



AMERICAN TAPESTRY ALLIANCE

A QUARTERLY REVIEW OF TAPESTRY ART TODAY

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Small Format

Co-Director's Letter, Spring 2015

What a great way to welcome in the New Year, discovering a fresh new issue of Tapestry Topics in your email inbox! The Winter 2015 issue features a very familiar name and face in the tapestry world, Theme Co-ordinator Kathe Todd-Hooker, offering our membership a selection of articles on the compelling theme of small format tapestry, Small Format/Small Scale Tapestry: Subversive, Destructive, or...? Without question, Kathe has provided us with excellent inspirational and thought provoking reading.

We hope your New Years resolutions included renewing/upgrading your ATA membership and once again contributing to our important annual Valentines Day fundraiser. We had exciting incentives for giving built into this year's short two-week appeal. Heartfelt thanks to all who gave in answer to our appeal and hearty congratulations to those who received one of the prizes for their generosity. If somehow you missed the chance to win a prize, we naturally would still be grateful for your donation.

We want to remind you of the outstanding line up of textile exhibitions, speakers and workshops featured in FIBER: Culture. Creativity. Art. at the KANEKO, Omaha, NE through April 24, 2015. ATB 10 will be installed in its final traveling venue in Gallery #5. If you will not have the opportunity to see the ATB 10 exhibition, it is beautifully documented in our catalog, which you can purchase on our website.

Here are a few of the many KANEKO program highlights:

March 5, 7:00 – 9:00 pm, Cultural Threads lecture with Jessica Hemmings, Scottish textiles scholar and ATB 10 juror

March 12, Meisen Textiles lecture with Yoshiko Wada

March 13–15, BORO Indigo workshop with Yoshiko Wada

Highlights of Yoshiko's extensive Meisen Kimono collection are on exhibition in Gallery #4.

Fiber Legends, selections of work by Nick Cave, Jon Eric Riis and Sheila Hicks, Gallery #2.

March 4-7, Mary Zicafoose will be teaching a 4 day tapestry workshop, combined with an intro to ikat.

For further details on all programming refer to: www.thekanekeo.org.

Congratulations to all of the weavers whose work was accepted into Small Tapestry International 4: Honoring Tradition, Inspiring Innovation, which opens at Northwestern State University in Natchitoches, Louisiana on June 8 and runs through August 15, 2015. See the list of participants on page 35.

And finally, no New Year can be truly celebrated without enormous thanks to each and every one of the volunteers who make ATA's programming happen. You can see all of their names in the ATA News section of this newsletter. Every time you say YES! to a job, our 650+ members benefit.

Happy life and happy weaving in 2015,

Mary & Michael



THANKS TO OUR ADVERTISERS

Rebecca Mezoff Tapestry Studio	Page: 6
Mountain Niche Farm - Kim Kerley	Page: 6
Damascus Fiber Arts School - Audrey Moore & Terry Olson	Page: 6
Creative Coastal Retreats - Pam Patrie	Page: 7
Donald Lefever	Page: 8
Surface Design Association	Page: 34
Between Tapestry & Etc – Kathe Todd-Hooker	Page: 36
Mirrix Looms – Claudia Chase & Elena Zuyok	Page: 36
Selvedge Magazine	Page: 38
Fine Fiber Press & Studio - Kathe Todd-Hooker & Pat Sparks	Page: 39

Small Format**Kathe Todd-Hooker, Theme Coordinator**

<i>Co-Directors' Letter</i>	2
Theme Articles	
If Not Tapestry, Then...? A Personal Commentary on Small Format Tapestry Kathe Todd-Hooker	9
In Weaving, Does Size Matter? Janet Austin	13
Small Tapestries: An Appreciation Tricia Goldberg	16
Dialogue and the Artistic Journey Joyce Hayes	19
Small Format/Small Scale Tapestry Deann Rubin	21
Why Miniatures? Anton Veenstra	24
Review	
The Art is the Cloth Thoma Ewen	26
Thank you to ATA's volunteers	29
Emerge: Membership Grants for New & Emerging Artists - Janna Maria Vallee	30
ATA Award for Excellence - Pat Williams	31
Teitelbaum Awards for Small Tapestry International 4: Honoring Tradition, Inspiring Innovation	32
Important Dates	33
Small Tapestry International 4: Honoring Tradition, Inspiring Innovation	35
Tapestry Topics Themes & Deadlines	37
ATB 11 Entry form	40

Cover Image:

Deann Rubin, "A is for @ Block," 10 in x 10 in x 10 in,
10 epi doubled, 2009, photo. Cotton, wool, silk, metal wire.

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Theme Editor's Introduction

by **Kathe Todd-Hooker**

In this issue dedicated to small format tapestry, many of the authors, or artists featured, weave small format tapestry as a deliberate choice. Some of us have been weaving for multiple decades; some are newer to the medium. All of us are a part of the growing number of small format tapestry weavers who are influenced by the Internet and the on-line, international tapestry communities of small format/small scale weavers. I hope that these articles will add to the understanding of what small format tapestry is, present some history of the small format movement, both modern and historical, and provide a look at a few weavers' journeys. Because of the enthusiastic response to this theme, the articles will be divided into two issues of Tapestry Topics. The second issue will be the Winter 2015 issue.

Small format tapestry weavers have always existed alongside large format tapestry weavers. Small format tapestry is often discriminated against because of its size - not always a square meter; the materials used - not always wool; and the sett - not always 10 epi. Not long ago, and sometimes even now, small format work was not eligible for tapestry exhibits. It is often not accorded the same respect as large format tapestry by curators. Small work is usually hung in the worst places in an exhibit - in corners and on pillars - or salon style - not at the proper eye level, stacked several high between large format pieces.

Times have, and are, changing. The number of small format tapestry weavers is getting larger every day with the advent of smaller areas to display tapestry, the internet, the DIY-ers, the designer/weaver phenomenon, the availability of small high quality looms and the demise of large workshops and their large looms.

So, what is the difference between small format and large format? Technically, nothing other than size. Size, as in all things, is subjective to whoever is creating the rules.



Kathe Todd-Hooker A tapestry weaver since 1979, blogger, tapestry list mistress, instructor, sometimes historian, and owner of Between & Etc. (formerly Fine Fiber Press and Studio) who writes about tapestry technique, journaling, symbolism, and Russian Old Believers. She has degrees from the Oregon School of Arts and Crafts/ Marylhurst (BA) in Craft Design and from Oregon State University (Master of Arts in Interdisciplinary Studies) in Craft Design; History; Clothing, Textiles, and related Arts; and Economics. She is the author of several books: *Tapestry*, *Line in Tapestry*, *Tapestry 101*, *So Warped*, and *Shaped*.




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If not tapestry, then...? A Personal Commentary on Small Format Tapestry

by **Kathe Todd-Hooker**

Okay, I am old, but not as old as some. I began weaving tapestry 37 years ago. I know that what goes around, comes around, eventually. So it should not have been a surprise when a prominent weaver/designer on the American Tapestry Alliance (ATA) email list commented recently that what we small format weavers do is not tapestry. It was all about size — again.

The traditional definition of tapestry is an unbalanced plain weave or tabby weave where the weft completely covers the warp and has the possibility of a discontinuous weft. Nowhere in that definition does it mention size or format. Size restrictions in tapestry are strictly a French rule promulgated by a 20th century French painter, Jean Lurçat, whose designs for tapestry were woven in Aubusson and those who trained with him. His tenets were that tapestry should be wool, 10 epi, in a limited colour range and large.

Historically, Lurçat's 10 epi rule doesn't make sense when average warp setts in earlier French tapestries were actually around 17 to 18 ends per inch. Tapestries throughout Europe, Asia and South America are often woven less than a square meter and often not of wool. Flemish weavers wove small devotional tapestries in the 16th and 17th centuries. For example, the "Adoration of the Magi" tapestry owned by the Taft Museum of Art in Cincinnati is woven at 24 epi and measures 35 ¾" x 34". Some Coptic tapestries were large, but many were small areas woven into garments or tunics, woven at 30-40 epi. There are traditions in China (k'o-ssu/kesi) and Japan (tsuzure ori) that are woven at 30-60 epi or more. And, there were large but very finely woven European style tapestries in Japan that arrived via the tea trade. If all of these tenets of Lurçat have been disproven, historically, why is small format/small scale weaving not considered tapestry? I can't think of any other art that limits size. Why should tapestry size matter?

