



AMERICAN TAPESTRY ALLIANCE



A QUARTERLY REVIEW OF TAPESTRY ART TODAY

WWW.AMERICANTAPESTRYALLIANCE.ORG

Fall 2015 Vol. 41 No. 3



TIPS & TACTICS

Co-Directors' Letter, Fall 2015

We find ourselves at the change of another season, the summer's events slipping away with the shorter days. Autumn seems to herald in the weaving season. Perhaps this is just a muscle memory for many of us, leftover from the days when our kids went back to school and we finally had time to get back to the loom. If you are reading this from behind your loom we hope you are working on a new tapestry to enter into **ATB 11**. The October 31st deadline is fast approaching. This year's juror is Janet Koplos, a respected freelance art critic based in St. Paul, Minnesota. Ms. Koplos was a staff editor at *Art in America* magazine in New York City for 18 years and is currently a contributing editor. She is the co-author of *Makers: A History of American Studio Craft* (University of North Carolina Press, 2010) and numerous other books and catalog essays.

If you missed seeing **STI 4** at the Orville Hanchey Gallery at Northwestern State University we hope that you will be able to visit it at one of its upcoming venues: Biggs Museum of Art, Dover, Delaware, October 2 through November 22, or Artspace in Raleigh, North Carolina, from January 16 through March 5, 2016.

On the planning front, we are very excited to represent the vibrant field of contemporary tapestry with an informational table in the Partner Pavilion at SOFA Chicago, November 5-8, in Chicago's Navy Pier. Meggy Wagner is leading the design team creating our promotional space and Mary Zicafoose is soliciting volunteers to man the table to meet and greet collectors and gallery owners at this legendary international art expo. Please note that we will not be exhibiting members' tapestries, as we are not registered as a commercial gallery, but we will be actively promoting contemporary tapestry and our talented membership.

In October a Nominating Committee will begin talking to people who are interested in joining ATA's Board of Directors. Co-Director Mary Zicafoose and Treasurer Rosalee Skrenes will have completed their full eight years of service. We hope you will consider sharing your passion for tapestry in this very critical way. If you would like more information, please contact Joan Griffin, volunteer@americantapestryalliance.org.

A big thank you to Lynn Mayne, the Theme Coordinator for this newsletter. You'll be entertained, educated, and perhaps surprised by the collection of Tips & Tactics found in this issue. Thank you to everyone who contributed and welcome, Leslie Munro, our new Editor.

If you can't visit us at SOFA Chicago, we hope you'll be busy at home finishing your **ATB 11** entry!

Our best,
Mary & Michael



Tips & Tactics

Lynn Mayne, Theme Coordinator

Co-Directors' Letter	2
Theme Articles	
Theme Coordinator's Introduction	10
Lynn Mayne	
Strategies for Finding Your Voice in Tapestry	11
Sharon Marcus	
Technology as Studio Assistant	14
Joan Griffiin	
Tips for Better Weaving	17
Terri K. Stewart	
Wedge Weave Tips	19
Connie Lippert	
Wedge Weave Feather Technique	22
Terry Olson	
Methods for Your Kitbag	24
Pam Patrie	
Smooth and Easy Method for Joining Slits	26
Linda Weghorst	
Value Tactics	28
Ruth Manning	
Reviews	
<i>Metamorphosis</i>	32
Bobbie Chamberlain	
Men at the Loom: Jon Eric Riis and Marcel Marois at <i>Galerie Chevalier</i>	33
Tal Landeau	
Creative Crossroads: The Art of Tapestry	37
Alice Zriebiec	
Award for Excellence	41
International Student Award	42
ATA News	
SOFA	43
Board Elections 2015	43
Board Elections 2016	43
ATA's 2010-2015 Five-Year Plan	43
ATA's 2016-2020 Five-Year Plan	45
Tapestry Topics Themes & Deadlines	50
Important Dates	51
Cover Image	
Terry Olson, "Mt. Kearney," 15 in x 13 in, 8 epi, 2015. Photo: Terry Olson. Cotton warp, wool weft.	

