving, versus some of the messier arts, has its advantages. When I am in the middle of a tapestry, I can just walk in and start working with no preparation, no clean up. I can weave one row or hundreds. I remember one particularly frantic final week of the semester when

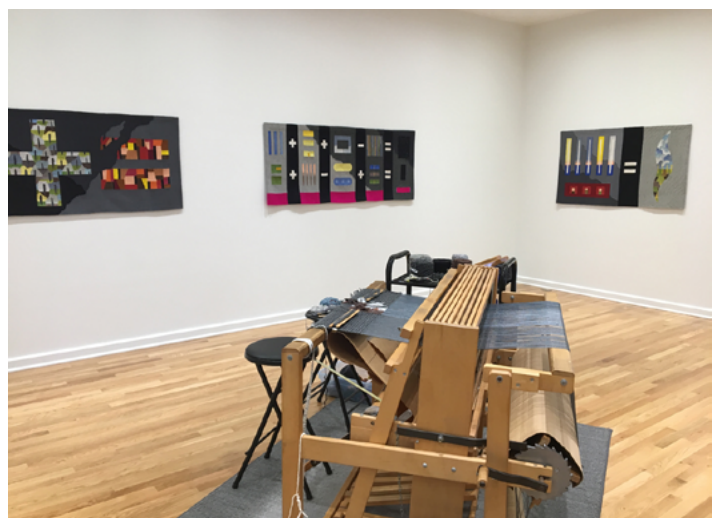
critiques, graduate reviews, faculty meetings, grading, studio clean up, and student exhibition openings had me running as fast as I could all day every day. After several days of only getting to look at work in my studio for a moment or two, I literally wove a single row—and I felt better. It is that connection to the process, that productive act of passing the weft over and under the warp, that can keep me attached to my studio practice through thick and thin.

When I retired, my dream of weaving all day, every day was realized until I found that I really could no longer physically weave all day, every day. But I found the new additional time in the studio allowed me to think more, to take more time to “play,” and to figure out a new way of working. I now accommodate my physical limitations by switching between weaving, finishing work and drawing. I also now spend more time walking, exploring our woods, and reading. All of these things feed my art-making practice.

I can't pretend that the stress and strain of the last year has not affected my studio practice. During



Susan Iverson, Finishing the back of “All Things Equal—The Beginning,” 32 in x 55.5 in, 6 epi, 2020, photo: Susan Iverson.



Susan Iverson, from left to right: “Building a World,” 28 in x 52 in, 6 epi, 2020, “Building Night,” 28 in x 70 in, 6 epi, 2019, “All Things Equal—The Beginning,” 32 in x 55.5 in, 6 epi, 2020, photo: Susan Iverson. Gilmore loom.

this time, I know that I have been more distracted and less productive. I am trying to find some good in this difficult and dangerous time. I can't find any good in being separated from friends and family but I can find good in my new interest in looking at history with a clearer vision. I know that this information, though veiled through abstraction, will appear in my new work.

My tricks to stay in the "studio mind set" that promotes daily practice:

1. I do my early morning backstretches in the studio. This allows me to see what I am working on with fresh eyes—and without the pressure of having to make decisions right away. I am like a visitor in my own studio for a short period of time.
2. I page back through my sketchbook and re-visit old ideas. Occasionally I pull out really old sketchbooks to see the ebb and flow of ideas over a longer time period.
3. If I am really stuck on an aesthetic or technical problem, I give myself permission to ignore it for a while and work on something else.
4. I keep chocolate in the studio!



Susan Iverson, Tapestry in progress "All Things Equal—The Beginning," 32 in x 55.5 in, 6 epi, 2020, photo: Susan Iverson. Wool and silk on linen warp, woven on a Gilmore loom.

LISTENING

Linda Watson

My daily practice is one of Listening. Listening is similar to mindfulness or contemplative prayer, but without a tradition or any rules, guidelines or suggestions. Also, unlike mindfulness or contemplative prayer, Listening is a call to action, albeit usually a small action. It tends to answer the question, "What next?" For me, it happens throughout the day, but is particularly prominent in the morning. Sometimes, just waking up, I hear, or see, a part of a weaving I'm working on, or maybe a sentence or two, or perhaps a song. I know that is what and where I need to focus that day. More commonly, I hear it when I go into my studio in the morning, after feeding the cat and tending to other morning details. Warm in my fleece robe, I take my steaming tea and burrow into the worn wingback chair, surrounded by books, notebooks and with a good view to the honeysuckle and the western sky. But even that move to the chair is a result of listening. Tending to those morning details, I might see, briefly, the chair, or more likely, feel how nice it will be to settle into that chair with tea at hand. So I do that, rather than tossing a load of laundry into the wash, stepping outside to watch the clouds or scrolling on my Kindle. Some mornings, those activities might show up, and so I would do those. But on most mornings, it's the studio chair and hot tea. I sip tea, look around, and perhaps a nudge (either a felt sense or an actual feeling against my shoulder or arm) pushes me to write in my journal. I reach for the spiral bound notebook which serves as my everyday journal, grab my favorite black gel writing pen which I keep by that chair and write the words I hear, or move the pen across the paper feeling the flow, and simply scribble until words begin to appear. Or maybe the loom across the room catches my eye. Weave a bit. Or some mornings, I

simply sit, watching the nervous little gray birds as they flit through the dense foliage of the honeysuckle, waiting for the first bits of sunshine to light up its bright orange flowers.

Some people call this intuition, and I think that's at least partially true. But I find that intuition is a bit more nebulous. Listening is physically present; it arrives through one of my senses: hearing, seeing, feeling, smelling, or taste. Sometimes I hear a bit of a song, someone's conversation, or seemingly out