For the record, I wove large format tapestries, bigger than a square meter at 10 epi, and out of wool, until about 1986. But every tapestry I wove in this time period felt like it was just too big—not my nature. In those days, I constantly heard things like bigger is better, and you won't be an artist until you can command a whole wall with one piece. I learned quickly if I was going to be a professional tapestry weaver, I had to



Kathe Todd-Hooker, "Grandpa's gift—Time out from things not realized" 12.5" x 14", 20-22 epi, sewing thread, embroidery floss and metallic threads. Photo: Kathe Todd-Hooker,



Kathe Todd-Hooker, "I win! I won!" 4" x 6," 20-22 epi, sewing thread, embroidery floss and metallic threads.
Photo: Kathe Todd-Hooker.

weave at least a square meter to even be considered by a gallery or enter a tapestry exhibit.

There were few small format shows in the 80s; anything small was considered a sample or suggestion of a large tapestry. Three notable exceptions were the Small Expressions weaving exhibit produced by the Handweavers Guild of America, the British Traveling Miniature Tapestry show that exhibited at OSAC in Portland in 1978, and the National Mini-Tapestry Exhibit at the Gathering Gallery, Kansas City, Missouri in 1978.

In those days, a comment similar to this was heard over and over when a small format piece did get into a mixed media weaving exhibit: "the exhibition contained many pieces of miniature tapestry, although some (most) appeared to be models for larger pieces and others appeared to be sections of larger pieces, ideas, or parts not developed...the artist used the occasion to challenge themselves, for others, most, ideas had not worked out." (From "Miniature Tapestries on Exhibit in England" by Professor Ann Morrell, *International Tapestry Journal*, Spring 1995, p. 27) One leading gallery in Portland, Oregon would not show small format tapestries because they reminded the curator of "dishcloths and wash cloths" used for "housework and were too feminine in size."

But for me, fate, and the need for cash, interceded. A client bet me that I couldn't weave the tapestry he had just purchased at half the size. If I lost, I wouldn't be paid for the new piece, and the contractual obligations would be void. I won the bet, sticking strictly to the Gobelin style

weaving that I had been taught. I halved the scale of materials and/or actually doubled everything—10 epi became 20 epi. Sewing thread became my wool. Dual duty buttonhole twist became my warp. My cartoon shrunk by 50%. I had always used four strands of wool in the weft bundles, which became four of sewing thread. I never changed any of the technique. I followed every formal rule of French tapestry weaving I had been taught but just reduced the size. My piece was successful, purchased, and I was in love...

My only small format work prior to 1986 was a 5" x 7" sewing thread piece. I was told to discard it by faculty at OSAC and OSU when I was in graduate school, because it wasn't tapestry and would create no end to the problems in my thesis show and orals. I buried it deep in a trunk. Unbeknownst to me, my Master Professor Pat Spark was weaving and exhibiting small format tapestry, but I was too embarrassed by negative comments to show her the small format piece. I continued to weave in large format.

Small pieces were often considered to be too female or were fribbles: things made by homemakers, usually showing the economic status of the provider. It wasn't a good thing to be doing when competing in a non-feminist environment. But, when I changed the size of my tapestries, they finally felt completely right!

I soon discovered the reality of the tapestry world. At the Mendocino Tapestry Conference in the late 80s I was told my pieces were too small and would be taken for samples. I needed to come up with a more "weaverly approach" to produce my designs. At the Fine Line Conference and exhibit in 1991 at OSAC in Portland, Oregon, Mark Adams

said my work was not tapestry and should be taken down because it was too fine and used sewing thread. At the same time, the other 30 pieces in the exhibit were the same size, but were wool and at least 10 epi. The original ATB under James Brown and others refused to allow small format work in their exhibits; again, it was too small and not wool. It was also suggested that I find another organization such as the Handweavers Guild of America to belong to because my work was not tapestry. Small format weavers were not allowed to submit slides to any of the early ITNET exhibits and European exhibits. It became my endless quest to find venues and acceptance for small format work.

In the 1990s acceptance in exhibitions began to happen. Small format/small scale tapestry began to find a home. Now, with the emergence of smaller looms, the rise of the designer/weaver, availability of information on the Internet, classes both on and off the Internet, tapestry in small format is showing the possibility of becoming a growth industry. They are accepted as tapestry and not as miniatures.

There have been many other exhibits, but I consider the following three as the most influential exhibits for small format weavers. The first was the It's about Time! exhibit in Portland, Oregon in 1996. The idea started with an introduction at the Washington DC Convergence in the early 90s. Helga Berry introduced me to Archie Brennan, and we discussed the possibility of a small format exhibit. I had written many letters about not having places to show and how unfair that was and insisting that the International Tapestry Network (ITNET) should do something about it. I think Jan Austin, Mary Dietrich, and a few others were also writing letters and

complaining about the restrictions on small format tapestries during the same time period. I wasn't alone. I presented the idea to the Tapestry Forum. With several changes and the addition of a catalogue, it was accepted. The exhibit was coordinated by Jan Brecon, Laura Shannock and myself and 17 members of the Tapestry Forum. It was non-juried, with a size limitation of 10" x 10" or smaller. (Yes, we were influenced a bit by an exhibit called "The World Weavers Wall" that took place in Australia in 1988.) The plan was to encourage other tapestry weavers to exhibit work that they wouldn't take a chance on in a juried show because of size or experimental tapestry technique. We ended up with 111 entries. It's been 20 years, there have been ten iterations of the show, and it's only getting bigger.

The It's About Time! exhibit was followed in 1998 by ITNET 3: International Tapestry Network Small Format Exhibit. It was an exhibit juried by Lloyd Herman and took place on the Internet. It opened up the Internet to small format tapestry weavers and helped create an international online community for small format weavers that was the first of its kind.



Kathe Todd-Hooker, "Dad's cautionary tale of a life not realized!"
12" x 13", 20-22 epi, sewing thread, embroidery floss and
metallic threads. Photo: Kathe Todd-Hooker.

Another beneficial change has been the change of attitude and policy within ATA. Many years ago ATA removed the size restrictions from the American Tapestry Biennial and created an exhibit devoted to small format tapestry. Catalogues for the various exhibits have helped immensely. As Jon Riis once said at an ATA panel discussion, “If it isn’t in print, it didn’t happen.”

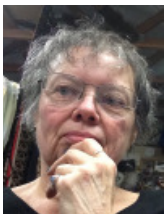
Another contributing factor to the growth of small format tapestry has been the Internet, with such things as the Yahoo 2005 tapestry list (actually founded in 1996), and other groups as places to share ideas on tapestry weaving. And, for me, amazingly—Facebook. Small format weavers are finding voices, techniques, and learning about small format weaving globally. Their numbers are growing rapidly.

Another contributing factor is the availability of good, small, professional quality looms, making the weaving so much easier. This started when Archie Brennan made his plans for the tensioned copper looms available in the 80s. There have been several other variations in metal such as the Shannock student looms, Hagen Loom and the galvanized pipe looms. To quote Claudia Chase, the owner of Mirrix looms, “Access to good equipment and materials is key to growing interest in any medium. Small format tapestry is no exception to this rule. Access to small, portable tapestry looms that can withstand the rigors of tension as well as provide a functioning shedding device has been limited in the past.”

Archie Brennan noted in “Some Observation on Small Format Tapestries” in the *International Tapestry Journal* (Summer 1995), “Small format is a good title. It avoids miniature—and the need to define the word—and allows the concept...I revel in the possibility of risk and unknown factors that can be more easily undertaken in small tapestries. There can be real adventure where the greatest disaster is no more than scrapping of a day’s work and retrying again.”

Last but not least—the name is everything—we are Small Format Tapestry weavers. And (as I used for the title of an article in the *ITNET Journal*, Fall 1995), “I still don’t weave miniatures!”

And so—if it isn’t tapestry, what is it?



Kathe Todd-Hooker A tapestry weaver since 1979, blogger, tapestry list mistress, instructor, sometimes historian, and owner of *Between & Etc.* (formerly *Fine Fiber Press and Studio*) who writes about tapestry technique, journaling, symbolism, and Russian Old Believers. She has degrees from the Oregon School of Arts and Crafts/ Marylhurst (BA) in Craft Design and from Oregon State University (Master of Arts in Interdisciplinary Studies) in Craft Design; History; Clothing, Textiles, and related Arts; and Economics. She is the author of several books: *Tapestry*, *Lines in Tapestry*, *Tapestry 101*, *So Warped*, and *Shaped*.