Please note: page numbers are links.

Contact ATA

Director of Member Services

Michael Rohde mrohdeata@me.com

Director of Resources

Mary Zicafoose mzicafoose@gmail.com

Treasurer

Rosalee Skrenes rosaleeskrenes@tds.net

Assistant Treasurer

Marcia Ellis mellis@sonic.net

Membership Chair

Patricia Dunston

membership@americantapestryalliance.org

Education Committee Chair

Barb Brophy

education@americantapestryalliance.org

Mentoring Program

Terri Stewart tkweaver@verizon.net

Traudi Bestler bestler@aol.com

Exhibition Chair

Margo Macdonald margomac53@comcast.net

Small Tapestry International 4, Chair

Pamela Done pamela@tapestriesoflife.net

American Tapestry Biennial 11, Co-Chairs

Terri Bryson 2brysons@gmail.com

Elaine Duncan elaine@elaineduncan.com

Catalog Distribution

Lois Hartwig lhartwig65@frontier.com

Awards Chair

Kimberly Brandel

ataaward@americantapestryalliance.org

Promotions Chair

Meggy Wagner

promotions@americantapestryalliance.org

Volunteer Coordinator

Joan Griffin

volunteer@americantapestryalliance.org

Web Editor

Mandy Pedigo

webeditor@americantapestryalliance.org

Web Exhibits

Sarah Swett mildredestelle@gmail.com

Laura Hodgdon

webgallery@americantapestryalliance.org

Artist Pages

Sarah Warren

artistpages@americantapestryalliance.org

Tapestry Topics

Leslie Munro

newsletter@americantapestryalliance.org

Executive Administrator

Mary Lane

adminassist@americantapestryalliance.org

© 2015 American Tapestry Alliance, with permission from all contributing authors. All rights reserved. Reproduction in whole or part is prohibited without written permission. Requests to reproduce material in this publication may be forwarded to the American Tapestry Alliance.

THANKS TO OUR ADVERTISERS

Eden Bullrushes – Craig Vogel	Page 5
Between Tapestry & Etc – Kathe Todd Hooker	Page 5
Rebecca Mezoff Tapestry Studio	Page 5
Mountain Niche Farm – Kim Kerley	Page 6
Damascus Fiber Arts School - Audrey Moore and Terry Olson	Page 6
Mirrix Looms – Claudia Chase & Elena Zuyok	Page 6
Creative Coastal Retreats - Pam Patrie	Page 7
Donald Lefever	Page 8
SOFA	Page 9
Fine Fiber Press & Studio - Kathe Todd-Hooker and Pat Sparks	Page 46
Moon Rain Centre – Thoma Ewen	Page 47
Beverly Kent	Page 47
Surface Design Association	Page 48
Stephen Willette	Page 49

ADVERTISE WITH ATA

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



LOST POND LOOMS
BY EDEN BULLRUSHES, INC.
HANDMADE HARDWOOD WEAVING LOOMS
& WEAVING ACCESSORIES
A LOOM FOR EVERY SKILL LEVEL
- MADE IN AMERICA -
www.lostpondlooms.weebly.com

etsy
p
f
Etsy

Between Tapestry & Etc.

Create your own personalized tapestry study.

I can do personal consultation and instruction short term, long term, by blog, online, by phone or in my studio.