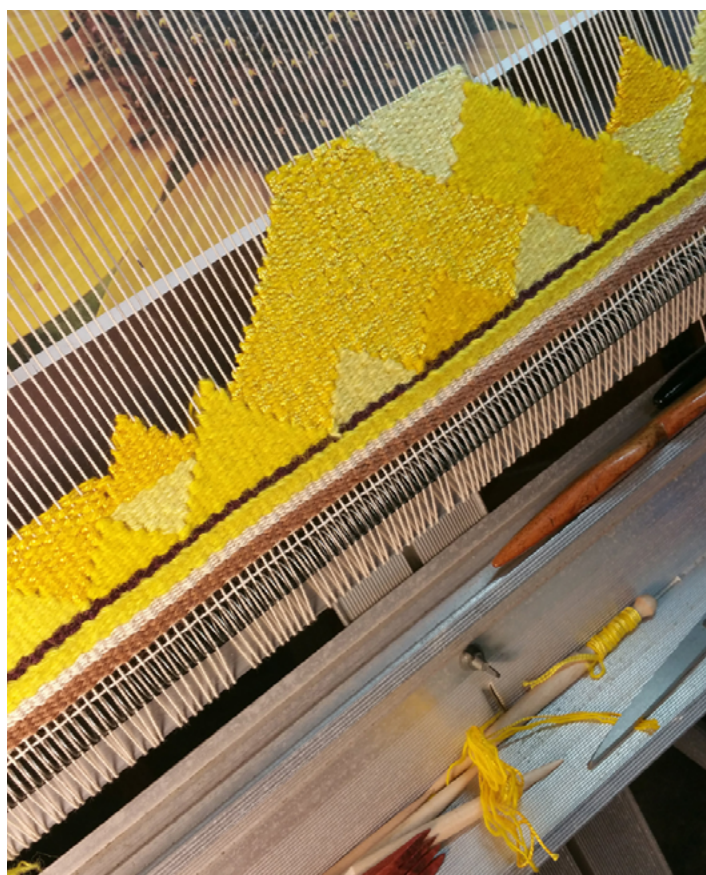


Linda Watson, "In the Beginning, There Was A Woman in A Garden: Sunflower," 12 in x 14 in, 8 epi, 2019, photo: Linda Watson. Cotton seine twine, hand dyed wool, linen.

of nowhere, a voice. Being a very visual person, I'm more apt to see an image, softly blurred, or notice something in real life, a chair, a color. I may feel a nudge, gently but insistent, yes, that way or no, not that way or just a feeling of knowing that somehow

that's the way or the right thing to do. Although I seldom have this happen, some people smell odors, like a waft of lavender reminding them of a great-aunt and lace trimmings on pillowcases (how about an edging on that small weaving?). Or maybe a ripe orange reminds them of summer or a taste, like "that left a bad taste in my mouth," or a sweetness. Ultimately, I don't think what you call it matters much. What matters is that, if you want, it's there as a tool to use.

In that way, as a tool, Listening is a lot like the warp on a loom. While a warp requires a decision as to sett, size, and fiber, a decision can also be made to listen. But warp alone does not a weaving make. Nor does Listening alone make a practice that can help me and benefit my life. Warping a loom and Listening are more of a beckoning, a beginning, a possibility, an invitation. They are ways to get ready for what is yet to come, the actions that will need to be taken, and an act of trust that something IS coming. That same loom warped eight different times, with the same sett and materials can hold eight different images—sunsets, flowers, a cat, a child's portrait, color samples, many, many possibilities, all beginning with that warp. Listening is like that warp in that the action to be taken may show up differently, but it is the act of listening that sets up the space for it to happen, for one thing to flow into another.



RIGHT ABOVE Linda Watson, "In the Beginning, There Was A Woman in A Garden: Sunflower," detail 1, 8 epi, 2019, photo: Linda Watson.

RIGHT BELOW Linda Watson, "In the Beginning, There Was A Woman in A Garden: Sunflower," detail 2, 8 epi, 2019, photo: Linda Watson.

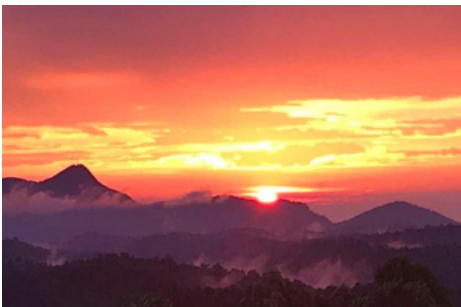
MY MORNING PRACTICE

Holly Wilkes

I'm a morning person, and this is the time I find to be most creative. Before I go to my studio I walk my dog. I am fortunate to live in the North Carolina mountains, so I am able to walk daily up a small mountain.

From this vantage point I can see the sunrises, and day after day I watch as the sunrise moves slowly from peak to peak. At the beginning of the isolation period for COVID-19 I started taking and posting my sunrise pictures on Facebook for others who don't have this view.

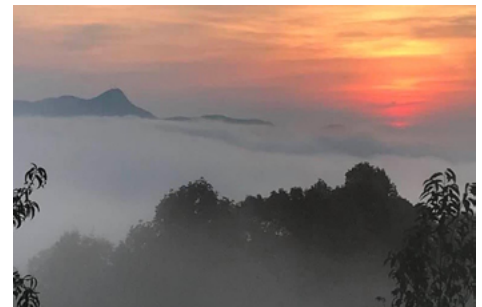
After my walk I go to my studio. There I have a drawing table filled with scraps of different kinds of paper, yarns and fabric. I sit down quietly in front of it. Almost always something catches my eye that I think will make a good collage. I have a stack of greeting cards that I make my collages on. Each morning I finish a greeting card sized collage or take it as far as it needs to go, let it sit overnight, and finish it the next morning. These are intuitive and made for fun. Often I will send them to friends as greeting cards. When I am finished I am ready to start my weaving for the morning.



Holly Wilkes, Morning Walk 1



Holly Wilkes, Morning Walk 2



Holly Wilkes, Morning Walk 3



Holly Wilkes, Collage materials on my drawing table.



Holly Wilkes, A few finished collaged greeting cards.

DAILY ART PRACTICE

Jeane Vogel

If I know one thing about art, it is this: Art Saves Lives.

Professional or hobbyist, an art practice lowers stress, improves mood, enhances critical thinking, expands the world.

OK—tangling a warp or spilling coffee on a watercolor will heighten your frustration level, but overall, the balance is positive! Artists are productive. Artists are never bored. Artists produce work that inspires, provokes, angers, and enlivens our audience.

Artists work. Every day. Every. Single. Day.