In Tapestry Weaving, Does Size Matter?

by Janet Austin

During a visit to an art museum recently, I spent a lot of time swooning over large abstract expressionist paintings, and then went up close to stare at small gems by Paul Klee. I love sculpture by Henry Moore and the large kinetic sculptures of Jean Tinguely, and I also love fine jewelry (which is like tiny sculpture). It's the same with tapestry; some of my favorite tapestries are large, some are medium and some are small.

I recently visited the Abegg Foundation in Switzerland, which has a world-class collection of Coptic tapestries. The Dionysus tapestry is seven meters wide; another was about eight feet tall, and amazed me because of the brilliant colors (even the warp was bright red). Inside a glass case were fragments of tiny tapestries used as trim on clothing. They were only an inch or two tall, yet they had intricate, delicate little animals woven into them.



Damascus Fiber Arts School Group at "Small Format Tapestry 2014," Top, left to right: Arlene Crooks, Sandy Kennard, Barbara Hitzemann. Bottom, left to right: Kiki Dembrow, Janet Christensen, Kevynne Layne.

The history of art is full of movements and manifestos, proclaiming what Art should or should not be. How long does each one last before the next one comes along to replaces it? Meanwhile the artists are making their own work whether or not it fits with tradition, the rules of the academy, or the latest trend.



Tapestry is no different. Long after graduating from art school, where I majored in Fiber Art, and after graduate school, where I studied painting, I taught myself to weave tapestries. I worked alone for eight years before I met another tapestry weaver. In my ignorance I had no idea that I was breaking the rules

Untitled Unjuried: Small Format Tapestry Exhibit, 2014. Top, left to right: Elisabeth Quick, Pam Patrie, Marie-Thumette Brichard. Bottom, left to right: Christine Rivers, Linda Weghorst, Alex Friedman

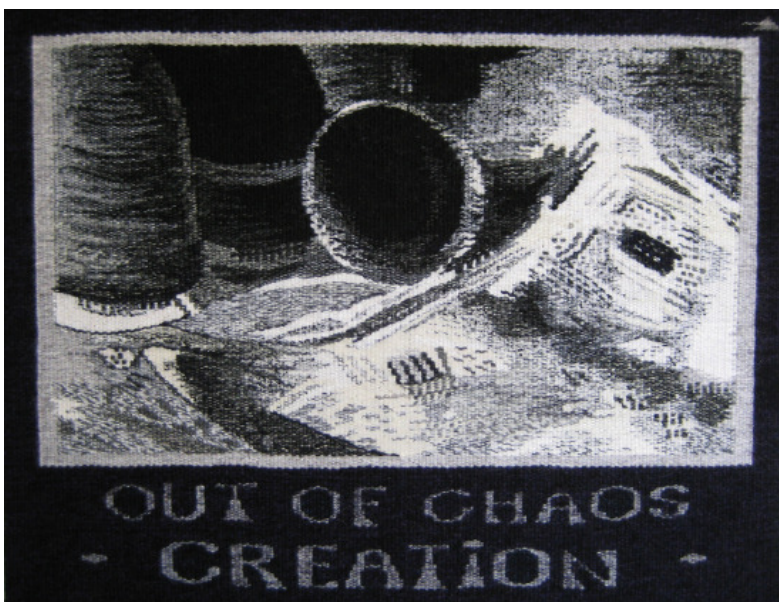
by weaving small tapestries (not to mention that they were inspired by my drawings and paintings, which was also unacceptable at the time). Back in the 1980s, I was shocked and disappointed to discover that I would not be allowed to even enter a juried tapestry show, because of the minimum size requirement of 15 square feet. I expected to be rejected, but not summarily excluded by what seemed to be an arbitrary size requirement.

I remember being thrilled when I received a call for entries in which the planners forgot to list the size requirement. My pieces were accepted but the planners were a little nervous about how they would hang my small pieces. I was one step ahead of them, as I had already figured out how to frame my small tapestries.

Luckily (and unbeknownst to me), I was not alone; indeed, there was a movement afoot. In 1996 an unjuried small format exhibit appeared during the Handweavers Guild of America Convergence conference in Portland, Oregon. "It's About Time" was organized by Tapestry Forum and included 137 tapestries from 14 countries, with a full color catalog, so that small tapestries from around the world could be shared around the world. The committee consisted of Janet Breckon, Kathe Todd-Hooker and Laura Shannock, and the exhibit was supported by a grant from the International Tapestry Network. The exhibit was unjuried so that artists would feel free to send experimental work, and to encourage beginning weavers. Archie Brennan wrote the catalog foreword, in which he stated "I delight in the private intimacy of the tapestry process; an intimacy that expands to an extreme pitch in tiny works, where each shift of the weft, each change in a shape or a color has major repercussions over the whole piece, and the intensity of the struggle and the effort is heightened."



Janet Austin, "Chaotic Fragments: Part 1,"
10 in x 10 in, 10 epi, 2009.



The unjuried small format exhibits have continued every two years until the present. Eighteen years later, in the summer of 2014, I was the exhibit chair for the 10th Unjuried Small Format exhibit, "Untitled/Unjuried," which appeared during Convergence in Providence, Rhode Island. We exhibited 221 tapestries from 6 continents, 13 countries, and 31 U.S. states. An estimated 500 people attended the opening reception and all agreed that it was impressive.

Perhaps one reason that small format exhibits continue to flourish is the ease and affordability of shipping small tapestries.

Janet Austin, "Chaos," 19 in x 24 in, 9 epi, 2007.

That makes it possible for artists as far away as Australia and Brazil to participate. It's also much easier to find gallery space, since it does not require a gallery with large walls.

In 2008, the Australian National University in Canberra hosted "LAND," an unjuried small format exhibit. In 2009, The American Tapestry Alliance (ATA) initiated a new, juried exhibit, Small Tapestry International (STI). As of this writing, I am awaiting my jury notification for the 4th STI exhibit. In the past 20 years, the opportunities to exhibit small format tapestry have grown, so that I can't even enter all of them.

Why do I prefer to weave in a small format? Perhaps there are deep subconscious motivations of which I am unaware, but here is what I do know:

I like instant gratification (isn't that a sign of immaturity?).

I get bored easily.

I am impatient, and can't wait to try something new.

I feel free to innovate, without the risk of wasting a huge amount of time and materials if it doesn't work out.

I have so many ideas, and I will never get to them if I weave them big. (I won't get to them all by weaving small either, but I can get to more!)

I can't sit at the loom all day; I won't bore you with the details, but it doesn't agree with my body.

I am a detail person.

There are lots of small spaces where a small tapestry can hang, like that space between the window frame and the corner.

Sometimes I get the urge to weave BIG. I usually regret it about one third of the way through, then abandon it (for a while) to do other things. The latest "big" tapestry has been on my loom for 2½ years, and it's only 34 inches wide. It goes very slowly, when I am not ignoring it, as my style involves using various weights and textures of black and white yarn in the weft bundle, which I twist (and untwist and retwist) to get each dot and pixel just the way I want it.

I have promised myself it will be done in time for the American Tapestry Biennial 11 entry deadline. I can't wait to get back to weaving something small. The next time I feel the urge to weave BIG, I will try to keep it simple so I can get back to my small work sooner. Small format tapestry is here to stay!



Janet Austin got hooked on weaving as an art student in 1972, struggled to make a living as a weaver for eight years, and then, hoping to escape the horizontal/vertical grid, went to graduate school to study painting. Almost by accident, weaving and painting merged and became: tapestry. Austin served on the ATA board from 2001-2009.

Small Tapestries: An Appreciation

by Tricia Goldberg

As a student at the San Francisco Tapestry Workshop in the early 1980s, I was taught that tapestries were at least one square yard, and I was thrilled with the prospect of weaving large work, true tapestries. Students began with a small sample to learn basic techniques. For our second weaving, a study, we could choose a section of a medieval piece; a small rabbit was a popular choice. Another option was to weave a portion of a tapestry by Yael Lurie and Jean Pierre Larochette. Enamored of their beautiful tapestries, that is what I chose. My next piece was a design of my own, a carefully and fully realized design developed into a cartoon, with woven color samples following many drawings and paintings. I am guessing that we discussed the important considerations of a good design applied to the scale of the work, but the memory is hazy.