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

While my 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.kathetodddhooker.blogspot.com
kathetodddhooker@comcast.net 1-541-917-3251

Rebecca Mezoff Tapestry Studio

Online tapestry weaving classes



www.rebeccamezoff.com

Advertisement



navajo-churro weaving yarns OR fleeces

single ply tapestry weight in 4 natural colors
white, tan, medium brown and bittersweet chocolate
limited number of dyed colors
color cards available on request at \$4 ea
fleeces available if you spin your own in a range of colors

mountain niche farm

397 deep creek rd chehalis, wa 98532 kim.kerley@earthlink.net

**Damascus
Fiber Arts
School**

Audrey Moore and Terry Olson
Tapestry and Navajo Weaving
Spinning, Knitting, Basketry
Ravenstail Twining

503.558.1727
www.DamascusFiberArtsSchool.com
Located near Portland, Oregon



**From workshop
to studio**

**The perfect
portable
tapestry loom**



mirrixlooms.com

Advertisement

Creative Coastal Retreats All Levels of Learning



Pam Patrie hosts participants with a series of intensive creative work sessions through the year in her coastal cabin in Oregon.

February 20 - 22, \$350

March 20 - 22, \$350

April 23 - 26, Archie Brennan, Susan Maffei, \$560

April 30 - May 3, Archie Brennan, Susan Maffei, \$560

June 19 - 21, \$350

July 22 - 26, \$450

August 14 - 18, \$450

Sept 18 - 20, \$350

October 2 - 4, Mt Angel Monastery retreat:

"Jacob's Ladder," Hidden Symbols Deep in the Weave, \$375

October 15 - November 5, 2016, Tapestry Adventure Tour (New York, London, Edinburgh, Stirling, Paris, Angers)

For more information, contact Pam:

503-250-1642, or, pampatriestudios@yahoo.com

Watch Pam's website for updates: pampatriestudios.com

Advertisement



James Kohler tapestry for sale

48" x 48"

Provenance: Estate of Jane Kent, artist, collector and owner
of The Contemporary Craftsman and Kent Galleries, a
major Santa Fe, NM gallery for twenty plus years

\$5,900

Contact Donald E. LeFever
717-433-8678
delefever@comcast.net

Advertisement

sculpture
objects
functional art
and design
SOFA

November 6–8
Opening Night, November 5
Navy Pier

sofaexpo.com

Advertisement

Theme Coordinator's Introduction

Lynn Mayne

There should be something for everyone in the articles in this issue of *Tapestry Topics*. Our authors have described and explained a myriad of methods and techniques to help us to further our exploration of the art of tapestry. All of them are teachers and we are fortunate to access some of their favorite tips and tactics.

Lynn Mayne has been weaving tapestries since the 1970s. She grew up in Michigan and now has a loom both in Florida and northern Michigan where she summers with her husband Ben and dog Wally. She has gained most of her knowledge of tapestry from workshops and books. As a theme coordinator for *Tapestry Topics* she enjoyed making the connections with the talented weaver-writers in this issue.



Lynn Mayne, Sarasota, Florida, USA. Lynn Mayne has been weaving tapestries since the 1970s.

Strategies for Finding Your Voice in Tapestry

by Sharon Marcus



Sharon Marcus, "Departure," 36.5 in x 60.25 in, 1992. Photo: Bill Bachhuber.

Whether you are a newcomer to making tapestries, or have been doing it for a while, producing work, which is a true reflection of who you are, can be challenging. In its most satisfactory form, self-expression is not just about technical proficiency, or well-chosen designs, but equally or even more importantly, it is a window into the personal and creative soul of the artist – his or her voice.

Preliminary Statement about your work:

Write a 100 word artist's statement describing your work. In composing this writing focus on what it is about, why it is important to you, and any other language that will give people a sense of who you are as an artist.

Do a *preliminary* review of works you have completed thus far:

Do not think of this process as a judgmental one, but a straightforward assessment of your working methodology. What is your design resource – your own photographs and/or drawings or collages, "appropriated" images from other people/places, or process-based investigations of tapestry techniques and materials?

Look, look, and look again at the work you have already done. Is there a consistent subject matter from piece to piece, or is every tapestry different? Is there a reoccurring style in the way the design elements are presented, or is there a sense that the search is still underway to discover which one seems “right”? Is there an identifiable color palette that reappears throughout a body of work, or does it change frequently?