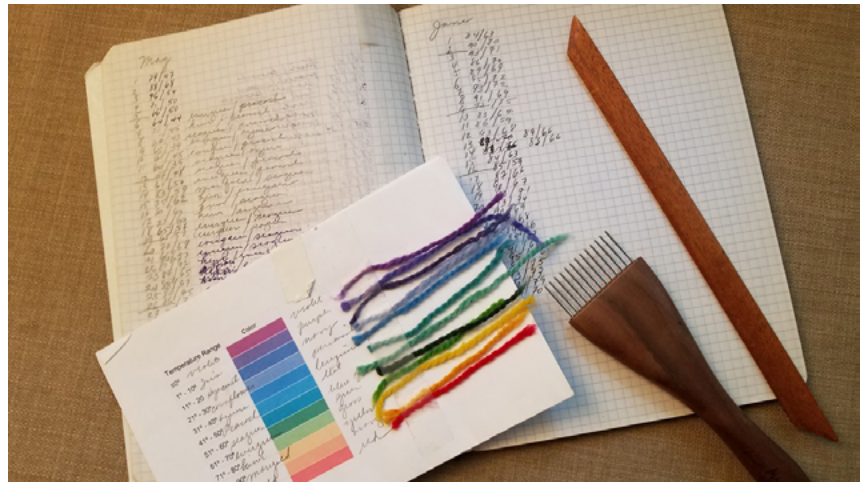
Or, at least that's the goal.

I weave every day. A couple of times a week I try to sketch, if only to improve my limited skills. I always have two to five looms warped at any given time: inkle, back strap, tapestry, floor looms. There's fiber to be spun, yarn to be knitted. Always having a work in progress aids in maintaining the discipline of a daily art practice and avoids boredom.

Often I have deadlines to meet: art fair season is coming up, or a solo show is looming and work isn't finished. Maybe there is an exhibit I want to enter and the work is still waiting to be finished—or even created!

Deadlines spur discipline. What can we do when there are no deadlines? We've been living in a pandemic for a year. Looks like we might have another year to go before "normal" resumes. As we wait to gather again in guilds and exhibits and workshops and shows, we can work and hone that daily discipline. Whether the work has a personal or professional purpose, a daily art practice can be our salvation. Art Saves Lives.

About 15 years ago I felt like I was spinning my wheels. I was working, but was I getting anywhere? The answer was keeping a daily art journal. In one of my hand-stitched books, I wrote goals for the year and made a daily entry of my art practice. Sometimes it was just "wove three sequences—too tired to think." Other days it included sketches and ideas and details about three different projects worked on during the



Jeane Vogel, "Temporary Diary Log," photo: Jeane Vogel.

day. I included everything: when a project began, progress, finish dates, details of the artwork, shows entered, shows accepted to (or more likely, rejected from). If I missed a day, I was determined to be more productive the next day. Within a month, I no longer felt rutted; I felt productive.

Perception is reality. Looking back on those journals, I can see progress. I can see where creative sparks led to new work. My art process is documented. In 15 years of journals, there might be a dozen days that there are no work entries.

What if something doesn't work? Then what? When can we decide whether we need more time to think about or fix a piece, or when it's time to move on?



Jeane Vogel, "3 Blessings and a Warning," 17 in x 11 in, 9 epi, 2020, photo: Jeane Vogel.

In December 2019 I felt some peer pressure to create a daily tapestry diary. I saw so many beautiful, meaningful pieces and felt a little left out. Wanting something that fit my work philosophy, I tracked daily high and low temperatures in a wedge weave tapestry. The work would double as a commentary on climate change.

My art practice almost always includes commentary and response to events around me. The first three

months of this practice went smoothly. Daily capture of data, daily weaving. It took about 15 minutes a day. The initial research took only a few hours.

Then pandemic hit. As the winter months turned to spring, the daily tapestry diary weaving languished. The data was recorded daily but the weaving waited while other ideas demanded attention. My work took on a COVID-19 urgency.

The tapestry diary was woven in three-month sections. "January—March" was finished on time. "April—June" became drudgery and was finished in September. "July—September" was begun and mocked me every day. (More about the daily tapestry diary can be read [here](#).)

Why was I doing this? Just to finish the year? It had lost its meaning. I cut it off and started another COVID-19 piece. Our work has to have meaning and purpose. If it's not working, we have to have courage to move on.

Creating and maintaining an art practice is work. (They call it a "work of art," not a "play of art," don't they?)

How do we create that daily practice? Every artist's practice and motivations are different, but there are the guides that keep me focused:

- Write about your work goals and accomplishments. Whether it's a journal or a spreadsheet, a few words or pages of thought, the daily writing process is a valuable aid to seeing progress and encouraging a work discipline.
- Start thinking about a new project as you work on or finish the current one. Nothing puts on the creative brakes like an empty loom or canvas or sheet of paper. Keep the momentum going!

- Try something new. Learn a new technique. Be brave. Stephen King, the master of horror prose, reminds us: “The scariest moment is always just before you start.”
- If something is not working, move on. Sometimes it’s time to chuck it, sometimes it needs some time to rest and reset. Listen to the work.
- And finally (using my Mom voice here): Get your butt in the seat and work! Really, that’s the key. Work. Every day. On something.



Jeane Vogel, "April-June Diary Temperature Diary,"
15 in x 11 in, 9 epi, 2020, photo: Jeane Vogel.

EVOLVING DAILY PRACTICES

Molly Elkind

For me, a daily practice has taken several forms over the past three decades, changing to fit my fiber medium, the desire to improve my skills, and my approach to studio work in general.

I first discovered the power of a daily commitment about 30 years ago, when I was making bed-sized quilts for my children. I realized that the only way those quilts would be finished was if I committed to hand-quilting for at least an hour every day. The process seemed interminable, but it did work. The quilts got done.

As part of my decision to return to school for a degree in fiber art in 1996, I worked through Julia Cameron's well-known book *The Artist's Way*. For a time I wrote morning pages, three pages of stream-of-consciousness writing first thing every day. This is writing designed to just get all the swirling thoughts-anxieties-doubts-epiphanies out of your head and onto paper, where you can re-read and digest them if you like... or not. Morning pages were very helpful in helping me decide whether to shift from teaching English to making fiber art. Journaling remains



an important way for me to sift through ideas, goals and dreams, though it is not a daily practice.

When I discovered weaving in my late 40s, I was overwhelmed with how much there was to learn. I realized that to build my skills and knowledge in such a wide and deep field I had to again commit to weaving every day. For several years I wove scarves and shawls, baby blankets, and dish towels, and by weaving every day I became very good friends with my loom.

A similar shift occurred when I discovered tapestry: again the realization that if I were to achieve any facility at all with this demanding medium, I would need to practice every day. Through Tommye Scanlin I discovered the power of the tapestry diary, and I wove diaries for four consecutive years. They took very different forms each year, but the underlying purpose was to improve my technical skills and to experiment with new techniques and forms.