From 1984 to 1988 I wove several tapestries, all over a square yard, and up to five by eight feet. I was only interested in large tapestries. In 1988 an International Tapestry Symposium was held in



Tricia Goldberg, "Parasol," 8 in x 9 in, 10 epi, 1982, First tapestry as a student at the San Francisco Tapestry Workshop. Photo: Dan Dosick.



Melbourne, Australia, hosted by the Victorian Tapestry Workshop. In conjunction with the conference, an idea came about to have weavers, many who could not be present, represented by small, eight-by-eight-inch tapestries. The call went out; anyone could participate. The exhibition was called World Weavers Wall, with 256 tapestries from twenty countries.

I remember thinking it would be fun to be part of this event, having no idea that a gorgeous color catalog would arrive in the mail some time later. I also remember thinking it would be easy to weave a tapestry for the show because of the size. I am fortunate to have learned so much from that experience. I didn't know at the

Tricia Goldberg, "Quince with Spiral," 9 in x 10 in, 12 epi, 2010, Enchanted Pathways, ATA Small Format Non-Juried Exhibition. Photo: Dan Dosick.

Tricia Goldberg, "Mirror Lake," 4 in x 6 in, 12 epi, 2008, Land Exhibition, Premier ATA Small Tapestry International.
Photo: Dan Dosick.



time that it didn't matter so much what size my tapestries were. I was developing as an artist and taking classes in drawing, painting, design, and art history. I chose a one-minute figure drawing, scaled it down to the required eight-by-eight inch size, did a quick watercolor sketch on top of the drawing, and used this for my cartoon. Since I weave from the back, the tapestry is a mirror image of the design. I think my approach was somewhat casual compared to my larger work.

It turned out that, after several large tapestries, a smaller one was more challenging. Every woven dot was important, and small shapes demanded more care and attention. It took this experience for me to make this discovery. I was intrigued enough with the process of turning a one-minute drawing into an eight-by-eight-inch tapestry that I took the same image, reversed it, and wove a four-by-four foot version.

Currently more major tapestry shows are accepting small pieces, but they are still a small percentage, and large-scale tapestries generally get more attention. But small images—paintings, tapestry, and all media, really—draw you in. To appreciate the work, you must observe closely and take time to appreciate how the artist has expressed herself. The experience is more intimate and often more personal.



Tricia Goldberg, "Gesture," 8 in x 8 in, 12 epi, 1988, The World Weavers Wall.
Photo: Dan Dosick.

Unlike 20 years ago, there are now many wonderful opportunities to exhibit small work. ATA sponsors two biannual exhibitions in alternate years. The small format unjuried show, begun in 1996 as a response to the frustration of having small works generally not included in juried exhibitions, is open to anyone. A juried exhibition, Small Tapestry International, began in 2009. Both shows have had beautiful catalogs. In conjunction with the Tapestry 2008 conference in Canberra, Australia, Valerie Kirk organized a show with the theme Land. All the tapestries had to be 10 cm high, but could be any width. When I realized this was only four inches, I considered how important it would be to get the scale right.

The more time-consuming the medium, the harder it is to explore and play and be fresh with ideas, and yet that is crucial for the creative process. One great advantage of small format tapestry is that it frees the weaver to experiment in ways that might not seem compatible with the commitment required by a large piece.

For the 2010 unjuried exhibit, Enchanted Pathways, I decided it was an excellent opportunity for experimenting and immediately wanted to weave a spiral. I had never woven a border and I chose the border to be a different sett from the rest of the piece. I pushed some techniques in a way I might not have tried on a larger piece. Now I hope I can incorporate this kind of “play” in larger work.

The growing acceptance of small tapestries is especially encouraging to my beginning students. Catalogs showing exquisite and varied small tapestries provide wonderful inspiration.



Tricia Goldberg has enjoyed weaving and teaching tapestry weaving for thirty years. She weaves commissions and her work has been widely exhibited. Tricia's tapestries are in collections and publications including *Fiberarts Design Book 3, 4, and 7*; *The Tapestry Handbook* by Carol Russell; and the 2015 winter issue of *Fiber Art Now* magazine. She is a founding member of Tapestry Weavers West. Photo: Dan Dosick.

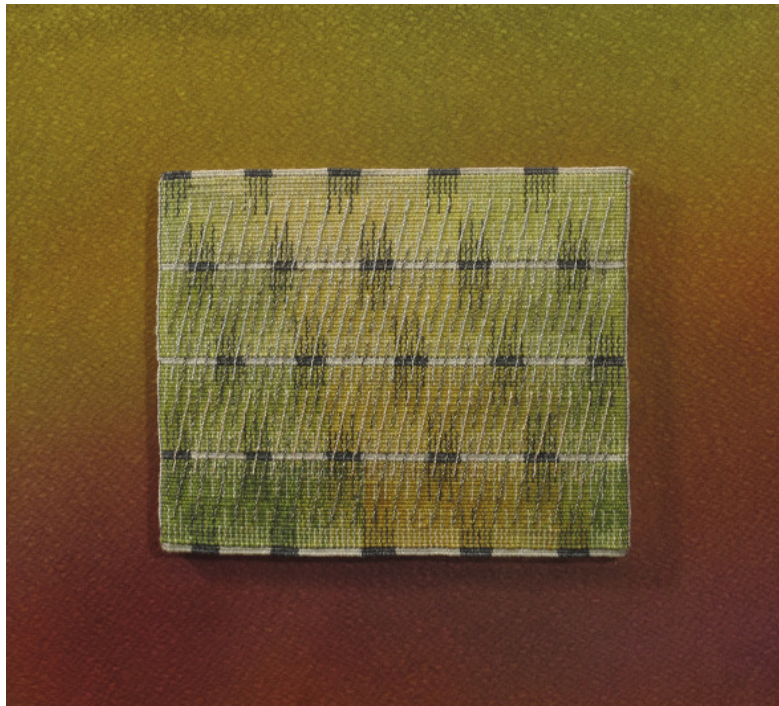
Dialogue and the Artistic Journey

by Joyce Hayes

Dialogue, or the use of questions and answers, has been around since Socrates and Plato. They used it to debate ideas and philosophies. I use it to hone my creative process. For years I have been in dialogue with myself, my surroundings, my aesthetics and my choices of medium and materials.

While working, I ask the questions: "What if I did this?" or "How come that happened?" and "Does my body feel comfortable with this?" When something doesn't work, I say "Whoops, that didn't work. Let's make this more interesting. Let me try this." I always try to be kind to myself and not too judgmental.

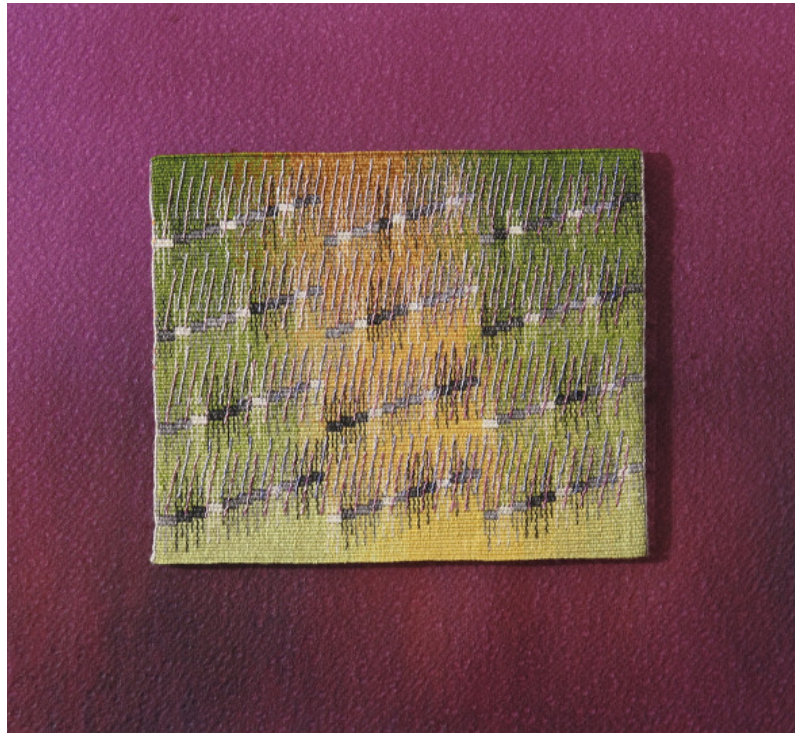
This process has been essential to my evolution as an artist. When contemplating the change from printmaking and painting to weaving, I asked myself if I could live with not being able to work all over the canvas, deleting and adding as needed. I loved this and still miss the spontaneity, but realized the three dimensional quality of weaving and using alluring materials was more important to me than making marks on prefabricated substrates.