In 2016, I wove seven rectangles across the warp for each day of each week. The colors were determined by the liturgical calendar of the church, with

LEFT Molly Elkind, "Tapestry Diary 2016," 35 in x 11.5 in, 10 epi, 2016, photo: Molly Elkind.



ABOVE Molly Elkind, detail "Tapestry Diary 2017," 82 in x 5 in, 8 epi, 2017, photo: Molly Elkind.

BELOW Molly Elkind, "Tapestry Diary 2018," 64 in x 5-7 in, 10 epi, 2018, photo: Molly Elkind.

purple for Advent, white for the Christmas and Easter seasons, and so on. The color of the long season of so-called Ordinary Time is green, and the theme is growth, so I wove improvised leaf shapes for that period. I often wove while listening to the morning news on NPR, and when there was a report of a terrorist attack or mass shooting, I wove that day's leaf in brown.

For 2017, I decided to weave the diary in month-long pieces, 5 x 7 inches. Each month I adopted a different approach, and at the end of the year, I attached all the months together to make a kind of accordion book. In April, for example, I included a found object, a red mailbox flag. In June I used scraps of yarn to improvise a wedge weave, and in July I wove a heart in alternating passes of blue and red.

In 2018, my approach was to weave a narrow horizontal stripe based on the colors of that morning's sky. When my husband and I relocated to New Mexico in the spring, the tapestry grew wider, to symbolize the "bigger" sky of the southwest. This diary was woven in three sections, which were later connected to form a long scroll.

In 2019, I decided to work through the techniques in Mette Lisse Rössing's book, *The Thread's Course in Tapestry*. I learned a lot in this process and have referred often to this technique sampler.

Several years ago I discovered the power of collage as a design medium. Randel

Plowman's book, *The Collage Workbook*, inspired me to do at least one collage at the beginning of my studio time every day, and I worked through all fifty prompts in his book. I was thrilled with how my sketchbooks filled up. While few of those collages ended up as tapestries, they did hone my skills and build my confidence. I continue to use collage as a design strategy.

Not every daily practice I've undertaken has succeeded. For a very short period, I tried a practice of daily botanical drawings. For me this was hard to sustain and I gave up after only a few weeks. I mention it only to suggest that we need to forgive ourselves and move on if we decide on a practice that sounds great in theory, but in practice, doesn't work for us.

This year I have not undertaken a formal daily practice. Instead, I have a daily routine of studio work, six days a week. My daily practices take other forms these days: walks and hikes, meditation, and reading about tapestry online and in books. I know, though, that the next time I need to get a big project done, or determine my next direction, or just hone my skills, committing to a daily practice will be a useful strategy.



RIGHT Molly Elkind, "Tapestry Diary 2019,"
20 in x 8.5 in, 8 epi, 2019, photo: Molly Elkind.

MY 100 DAYS PROJECT

Ayesha Barlas

A lifelong interest in the creative arts, a passion for making things, and living in the Scottish Highlands where a strong weaving tradition persists all paved my direct path to tapestry weaving. It is a path that I want to tread with care, guided by my love for the craft and the desire to fine hone my skills while pushing the limits of the medium.

When the pandemic turned the whole world askew I was at the tail end of a two-year weaving course with Fiona Hutchison, an Edinburgh-based tapestry weaver and educator. To keep the momentum going and my nascent weaving practise alive in the vacuum created by the lockdown, I decided to participate in the 100 Days Project. A cross-disciplinary online art project that takes place every spring, it gives participants a chance to choose one creative exercise, repeat it every day for 100 consecutive days, record it, and share it on Instagram.

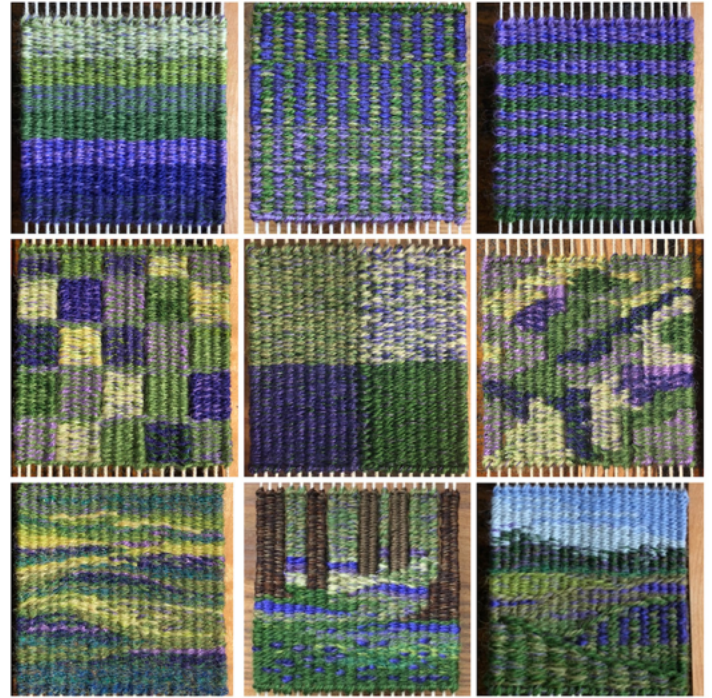
By committing to the 100 Days Project, not only was I able to provide myself a framework within which to explore my creativity, but more importantly it became the perfect means to better my daily studio discipline. The requirement to work relatively quickly and to have a finished piece by the end of each day entailed a sense of urgency and pressure to produce work, which was useful. While the complexity of each piece was different, with some feeling more resolved than others, having a finished piece everyday was gratifying. It also fostered a playful approach, which has fed back into my practise, making me more adventurous in my experiments with colour, texture and unusual materials to express my thoughts and emotions. Each tapestry I weave is a tangible manifestation of an internal dialogue, representing the interplay



Ayesha Barlas, "Calathea," 2.5 in x 2.5 in, 8 epi, 2020, photo: Ayesha Barlas.
Warp—6s fine cotton; weft —wool and silk.



Ayesha Barlas, "The Colour Spectrum Series," 2.5 in x 2.5 in, 8 epi, 2020, photo: Ayesha Barlas. Warp— 6s fine cotton; weft— cotton, wool, silk, and linen.



Ayesha Barlas, "The Bluebell Woods Series," 2.5 in x 2.5 in, 8 epi, 2020, photo: Ayesha Barlas. Warp—6s fine cotton; weft—wool and silk.

between my thoughts and their physical expression, with materiality being as important as the subject matter.

For this project my brief to myself was to weave a 6 cm x 6 cm tapestry doodle a day, which turned out to be wonderfully simple and deceptively challenging. I wanted each piece to be a considered exercise underpinned by an interplay between spontaneity and more considered decision making. Mobility being a prerequisite to weave a tapestry a day for a hundred days, a portable loom meant that I could carry my weaving into the living room, or the garden or take it along on a hike. I travel a lot between Edinburgh and the Highlands and like to weave on the train, so my

8-dent Hockett loom was the obvious and practical choice.

I used Weaver's Bazaar 6s Fine Cotton warp for most doodles, though the weft varied greatly. Giving in to my inner magpie I have bought and acquired wool, linen, cotton, silk, and metallic thread at every opportunity, so I had an eclectic mix of yarns to experiment with. My project brief was an opportunity to do just that and some of the yarns actually inspired the design and theme of what I was going to weave. The subtle colourway of my Shetland yarns, reminiscent of the colours of the Highland lochs, led me to explore the patterns created by the play of light on the surface of the dark peaty waters. In

HONORING TRADITION, INSPIRING INNOVATION

Summer 2021, Vol. 47 Issue 2



ABOVE Ayesha Barlas, "The Shetland Wool Series," 2.5 in x 2.5 in, 8 epi, 2020, photo: Ayesha Barlas. Warp—6s fine cotton; weft—Shetland wool.

RIGHT ABOVE Ayesha Barlas, "Festive Tapestries," 2.5 in x 2.5 in, 8 epi, 2020, photo: Ayesha Barlas. Warp—6s fine cotton; weft—cotton, metallic yarn, and silk.

RIGHT BELOW Ayesha Barlas, "Summer Skies in the Highlands," 2.5 in x 2.5 in, 8 epi, 2020, photo: Ayesha Barlas. Warp—6s fine cotton; weft—wool, metallic yarn, and silk.



contrast, the bright happy colours of the cotton yarns dictated a series of festive tapestries, including a tiny prayer tapestry comprising one hundred rya knots of coloured yarn symbolising a hundred prayers for the healing of the world in these dire times. This piece was inspired by the cross-cultural practice of tying bits of textiles to trees as a physical representation of prayer, such as the Cloutie trees of Scotland and Ireland and the Shaman trees of Central Asia.

To make the project bite-sized I divided it into themes, starting with the colour spectrum. Eventually the theme selection became serendipitous, drawing on various sources, including my existing artworks and objects around the house. For example, the leaf of a Calathea plant in the living room made an appearance in one of the doodles. Within each theme there were mini explorations of various techniques—for example, eccentric weaving to interpret the river and rya knots to depict a cloud. A ginkgo leaf picked up on a hike lent itself to a shaped tapestry.

While this year has been underwhelming in many ways, the void created by travel restrictions has allowed me to explore more of my beloved Highland landscape. A walk in the local woodland when the bluebells were in full bloom inspired yet another set of doodles. These tapestries explore the transition of the figurative to the abstract and how abstracted shapes and colours can convey a sense of place. Some of the landscape tapestries also explore the moods of the summer skies from dawn to midnight. I love to weave en plein air and quite a few pieces have been woven outside in the garden, inspired by the views from it.

The project has been challenging but rewarding. It made me delve into my creative reserves, develop creative resilience and expand my tapestry weaving skills. I was able to carve out a dedicated weaving time, a morning ritual of getting to the loom before the day took over. Weaving a new tapestry every day not



Ayesha Barlas, "Evening Sky," 2.5 in x 2.5 in, 8 epi, 2020, photo: Ayesha Barlas. Warp—6s fine cotton; weft—wool and silk.

only facilitated an intense immersion which helped me distill some ideas that had been simmering on the back burner, it was also instructive and thought provoking as I was able to practise, improve and apply the techniques learned, translating them into my designs daily.

The daily sharing by all the participants helped build a community who encouraged and motivated each other. I was inspired and in complete awe of so much creative discipline, which helped to strengthen my own focus. Though all days weren't equal I tried for it to be a mindful daily exercise. The aim was not only to experiment and challenge myself to step out of my comfort zone, but also to explore, have fun and weave a little everyday.

WEAVING THE WILDFIRE

Rebecca Mezoff

The Cameron Peak Fire was the largest wildfire Colorado has ever seen. It started August 13, 2020, about 45 miles from my home in Fort Collins, Colorado, and burned 209,000 acres, which is 326 square miles. When it was finally over, the fire came within 5 miles of my front door. I am a lover of long hikes and many of my favorite places were burned. The flames subsumed all four of the trails I backpacked on in 2020 in the months before the fire started. The horror of watching this fire start a few miles from where I had been backpacking just the week before and slowly creep across most of my county over the course of 5 months was difficult. The fire was declared contained in early January 2021.

Fire is an important part of our ecosystem, but poor forest management practices, often at the behest of commercial interests and private landowners over the last hundred years, along with drastic changes from the climate crisis, have led to catastrophic fires every year now in the western United States. My grief at losing so many places that I personally know and love is compounded by the frustration that we as humans seem unable to put aside personal interests and habits in the name of saving the only planet we have.

As a response to the fire, I have so far woven four small tapestries. I suspect I will weave a few more when eventually the public is allowed access to the burn area again. They were woven as a way to process that grief and address the questions of climate change.

These are small 3 x 3 inches tapestry diary pieces. I call these small tapestries my tapestry diary because they really are a diary of sorts. I don't weave them on any sort of schedule. I get out a loom and weave when I have an event or thought that I want to record in the slow, contemplative way that tapestry encourages. Often I weave on my long distance hiking trips.



Rebecca Mezoff, "Cameron Peak Fire Burn" 3 in x 3 in, 2020.

All four tapestries are woven as if I'm standing in the same place looking at the same mountain in the Rajah Wilderness in Northern Colorado. But they could represent any of the hundreds of miles of trail that existed in the burn area. The initial weaving was from a photo I took on my birthday the first week in August on a hike just north of where the fire started. As I left the wilderness the next day, I distinctly remember thinking, four days in this wilderness wasn't long enough, but I'll be back soon. Less than a week later, the Cameron Peak Fire started in a place I could have seen from where I took this image.



ABOVE Rebecca Mezoff, Yellow Cone Flower, photo from which small tapestry, "Cameron Peak Regeneration 2" was designed.

ABOVE Rebecca Mezoff, "Cameron Peak Regeneration 2," 3 in x 3 in, 2020.