Joyce Hayes, "Etude #4", 10 1/3 in x 11 in x 1 3/8 in, 19.5 epi, 2012, Cecil Hayes: photo.

In one of my early explorations, large bound woven rugs, I asked myself, "How can I make the most of the available colors and make them move and be less static?" "How can I design rugs that will make the most of this technique but not be totally defined by the traditions of the technique?" In the end, bound woven rugs were too restrictive because of yarn color choices and working selvedge to selvedge. These became the questions that led me to small format tapestries.

Fabric stores and their many possibilities fascinated me. I have always been drawn to the colors of threads. Whether they were bright, subtle, dull, metallic or tacky, I loved them all. I asked myself, "What can I do with these?" I knew of Kathe Todd Hooker and her obsession with sewing thread and decided to give it a try. This was a



Joyce Hayes, "Etude #5 Verdant Summer," 11in x 12 in x 1 3/8 in, 19.5 epi, 2012, Cecil Hayes: photo.

game changer for me. My fingers enjoyed the feel of the threads and my eyes saw more possibilities in the intermingling of the fine warp and weft threads. I found options for designing that had escaped me earlier, now that I was working with discontinuous wefts.

Dialogue has been most important to me while designing new pieces. I ask if a piece will be objective or non-objective. Will it be an interpretation of a painting or drawing that already exists or a more abstract exploration of colors and threads that I find appealing? Will I use a cartoon or is a small sketch or diagram enough? Or, will I rely upon chance, constructing a set of rules or sequences to guide my work? It is an extremely rewarding process, and the questions don't stop after I have designed a piece. I ask myself again, "Is there anything I can do to make this more interesting, both visually and for myself while weaving?" When I get to the loom, I ask another round of questions about color choices and make sure that my body is comfortable with my choices. Often, it is not, so I go back to the drawing board for more refinements.

The question and answer dialogue has been critical for me because it keeps creativity alive and helps me move forward. Sometimes the process is fast and dramatic and other times it is glacially slow. But it is always satisfying. Through constant dialogue with myself, I keep digging deeper, evolving and developing as an artist.



Joyce Hayes lives in Seattle, Washington and weaves small format tapestries. In the past two years she has started dyeing 60/2 silk threads with natural dyes. The changed palette has added a new spice to her work.

Small Format/Small Scale Tapestry

by Deann Rubin

I am writing this musing from a very personal viewpoint. Much has been written in ATA emails about the definition and scale of handwoven tapestry. Here is my opinion.

In order to write about tapestry I first have to give my definition of tapestry. In the strict definition of the word, I define tapestry as a simple weave structure (over one, under one), predominantly weft-faced, which builds up areas of color with a discontinuous weft (which means the weft yarn is not woven back and forth, from one side of the loom to the other side and back again, like cloth or material). Therefore, I believe that tapestry is both a technique and an art/ fine craft medium. Any art medium, such as painting, glass, wood, has no size limitations to it. Artists work small and large in any medium.

Aspects of Tapestry: Tapestry has always had a graphic, image-oriented history. Tapestry was suited to the life-style of kings and castles; it was mobile (roll it up and take it away); labor was cheap and available; and guilds were the norm. Large-scale pieces warmed and added to the absorption of sound in cold architecture. They added color and glow. Large-scale tapestries were well suited to the times and subject matter.

Contemporary Life: Contemporary life is much different. Generally, most of the artists designing handwoven tapestries today also weave and finish their own tapestries in their homes and/or studios. The time it takes to produce a very labor-intensive piece is long compared to other mediums.

The architecture where most pieces will be hung has plentiful color, is smaller in scale, and needs little warmth or acoustical absorption. Most artists have limited space to work, which translates into smaller spaces to house looms and limited spaces to block very large pieces. Also, many fiber/ fine craft collectors have smaller spaces to display work and started out collecting small to medium size baskets and glass that fit well in private homes and condominiums. Art needs to adapt, and change is valued in art.

Deann Rubin, "A is for @ Block," 10 in x 10 in x 10 in, 10 epi doubled, 2009, photo. Cotton, wool, silk, metal wire.



My Journey: I started out weaving medium to large pieces. The largest dimension I wove was 115" in length. Most were 54" or 49" on the longest side. I wove using doubled 3/2 perle cotton for my warp at seven or seven-and-one-half threads per inch. I used mainly Berga wool (2-ply rya rug yarn) and cow hair as weft. I did little bundling of the weft and never separated the doubled warp.

There were few arenas to show tapestries. If a gallery sold a piece, you could not produce more work fast enough to replace it. Therefore, it was and is hard to approach any galleries for inclusion. (I did one design for a show as a triptych. It resulted in the illusion of three individual pieces vs. one tapestry.) I remember needing six new pieces to apply for an artist's membership in Craft Alliance Gallery. I never had six new pieces at any one time in order to apply. To have enough work for an exhibit, group shows were necessary. Thank you Helga Berry for the first ITNET (Inter-national Tapestry Network) Exhibition, a group show. Tapestry Weavers West group exhibits were important also.

My work looked disjointed because the time period required to weave works was too great. I also was unable to experiment and try different interpretations of the same subject or design. I was frustrated. I wanted more and more detail in my designs and was unable to achieve it within the scale I was weaving. I would have to weave larger size pieces to get more detail.



Deann Rubin, "Birkah," mounted: 10 in x 30 in, tapestry:
6.75 in x 21.25 in, 10 epi, 2014. Cotton, wool, silk.

I remember talking to Kathe Todd-Hooker about detail. She suggested weaving smaller, 30 threads to the inch with sewing thread as the warp. This scale was a shock to me. No, I was not going to weave that small. The work was slow to produce as it was. I usually produced a piece in four to six months time. During this period, for tapestry, only large-scale shows were happening. Except for Kathe Todd-Hooker, the known U.S. tapestry artists were not making small pieces. Kathe was told to weave larger pieces if she wanted to be in exhibitions. She continued to weave small-scale pieces and received little sympathy.

Years passed. The ATA exhibit for small tapestries (2009) came along. I really wanted to enter this exhibit. That meant producing a small-scale piece. I really thought about how to pack a big punch (design-wise) within the maximum size limitation, 100 square inches total. First, I would have to change the scale of threads per inch and the scale of the threads themselves because small works woven with larger scale yarns and threads per inch look awkward. I reduced the design to its essence and ended up with a horizontal format, 15" wide x 17.5" long. After producing the work, I wanted to do more. More ideas arose. I thought, "Let's try this. What if I did this?" If I increased the scale a little bit, the scale seemed to suit me. Three more weavings sprang from the first one, each 6.75" high x 21.25" long. Each of the three took me three months to produce. They were woven using 10 doubled threads per inch. When I needed more detail, I separated the warp threads, creating 20 threads per inch. I was now weaving a series. What a delight! The weaving time was not reduced much but setting up and finishing time was reduced, which I feel are the chores of weaving. I could set up the loom without anyone helping me. When Muriel

Nezhnie was alive, other weavers helped with the finishing of each other's large pieces. In this area, anyway, that camaraderie does not exist anymore.

I have continued to weave small-scale works in series. With some I have reduced my time to one or two months to weave and finish. I have experimented with 12 single threads per inch but I think the 10 threads doubled, and separating the threads when needed, is the best solution. I am mainly using needlepoint and embroidery thread for the weft.

Other Small-Scale Mediums – Embroidery, Half-Hitch knots, etc: During the process, whether on the loom or not, my mind wanders. For example, if I am doing small-scale works, why not do needlepoint or embroidery? Traditionally, they are small-scale, and geared towards detail and graphics. Why tapestry? The truth is, I do not like using those mediums. Nor do I respond to the textures and finished works as positively as I do tapestry. I do like half-hitch waxed linen baskets/forms. Why not do half-hitch knotted pieces? I found I was forcing the medium to do something it was not suited to do - creating detail from a cartoon. For that detail, one has to keep track and do a lot of counting to reproduce a detailed design idea. Also, the knotted design naturally rolls one knot over every row, which drove me crazy. So, yes, handwoven tapestry may be historically suited to the large scale but I see no reason why medium and small-scale pieces can't also be included in the tapestry realm. After all, Peruvian mummy bundles and Egyptian tapestry fragments are small scale.