BELOW Rebecca Mezoff, Rawah Tree, photo from which small tapestry, "Cameron Peak First" was designed.

BELOW Rebecca Mezoff, "Cameron Peak First," 3 in x 3 in, 2020.

The second tapestry was something I wove as I watched the images of the fire day after day on local television and Facebook posts. This fire was fierce. There were a couple days where it ran 10-20 miles in one day. Most days the fire creeps along, eating the forest a bit at a time, while the fire crews make plan after plan of where to create fire breaks or when to pull the firefighters off the line because it is too dangerous. I checked the fire statistics every day for several months and will use some of those fire maps for another tapestry one day soon. There were thousands of firefighters working this fire, which was human-caused.

The third and fourth tapestries are about regeneration. In the third one, which I wove while the fire still raged, I was thinking ahead to regrowth. I was imagining how in a year or two the wildflowers would be riotous in the burn area.

In the fourth tapestry I took an image from one of those backpacking trips before the fire started of one of the funky cone flowers that grow up high in Colorado and superimposed it on the mountain.

The grief hasn't gone away, but it has been tempered at the end of the fire by thoughts of experiencing the landscape in different ways. I have not had the courage yet to return to the burn area. But one day soon I will drive up there and start to explore the changes that fire has wrought. Forest fires are important to the life of a forest. Cataclysmic fires are not what should be happening however. There are portions of this fire area that will recover faster because the fire was largely in the crown of the trees and the soil wasn't burned. Those areas will eventually be home to beautiful wildflowers, then aspen forests, and eventually the pine trees will come back. Some of this will happen in my lifetime, but it will



Rebecca Mezoff, "Cameron Peak Fire Regeneration 1,"
3 in x 3 in, 2020.

never be the same for me. In much of the fire zone, the fire burned so hot that the soil was destroyed and that will lead to erosion and large areas of no growth for hundreds of years.

This is about climate change. Humans seem incapable of assessing their impact on the planet and everything else living on it and modifying their actions to help life continue. When will we become better stewards of the only planet we have? Before or after it leads to humanity's extinction?

ATA VOLUNTEER: AMA WERTZ

What brought you to tapestry weaving?

When I was in college, I taught myself to knit and sew and became increasingly interested in how textiles are made. Then in 2012 I went to a local fiber festival in Oakland, California, and discovered Tricia Goldberg's incredible work. I was speechless—here was an art form that perfectly joined my love of textiles with fine art. Since I was a child, I've always had an art practice, and although I enjoyed making clothing and figuring out things myself, I knew I could spend my life learning this craft and just scratch the surface. I followed up with Tricia and started taking weekly classes at her home studio. I vividly recall sitting down at the loom for the first time and falling in love with the entire experience, from warping and winding bobbins to the very satisfying reveal when cutting off.

How did you find out about ATA?

Even after my beginner classes were over, I continued to weave in Tricia's studio every week for nearly two years. The other students were a mix of more intermediate and experienced weavers and beginners like myself, but we all hit it off. It was a magical community. Those classes were a highlight of my week. Many were ATA members (and Tricia, of course), so they would often talk about what they were weaving for upcoming ATA shows. I knew joining ATA would push me to take my work further. Even now, on days when I don't really feel like weaving, sitting down and picking through a few warps brings me back to that initial sense of joy and community.

Describe what you do for ATA.

As Exhibition Chair for ATB 13, I work with ATA staff and volunteers, artists, curators, and the greater tapestry community to bring this premiere exhibition to life. Despite the pandemic, everyone has been



Ama Wertz, "La Niña," and detail, 42 in x 30 in x 1 in, wool and cotton, 2019, photo: Ama Wertz.

"La Niña" is both a personal and general reflection on the future of climate change. My newly-born daughter will only be 32 in 2050, the year scientists predict climate change will pose an existential threat to civilization. How will she come to know our rapidly changing natural world—with awe and wonder, as I did, or anxiety and fear? She'll bear witness as a warming planet disrupts oceanic climate patterns like La Niña, the cool counterpoint to El Niño. La Niña is already unpredictable, and as the earth warms, it increases weather sensitivity and intensifies drought and wildfire risk in California. Two actions stand out as a way to build climate resilience: educating women and girls around the world, and preserving abundant ocean biodiversity. With more than half the US population living in a coastal zone, we must be ready to heed the call for change.

flexible to ensure we'll be able to see the show in person. I'm thankful much of the work is already done remotely.

What do you value about volunteering for ATA?

As a newer weaver, it can be intimidating to approach an artist whose work is so inspiring and phenomenal. Volunteering gives me a direct opportunity to get to know some of these artists and members better. It's also very rewarding to work with a group of professionals—both in tapestry and business—who put so much skill and passion into what they do for the organization. I also get to know the pieces in the show so much more intimately, which is a treat in and of itself! The tapestries in ATB 13 are exceptional and I really want the world to enjoy them.



Using traditional tapestry techniques, **Ama Wertz** creates handwoven artworks reflective of California landscapes and environmental challenges, many of which incorporate local fiber and natural dyes. Her years traveling in and out of divergent cultures ignited a passion for placemaking, local elements, and building textile communities. You can contact Ama at ama.wertz@gmail.com.

EMERGE AWARD: EMMA HARRIET WRIGHT



The American Tapestry Alliance created the Emerge Award to recognize university students enrolled in upper-level textile programs. The student is selected from within their department by whatever method the school chooses. The winning student will have demonstrated interest and the potential for pursuing tapestry in their art practice. The Emerge Award consists of a one-year membership in ATA and their work will be featured in the online journal Tapestry Topics.

An Emerge Award was recently presented to Emma Harriet Wright, a student at the Royal College of Art School of Design Textiles Programme, London, UK. She can be contacted at emma.harriet.wright@network.rca.ac.uk

Artist Statement

For my MA final major project, I'm exploring compostable technology as an alternative to the current e-waste problem, using only locally sourced materials that can either be upcycled or biodegrade safely back into the Earth once they have run their course. Tapestry techniques have allowed me to combine my conductive biomaterials, using wool, to create tactile alternatives for technology. Questioning, can textile applications create stronger bonds of care for our products? Forming an intimate relationship with our environment and the materials we surround ourselves with every day?

ABOVE Emma Harriet Wright, "Home Grown: Locally sourced, biodegradable technology," 14 cm x 50 cm, 2021, photo: Emma Wright. Main warp: carbon and seaweed biomaterials. Binding warp: wool. Weft: a mixture of natural and seaweed dyed wool.

ATA APPRECIATES HAVING YOU AS A MEMBER!

We know that you have many ways to spend your money and we are very thankful that you value a membership in ATA. We also hope that you take advantage of the many benefits of membership.

INDIVIDUAL MEMBERSHIP BENEFITS:

Promote your work and workshops!

- Listings in ATA's monthly **eKudos**
- Listings on ATA's **Tapestry Instructors** webpage
- Social Media Spotlights on member instructors

Get inspired!

- **Tapestry Topics**, ATA's triannual publication
- Digital files of ATA's **Digislams** and out of print **catalogs**

Connect!

- **Let's Talk Tapestry**, members only Facebook Group
- Subscription to ATA's monthly **eNews**
- **ATA-Talk**, members only email list
- **Membership Directory**

Save money!

- Reduced entry fees for ATA's **exhibitions**
- Reduced registration fees for ATA's **workshops**
- Discounts on **exhibition catalogs**
- Discounts on **advertising**
- Discounts on **tapestry equipment** and **supplies** from selected businesses

STUDIO CIRCLE BENEFITS:

All Individual benefits listed above, plus:

- Your own **Artist Page** on ATA's website
- Social Media spotlights of your Artist Page
- Free **Mentoring Program**
- **Donor recognition** in ATA catalogs

CURATOR'S CIRCLE BENEFITS:

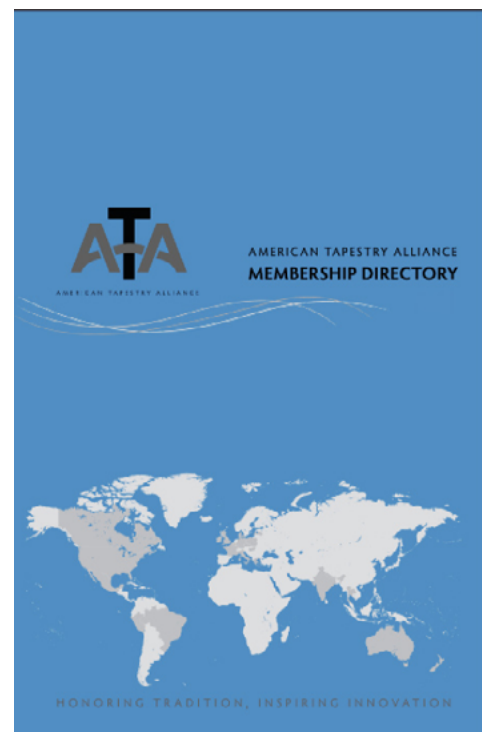
All Individual and Studio Circle benefits listed above, plus:

- Early registration for workshops

COLLECTOR'S CIRCLE BENEFITS:

All Individual, Studio Circle and Curator's Circle benefits listed above, plus:

- Complimentary catalogs



ATA NEWS

**AMERICAN TAPESTRY BIENNIAL 13 OPENS AT
SAN JOSE MUSEUM OF QUILTS & TEXTILES JULY 18, 2021**

Due to the nature of the pandemic, the dates for this exhibition shifted multiple times for each of our host venues! However, ATA is excited to share the work with San Jose Museum of Quilts and Textiles from July 18-October 3, 2021. We encourage you to visit the museum if you can! ATA is also hosting this exhibition online and it will be viewable to the public in June of 2021. Also, remember to get your catalog if you haven't already! Artists included in the exhibition receive a complimentary copy.

Artists juried into the exhibition include:

Don Burns	Ruth Jones
Martha Christian	Karen King
Jean Corder Clarke	Lis Korsgren
Gabriela Cristu	Lialia Kuchma
Ariadna Donner	Tal Landeau
Bernard Foucher	Margo Macdonald
Helena Figueiredo	Marni Martin
Joaquina Marques	Sonja Miremont
Carla Tavares	Julia Mitchell
Gisela Figueiredo	Patricia Nelson
Lurdes Branquinho	Judy Ness
Heather Gallegos-Rex	Suzanne Paquette
Joan Griffin	Christine Pradel-Lien
Janette Gross	Michael Rohde
Birgitta Hallberg	Tommye Scanlin
Louise Halsey	Kathe Todd-Hooker
Mette Hansen	Alta Turner
Peter Harris	Dorothea Van De Winkel
Barbara Heller	Sue Weil,
Stephanie Hoppe	Cheri White
Susan Iverson	Patricia Williams



ABOVE Kathe Todd Hooker, 1st Place Teitelbaum Awardee, "Nasty Ladies Unite!"
Do it before it's too late." 14 in x 13.5 in.



BELOW Patricia Williams, 2nd Place Teitelbaum Awardee, "On the Full Moon of February 3, 2015 (The Flu in Yelapa, Mexico)" 21 in x 21 in.

SMALL TAPESTRY INTERNATIONAL 7: ELEMENTS

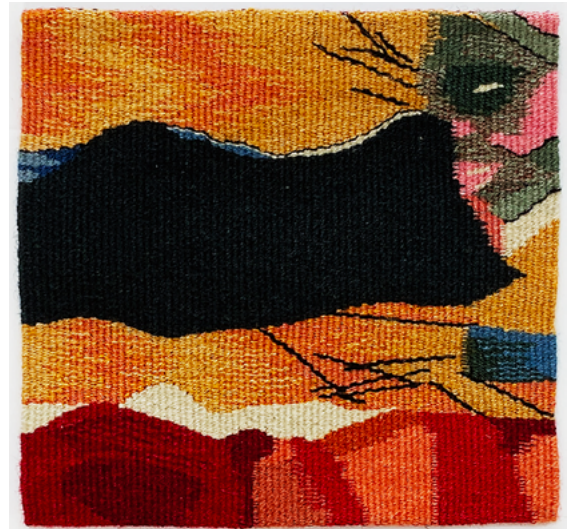
ATA is excited to partner with the American Association of Woodturners Gallery of Wood Art. This year's exhibition will focus on the theme of elements. The show will take place from March 14, 2021-June 13, 2021 and will be held at the Gallery of Wood Art in St. Paul Minnesota. The exhibition will be traveling to Lincoln City Cultural Center in Lincoln City, Oregon. Dates are yet to be determined.

In the meantime, ATA is pleased to announce the accepted artists for Small Tapestry International.