Price: I haven't touched on price. I love the idea that small works can be priced reasonably so that the average art lover can purchase one; a buyer doesn't need deep pockets. Meanwhile, the artist can feel a lifetime of work isn't given away in one piece. Most good galleries take a fifty percent commission, so the artist's price is doubled. I have decided that my name does not command Dale Chihuly's prices, even though my time and reputation should command decent prices. My large pieces still have large prices on them, reflecting the additional time put in to them. Many of these are rolled up in my studio. (I always said I did not want my tapestries rolled up under the bed.) Getting in front of the right market is the key, but there are few collectors and few fiber galleries. Weaving smaller pieces may open doors to both.

In Conclusion: To sum up my thoughts, there is something magical about handwoven tapestry. For me, the fibers come alive in ways that other mediums, like painting, needlepoint, embroidery, do not. Threads are three-dimensional, immediate color. Unlike paint, they do not need the time to dry lighter or darker. And, the weaver is working within a two-dimensional format. (How cool is that!) Also, one does not need to count threads, or work on another existing textile, to produce a piece. Handwoven tapestries are created where nothing existed before. Tapestry's historic large scale for documentation, commemorating events, etc. is commanding, powerful and wonderful, but contemporary works may need intimacy in scale for details, subject matter, and space.

I continue to enjoy all size tapestries that are well designed, original, technically proficient and a wonderful use of color and pattern. Vive la différence!



Deann Rubin holds a B.F.A. in Design and two-year certificates in Computer Art and Illustration. She completed an apprenticeship with Muriel Nezhnie. She has exhibited her tapestries nationally and internationally, including Russia, Canada and Australia. She has had work in several ATA shows and in 2014, had a one-person show at Craft Alliance Gallery, St. Louis. Her work is in the Wice collection. She was the Editor of ITNET Journal, an international tapestry organization, and is a past president of Tapestry Weavers West and Missouri Fiber Artists.

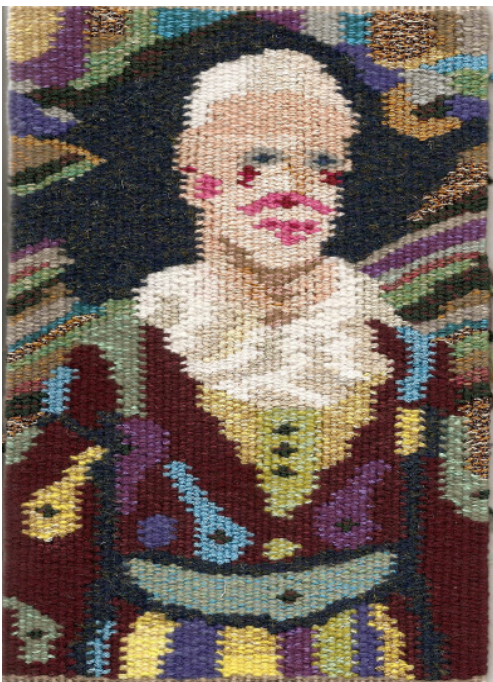
Why Miniatures?

by Anton Veenstra

I would like to talk about large and small tapestry, and the differences I've experienced while engaged in both types of projects. Living in Australia, I've visited the amazing Victorian Tapestry Workshop in Melbourne, which undertakes large-scale commissions of woven tapestries. The workshop also runs an annual competition of miniature tapestries, called the Kate Derum Competition, which I won last year with the portrait of a carnival clown. Each workshop tapestry is a large project. The decisions about the project are made by the person commissioning the work, the artist whose image is to be translated into fibre, and the workshop staff. What concerns me about this situation is that all the big creative decisions seem to have been made before the weaving commences.

In no way do I want to sound judgmental about the work of other artists. We all work through unsatisfactory situations during our careers, and hopefully find situations that suit us personally. As the English poet William Blake said, the eagle never lost so much time as when he submitted to learn of the crow. There are many reasons why I found large scale tapestry weaving unsatisfactory. One of the most important for me is why I begin a new work. I may find a particular design or an idea begins to be interesting. I will draw the cartoon and warp up the loom. As my mind develops the idea, it may focus on a part of the design, which, if it cannot be woven immediately, becomes a source of frustration. Obviously, the solution is to explore drawings and sketches of that part of the work currently being woven. But the subconscious mind is often not so amenable.

I no longer feel guilty if I do not complete a lot of work at any one time. I certainly do not insist on working for long stretches; just the back and forth motion of weaving has the danger of becoming mechanical, so that the imagination is not engaged. The largest tapestry I completed was a wall-sized image of a rock pool. It took a year to complete. When I submitted it to an international competition I was a little daunted by the convenor's description of it as a tiny work, which would be dwarfed alongside the larger pieces.



Anton Veenstra, "Self portrait drowning," 60 cm x 24 cm, 8 epi, 1977, Jill Crossley: Photo. Cotton warp, wool wefts. An early work, where I allowed the angular marks to lead & shape the direction of the weaving. There was a lot of impatience in my mode of working, which soon had to be resolved.

I attended an exhibition by South Australian/ Scottish academic, painter, and weaver, Kay Lawrence, who described how she wove a portrait of her daughter from a blurred, out of focus photographic image. A third or so into the weaving, a fault happened which began to obsess her. Finally, she was no longer able to go on, so she cut out the offending wefts and corrected the fault. However, she also decided to ignore any further details she perceived as faulty, until the weaving was finished. I have had this experience. By the time a work is finished there is an orchestral grouping, a greater number of details that are arranged, giving a complex unity. Perhaps a detail that stood out before, now looked different within the completed perspective. Often, what I saw as faulty while I was weaving, managed to blend in on completion. All of this affects small works as well as large ones.

I began weaving tapestry in 1975. My first method was to interlock shape and colour, but often, in an attempt to create movement in my design, my patterns would be reduced to zig-zag shapes. I then decided to leave vertical areas unattached, the slits that Archie Brennan advises his students to sew up, line by line. His advice was sound. The gaps, while allowing the work to progress quickly, were gaping and unattractive on completion. However, I did not feel at home with the idea of sewing gaps. To my mind it meant alternating between textile media, somehow not concentrating completely on tapestry. In a sense I deliberately slowed down the process of weaving about a decade ago, by developing the patience to persist with a

hound's tooth join. Adjacent areas share the same warp, along which colours alternate. This can create interesting blurred effects, depending how colours are worked.

The speed of weaving was no longer a consideration. Small works still took a long time. The greatest painter of our civilization, Leonardo da Vinci, would often go to his studio but merely stare for hours at an unfinished work. Sometimes he overpainted a detail; sometimes he just contemplated. A contemporary Australian painter, Ben Quilty, works on canvases roughly 5 X 8 feet in size; he finishes one a day. In fact, he emphasizes that a work left unfinished overnight and having to be addressed and possibly re-interpreted the next day, causes him extraordinary anguish and mental turmoil. None of these observations are meant to indicate that I believe one method is superior to another.

I am a solitary worker, and a secretive one. For me there would be a problem openly discussing the plan for a tapestry about to be woven. An idea is a bundle of energy. To discuss this with others prematurely carries the danger of discharging that energy. Nor would I survive in the collaborative atmosphere of a workshop. The current project that I am completing has grown from several unforeseen insights and moments of inspiration. Last night in bed at 3 a.m., I suddenly worked out how a particular corner could be worked. I cannot explain how I arrived at that thought - perhaps Jungian analysis might help.

Since my first days as a weaver, I've experimented with different media: applique, embroidery, macrame. Slowly, over the course of my career, I've tried to combine these where possible. Increasingly, over the last decade, I've completed works where small panels of woven tapestry sit alongside areas of button mosaic. More and more, this combination has forced me to examine what qualities each medium can contribute. In my current work, while the button assembly is sculptural, lustrous, and tactile, my small panels of woven tapestry seem to spark the motor of ideas, the conceptual focus. The fact that woven tapestry has such a long history, in all cultures, seems to make this possible. The shuttling motion of weaving tapestry, laying down separate wefts of colour, seems to parallel online technology, the scanner/printer.

To summarize: large scale and miniature tapestries have different qualities. In every age critics of culture have compared different art forms. As a student, I had to study John Milton's epic poem, "Paradise Lost." My tutor described writing a large poem like squeezing toothpaste from its tube; consistency was the important quality. Similarly, on a huge loom uniform weaving is to be desired. By comparison, the small lyric or sonnet can be an intense spark; the miniature tapestry is a detail. The problem with comparing large and small works, in words or fibre, is that in today's art world the spectacle is important; artistry is not necessarily desirable. The colossal spectacle is needed to make a strong statement on museum walls. So size and monumentality are valued. The implied domesticity of small work might have been prized in Victorian times. Perhaps we need new conditions to re-value small work. Only time will tell.



Anton Veenstra, "Everyman Clown," 25 cms x 17.5 cms, 8 epi, 2005. Cotton warp, wool, silk, linen, synthetic wefts.



I began weaving in the mid 1970s, aware that textiles were a part of my Italo-Slovenian background. Among my teachers were Ian Arcus, Lyn Curran, Archie Brennan, and Susan Maffei. My initial style involved small angular marks that directed the growth and flow of the weaving. Later I preferred an interlocking style that avoided the gaping slits of adjoining colour areas. As my parents came to Australia as refugees after World War II, much of my recent work has expressed a social conscience. I was awarded the Blake Prize for Religious Art in 2007, and exhibited in the New Social Commentary shows at the Warrnambool Art Gallery in 2006 and 2008. In 2005 I taught and demonstrated woven tapestry at the Australian National University in Canberra. Mary Schoeser, in her recent lavish volume, *Textiles: The Art of Mankind*, included one of my works, "Blonde Boy with Bike" (2005).

Review

The Art is the Cloth

by Thoma Ewen



The Art of the Cloth opening at the New Hampshire Institute of Art. Susan Martin Maffei speaks about her work, “Nessa Nessa Winter Moon” that records the time of the rise and setting of the moon, using an ancient Andean system of knots. Photo: Francoise Chartrand



Susan Martin Maffei, “Nessa, Nessa—Winter Moon,” 28 panels, each 20 x 9 in. Closed, object is 20 x 9 x 8 in; length, when fully extended, 20 x 252 in 2013, photo: Susan Martin Maffei, indigo dyed silks, Bulgarian silks, wool, metallics, linen, hemp, cotton; hand-spun multi selvedge warp, mounting materials: acid free book board, book fabric, acid free canson paper, glues

Susan Edmunds, "Quiet Play-ground" 34.25 x 39.5 in, 2009, wool, linen warp. Susan says this about her work: "In slight variations in a handmade line, I see rhythms of breathing and heartbeat."



During the evening of October 8th, more than 20 tapestry artists from across North America gathered at the New Hampshire Institute of Art, in Manchester, New Hampshire to attend the opening ceremonies of The Art is the Cloth. This exhibition of contemporary tapestries is curated by Micala Sidore, director of Hawley Street Tapestry Studio, of Northampton, MA. As part of the opening ceremonies, Micala asked each artist present to speak about their work.

It was an historic moment, as many of the artists present have been designing and weaving tapestries for 25, 30, and 40 years. Archie Brennan and Susan Martin Maffei, whose names have become synonymous with tapestry in North America, have been collectively weaving tapestries for what adds up to more than 100 years.

The exhibition is truly extraordinary, with each tapestry revealing a different creative heart-mind, a different background and approach, and a subtly different use of tapestry technique. In all there are 59 tapestries by 60 artists in the exhibition that is arranged in 5 categories: Native American Contemporary Re-Workings of Traditional Tapestries; Tapestries That Explore the Elements of Weaving; Tapestries That Draw Attention to the Process of Weaving; Trompe L'Oeil Tapestries; Self-Referential Tapestries; and Historical Self-Referential Tapestries.

The most amazing thing for me was to meet the artists present and to see their works in person. Many of these artists are members of the international tapestry community whose names and works I have known for decades through exhibition catalogues, tapestry journals and media, but who I met for the first time in person. And even more moving was the privilege of hearing each artist speak about her/his work and her/his life in tapestry. It was profoundly moving and deeply inspirational, as each artist spoke openly about their personal commitment to weave tapestry and why they have chosen to continue to weave.

As I was speaking about my work, I looked around the room at the other artists and guests present, and saw three beautiful children standing close by and listening with total presence. In that moment I wished that I was sitting with

them on the gallery floor teaching these children to weave tapestry on small frame looms, as I have so often done in artists-in-the-schools projects. Children are the future of tapestry, and are the future of all the arts and crafts. Passing on the knowledge of this technique to the next generations will keep tapestry alive and flourishing.

Curator Micala Sidore has arranged for *The Art is the Cloth* to travel to several exhibition venues. On December 4, 2014 this remarkable exhibition opened at the Walton Centre Gallery, George School, in Newtown, Pennsylvania where it hung until February 9th. The final venue will be the Deerfield Academy, in Deerfield, Maine, where *The Art is The Cloth* will be shown from March 26th to May 1st, 2015.



Thoma Ewen, "Flower Gives Butterflies," 52 x 41.5in, 2013, 8 epi, cotton warp, wool, silk and cotton weft. Photo: Ken Ewen.

Thoma Ewen is a Canadian tapestry artist and Artistic Director of Moon Rain Centre, located in the Gatineau Hills, north of Ottawa. Thoma has been designing and weaving tapestries and exhibiting her works nationally and internationally for 40 years. She directs community tapestry projects and artists-in-the-schools projects, and has co-ordinated exhibitions for Moon Rain Centre's highly successful Triennale Internationale des Arts Textiles en Outaouais 2013. Thoma is the author of *The Living Tapestry Workbook*, now in its third printing, which you can find at <http://www.moonrain.ca/TapestryWorkBook.html>.

THANK YOU! to ATA's volunteers

Last year 111 people shared their time and expertise with ATA. Their combined efforts produced the wide range of stimulating programming for which ATA has become known. It truly "takes a village" and the Board of Directors would like to extend our heartfelt thanks to each and every one of you.

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Emerge: Membership Grants for New & Emerging Artists

Janna Maria Vallee recently received an Emerge Grant. A Canadian, she is currently living in Jersey City, NY. She says:

“In an attempt to have human connections in unlikely spaces, I am currently exploring the interplay between public space and impromptu interactions between two strangers (myself and others). This fall (2014) I began a series of skill-share installations in public spaces in New York City, where I offer to share the knowledge of techniques that I employ in my artistic practice to passers by. Most recently I have been riding the New York City subway equip with my portable Mirrix tapestry loom, which I use to teach the basics of tapestry weaving. In creating these private interactions I hope to break the boundaries of public spaces that too often contain dozens of individuals staring into the screen on their personal devices. My hope is that the act of offering human interaction in this space creates a life-giving experience for not only the participants, but also the onlookers.”



Janna Maria Vallee, Natural dye sampler, 15" x 10",
2014, hand-dyed wool weft, wool warp

ATA Award for Excellence – Pat Williams



Pat Williams, "Sniffing," 2014, 13.5" x 11"

Pat Williams received ATA's Award for Excellence for her tapestry "Sniffing" at the Blue Ridge Fiber Show 2014, sponsored by the Western North Carolina Fibers/Handweavers Guild, at the North Carolina Arboretum, Asheville, NC from October 4, 2014 through January 6, 2015.

Pat says this about her tapestry: "'Sniffing' was an exploration of pattern as a reference to 'windows' and what might be seen by peeking into windows."

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.