Joan Griffin US	Jennifer Sargent US
Sharon Crary US	Ellen RamseyUS
Mary Lane US	Jane Freear-Wyld United Kingdom
Ulrikka Mokdad Denmark	Louise Halsey US
Turid Teague US	Kathe Todd-Hooker US
Lindsey Marshall United Kingdom	Joyce Hayes US
Laura Center US	Terry Olson US
Mary Jane Lord US	

Thanks to a generous donation from the Teitelbaum Family Trust, ATA offers awards to two selected artists. The juror for the show bestows the awards on tapestries that (s)he considers to be of exceptional aesthetic and technical quality. The First Place Award is a \$300.00 cash prize and Second Place is a \$200.00 cash prize.

ATA is excited to announce that Turid Teague was awarded First Place for her tapestry titled Interaction 2 and Second Place was awarded to Mary Lane for her tapestry titled Reconsider 3. Congratulations!



ABOVE Turid Teague, First Place Teitelbaum Award, "Interaction 2", 2019, 10" x 10"

BELOW Mary Lane, Second Place Teitelbaum Award, "Reconsider 3", 2020, 10" x 8"

ATA'S TAPESTRY POSTCARD EXCHANGE IS BACK!

The pandemic has dramatically impacted our opportunities for socializing together in person. Though digital technology has offered some reprieve, there is nothing more special than receiving a postcard from a special friend! heARTscapes is the theme for this year's tapestry postcard exchange and invites participants to connect with one another by weaving messages of care, hope, and inspiration during our time of social distancing. Registration opened on February 14, 2021. Below is a calendar for the exchange.

April 30	Partners identified in random draw and notifications sent.
May 1-October 1	Postcard exchange occurs among partners.
August 1	Submit your woven postcard!
October 31	Submission deadline of woven postcards.

TEX@ATA

If you are not familiar with TEX@ATA, we invite you to check out the latest online curated exhibition by Barbara Burns featuring the work of Mariana Ortega. This is ATA's first bilingual exhibition as Mariana lives in Mexico. Please check out the exhibit on ATA's website [here](#).

IMPORTANT DATES

April 30, 2021

Postcard Exchange Partners Matched

May 1, 2021

Board Elections start

May 1, 2021

Postcard Exchange Between Partners Begins

May 31, 2021

Board Election ends

June 1, 2021

Tapestry Topics Deadline: Weaving Community in the Era of Social Distancing

July 18, 2021

ATB 13 Opens at San Jose Museum of Quilts & Textiles

August 1, 2021

Postcard Exchange Image Submission Opens

TAPESTRY TOPICS THEMES AND DEADLINES

Call for Theme Coordinators

Do you have an idea for a theme? Would you like to be a Theme Coordinator? Email: newsletter@americantapestryalliance.org

Weaving Community in the Era of Social Distancing Deadline: June 1, 2021

If you are a weaver, chances are that might you also be a dyer, a handspinner, a knitter, a crocheter, a quilter, a sewer, a needleworker, a production/industry professional or any of the other skilled areas of the textile and fiber art field. We are fortunate to have a practice that has a rich and varied history of makers, many of whom are among our own family and others we have come to see as family as we expand our knowledge of the one craft that weaves us together.

Do you have a special story to share about how you suddenly realized you became a part of something bigger as you dipped your toe into the sea of textile and fiber art making? Do you know of any textile makers who are making a difference in your community using fiber art or textile processes? How has your fiber art community served to sustain you through the pandemic?

Weaving Community in the Era of Social Distancing seeks submissions that share stories of how communities of practice help to not only sustain our field, but also enrich our lived experiences. Please email questions or submissions to Theme Coordinator, Maggie Leininger at margaret.leininger@me.com by June 1, 2021.

ATA'S COMMITTEES 2021

AWARDS COMMITTEE Murray Gibson, Chair

- Award for Excellence** Murray Gibson
- International Student Award** Murray Gibson
- Scholarship for Tapestry Study** Murray Gibson
- Emerge Award** Murray Gibson

COMMUNICATIONS COMMITTEE

- Tapestry Topics***
- Leslie Munro, Editor
- Robbie Lafleur, Copy Editor
- Pat Williams, Proofreading
- Lindsay Kronmiller, Design
- Kim Mumbower, Indexing
- Molly Elkind, Volunteer Column
- Website** Kim Mumbower, Links

EDUCATION COMMITTEE Terry Olson, Chair

- Mentoring Program** Linda Disosway
- Convergence Members Retreat & Workshops**
Terry Olson
- Online Educational Articles**
Terry Olson, Leslie Mitchell

EXHIBITIONS COMMITTEE David Huestess, Chair

- Small Tapestry International 7: Elements**
Ila McCallum, Exhibition Chair
- TEx@ATA Gallery** Barbara Burns, Coordinator
- Print Materials Shipping** Deb Shoenberger
- Print Materials Label Production**
Jessica Ostrow
- Finance Committee** Janette Gross, Chair
- Archives & Historic Documentation**
Fran Williamson
- Financial Management** Janette Gross

MEMBERSHIP COMMITTEE Ginger Thomas, Chair

- Membership Database Maintenance and Renewals**
Ginger Thomas
- Tapestry Topics mailing** Ruth Manning
- Membership Directory** Michele Munoz-Miller
- Member Survey and Think Tanks** Ginger Thomas

PROMOTIONS COMMITTEE Nicki Bair, Chair

- Scheduling** Nicki Bair
- Tapestry of the Day** Jacquie Fraser
- Social Media Associate** Open
- Spotlights** Maggie Leininger
- Online Calendars** Deborah Thomas
- Advertising** Nicki Bair
Layout open
- Outreach** Nicki Bair
- CODA 2022** Open
- Blog Tour 2022** Open

MEMBER BENEFITS

- Let's Talk Tapestry** Kennita Tully, Traudie Bestler
- eKudos** Virginia Taylor
- eNews** Maggie Leininger
- Artist Pages** Sarah Warren
- Volunteers Committee** Molly Elkind, Chair
- Volunteer Coordinator** Pam Howard
- Assistant Volunteer Coordinator** Victoria Moore

THE (FRONT) BACK PAGE



"Head of Apollo," 13 3/4 in. × 15 in. (34.9 × 38.1 cm), probably between 1662 and 1694. Warp: wool; Weft: wool and silk

THE (BACK) BACK PAGE



Probably manufactured at the Manufacture Nationale des Gobelins (French, established 1662.) Gift of J. Pierpont Morgan, 1906. Accession Number: 07.225.286

[The Metropolitan Museum of Art](#). Retrieved 29 March 2021.