Teitelbaum Awards for Small Tapestry International 4: Honoring Tradition, Inspiring Innovation

Thanks to a generous donation from the Teitelbaum Family Trust, ATA offers awards to two STI 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. The juror, Kevin Wallace, selected the following tapestries:

First Prize: Kathe Todd-Hooker, "Metamorphic transmutation 7 x 7 x 7 = infinity"

Second Prize: Suzanne Fitzgerald, "From Flemish to Finnish.... plus ça change"



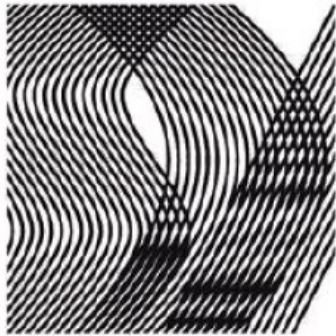
Kathe Todd-Hooker, "Metamorphic transmutation 7 x 7 x 7 = infinity", 10" x 8" silk, rayon, cotton and linen embroidery floss, perle cotton, Dual duty buttonhole twist

Suzanne FitzGerald, "From Flemish to Finnish... plus ça change...", 7.5" x 12" cotton warp, mixed fibers



Important Dates

March 4-7, 2015	New Stories: Tapestry and Ikat Techniques for Weavers, 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 Tapestry Topics, Summer Issue. Theme: Native Traditions and Modern Interpretations. Theme Coordinator: Ashli Tyre
April 15, 2015	ATA International Student Award applications due.
April 18, 2015	ATB 10 closes at Kaneko.
June 8, 2015	STI 4: Honoring Tradition, Inspiring Innovation opens at Northwestern State University.
August 15, 2015	STI 4: Honoring Tradition, Inspiring Innovation closes at Northwestern State University.
October 2, 2015	STI 4: Honoring Tradition, Inspiring Innovation opens at Biggs Museum of Art.
November 22, 2015	STI 4: Honoring Tradition, Inspiring Innovation closes at Biggs Museum of Art.
January 16, 2016	STI 4: Honoring Tradition, Inspiring Innovation opens at Artspace.
February 1, 2016	ATA Scholarship for Tapestry Study applications due.
March 5, 2016	STI 4: Honoring Tradition, Inspiring Innovation closes at Artspace.
April 15, 2016	ATA International Student Award applications due.
July 2, 2016	American Tapestry Biennial 11 opens at South Bend Museum of Art
September 25, 2016	American Tapestry Biennial 11 closes at South Bend Museum of Art
March 1, 2017	American Tapestry Biennial 11 opens at San Jose Museum of Quilts and Textiles
June 18, 2017	American Tapestry Biennial 11 closes at San Jose Museum of Quilts and Textiles



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Small Tapestry International 4: Honoring Tradition, Inspiring Innovation

Congratulations to the following artists whose tapestries were accepted into Small Tapestry International 4

Janet Austin, USA	Sonja Miremont, USA
Nicki Bair, USA	Diane Mularz, USA
Meredith Bennett, USA	Judith Musick, USA
Marie-Thumette Brichard, France	Terry Olson, USA
Dorothy Clews, Australia	Tea Okropiridze, USA
Clare Coyle, United Kingdom	Pamela Palma, USA
Sharon Crary, USA	Suzanne Pretty, USA
Elaine Duncan, Canada	Julia Rapinoe, USA
Patricia Dunston, USA	Ellen Ramsey, USA
Suzanne FitzGerald, France	Christine Rivers, Canada
Joan Griffin, USA	Michael Rohde, USA
Birgitta Hallberg, Denmark	Katlin Rothacher, USA
Joyce Hayes, USA	Erasto Mendoza Ruiz, Mexico
Kathe Todd-Hooker, USA	Jan Russell, USA
Benthe Ibsen, Denmark	Beth Smith, United Kingdom
Noriko Kage, USA	Rebecca Smith, USA
Stephen Keller, USA	Care Standley, USA
Valerie Kirk, Australia	Becky Stevens, USA
Christine Pradel-Lien, France	Merna Strauch, USA
Mary Jane Lord, USA	Vladimira Fillion Wackenreuther, Canada
Lindsey Marshall, United Kingdom	Sarah Warren, USA
Lynn Mayne, USA	Sue Weil, USA
Phoebe McAfee, USA	

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.

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

Kathe Todd-Hooker, 604 1st Ave. E, Albany, Oregon 97321

www.kathetoddhooker.blogspot.com

kathetoddhooker@comcast.net

1-541-917-3251

Tapestry Topics Themes & Deadlines

Native Traditions and Modern Interpretations

Deadline: April 15, 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?
- Or, is your weaving inspired by native traditions, symbols or philosophy?

If so, please share your story. For more information, contact Theme Coordinator, Ashli Tyre.

Tips & Tactics

Deadline: July 15, 2015

This issue will be devoted to tapestry techniques. Do you have a question you would like answered? Email Theme Coordinator, Lynn Mayne, lynnmayne@comcast.net.

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

Deadline: October 1, 2015

Our second issue devoted to a theme that received a phenomenal response. Submissions are closed.

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

Tapestry Topics Committee

Editor: Patricia Williams; Copy Editor: Robbie LaFleur; Layout: Robin Coombes; Proofreader: Katzy Luhning; Web preparation: Mary Lane; Mailing: Ruth Manning

Tapestry Weaving with selvedge

at Chateau Dumas

18-25 July 2015



Join Selvedge Magazine and artist Fiona Rutherford for a week of tapestry weaving at the beautiful Chateau Dumas, near Toulouse. In idyllic surroundings you'll also learn to dye with woad, visit local towns and markets, enjoy like-minded company and delicious chef-prepared meals. **Prices from €1600 www.selvedge.org**



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Colour/Color-A Conversation Between Friends by Pat Spark & Kathe Todd-Hooker

Publishers: **Tapestry 101**, **Shaped Tapestry** (New Edition) and **Line in Tapestry**-all by Kathe Todd-Hooker. **Making Faces**, and the **Watercolor Felt Workbook**-both by Pat Spark. **So Warped** by Kathe Todd-Hooker and Pat Spark.

American source for the wonderful ALV (Elf) Norwegian tapestry yarns in 82 colors, the new American-made grattoirs, tapestry bobbins in many sizes and shapes, and other tapestry equipment. Needle felting? Wet felting? We have the equipment.

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CALL FOR ENTRIES

American Tapestry Biennial 11

Use our [online entry form](#).

Questions? Contact ATB 11 Co-Chairs, Terri Bryson, 2brysons@gmail.com, or Elaine Duncan, elaine@elaineduncan.com

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

Eligibility

Entry to ATB 11 is open to all artists who design and weave their own tapestries either individually or collaboratively (all assistants shall be named). For the purposes of this exhibition, tapestry is defined as hand woven, weft faced fabric using discontinuous wefts. Artists who work in both traditional and more experimental methods are encouraged to enter. Multimedia work will be considered as long as the primary medium is tapestry. Entries must be one-of-a-kind and have been completed after January 2012. Entries may not have been shown previously in any ATA exhibition, including the Unjuried Small Format show. Artists may submit up to three pieces, but a maximum of one piece per artist will be accepted.

Submissions

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

Conditions

- Artists are responsible for all shipping and insurance costs to the first venue and for the return shipping and insurance costs from the final venue.
- Work that differs significantly from the submitted image may be excluded from the exhibition.
- Complete exhibition instructions will be sent to the accepted artists. Accepted works not completely prepared for installation may be returned.
- **Tapestries may be offered for sale at some of the venues. This will be optional for the artists. If the tapestries are offered for sale, a commission will be paid to the venue. This does not affect international entries which retain their duty free status by being NFS. Details will be sent to the accepted artists.**
- Tapestries must remain with the show through the last scheduled venue. Approximate dates that the tapestries will be committed: mid June 2016 - July 2017. Please note that these dates may change.

Awards

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

ENTRY FORM

American Tapestry Biennial 11

Use our *online entry form*

Calendar & Fees

Calendar

Entry Deadline: October 31, 2015 **Please note: This is a receipt date for the entry.** If you would like to enter at the last minute, use the online entry form on the ATA website.
Jury Notification: January 31, 2016

Entry Fees

\$35 ATA members \$55 Non- Members \$70 Membership & Entry Fee

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

Paypal payments: Use our online entry form (see above) or use the "Send Money" tab on the Paypal website (www.paypal.com) and send your payment to americantapestryalliance@gmail.com with a note saying: ATB 11.

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

Or mail this entry form to:

ATA
 c/o Terri Bryson
 2680 Whispering Pines Ct.
 Decatur, GA 30033
 USA

Checklist:

- ___ CD
- ___ Entry Fee
- ___ Entry Form

Entrant Information

Entrant Information (please print)

Name _____
 Address _____
 City _____ State/Province _____
 Postal Code _____ Country _____
 Phone _____ Email _____

Authorization

I understand that submission of artwork to ATB 11 constitutes my permission for ATA to photograph the work and/or duplicate or reproduce my submitted images for publicity and promotional purposes, including the internet. I acknowledge that ATA will allow the public to photograph all ATA exhibits. I agree to these terms.

Signature: _____ Date: _____

Entries

Entries

1. Title _____
 Materials _____ Date Completed _____
 Dimensions (h x w x d, in inches) _____ Insurance Value (US \$) _____

2. Title _____
 Materials _____ Date Completed _____
 Dimensions (h x w x d, in inches) _____ Insurance Value (US \$) _____

3. Title _____
 Materials _____ Date Completed _____
 Dimensions (h x w x d, in inches) _____ Insurance Value (US \$) _____