From a technical standpoint, what decisions have been made concerning the techniques most appropriate for interpreting the designs? Have similar materials been used from piece to piece, so they become part of the “signature” of the artist? Are the finishing and presentation methods consistent, and if not, is there a good reason for that?

Make lots of notes about what you discover in looking carefully at your own work. These notes will become the foundation for further investigations into the meaning and thought patterns behind the work you have done.



Sharon Marcus, "Burn," 44 in x 16.5 x 3 in, 2003. Photo: Bill Bachhuber.

Excavate more deeply into the meaning behind your work:

Looking at your notes (and the work) carefully, rank the various pieces in a 1-5 ranking scale with 5 being the best. Ideally, you will have three different categories when you are through: tapestries ranked by success of design; those ranked by style and color; and those ranked by interpretative and technical criteria. You may very well find that a tapestry may rank #5 in terms of design, but fall to #3 or lower in the stylistic and technical interpretation. Sometimes they will be rated a #5 in all three categories.

Now you begin to ask the hard questions about what it is that makes pieces apparently successful in the different categories. Try to be as objective as you can, as though you are a stranger encountering the work for the first time. Listen to your intuition in coming to a decision about the relative strength of various pieces. Which pieces resonate with you in a personal way and why? Asking this question will move you towards a growing understanding of what is uniquely “you” about the work you have done. Though you may at times be tempted to try and replicate someone else’s work because you like it, it probably will never have the personal component that identifies you as the artist.

What would it take to modify your favorite work to rank 5’s in each of the three categories? What would it take to modify your approach in the second and third most successful tapestries? What changes would allow it to be truly expressive of who you are as an artist?

Reality check:

Is what you have discovered about your work in this analytic process consistent with the language in your initial artist’s statement? If not, why not? If yes, what makes it so?

Studio explorations:

Once you've analyzed your work carefully, you're ready to do some specific work in the studio making use of what you learned so far.

Select a 5 inch x 5 inch square in your most successful piece and weave it as a sample, making the kinds of changes in design, interpretation, color palette, technique, and materials to allow it to achieve the overall quality you are looking for. If materials and/or technique were the problem, do some smaller strip samples with materials and/or techniques you think might be more appropriate prior to beginning the 5 inch x 5 inch square. When the square is complete critique it objectively. If you are not satisfied, weave it again, making further changes.

Follow the same process with the second and third most successful tapestries, keeping in mind that there should be consistency from sample to sample. Hopefully, what you will have at the conclusion of these studies is a suite of three squares and perhaps preliminary testing strips, which move you closer to an understanding of what approach to working is most indicative of who you are as an artist.

Next Steps:

Now it is time to see if what you've learned in the studio will hold up to scrutiny when you design and weave a series of full-scale pieces. These do not have to be large, because the important point is to design a series of three to five tapestries that are consistent, and contain all the qualities you identified as most pertinent to your unique voice as an artist. Design the series, select materials, and do all necessary sampling to double-check your theories about what will work. If you have a loom with beams which allow you to put on one warp for the entire series that is ideal, because it helps you make the commitment to the project. If your loom is smaller, make one piece at a time.

Take notes as you weave, developing a dialogue with the work as you go along. Taking photos with your phone or tablet is useful also. This on-going evaluation is a good way to discover whether or not things are working. As each piece is completed, critique it in a similar fashion to what you did at the very beginning of this process. Once all pieces in the series are done, hang them on a wall in a large enough space so you can get some visual distance, then critique the series. Chances are you will have a strong, consistent body of work that will speak to who YOU are as an artist.



Sharon Marcus, Portland, Oregon, USA. Sharon is an artist living who works in tapestry/mixed media and POD (Publish on Demand) books using her photographs. She loves working on collaborative projects of all kinds.

Technology as Studio Assistant

by Joan Griffin

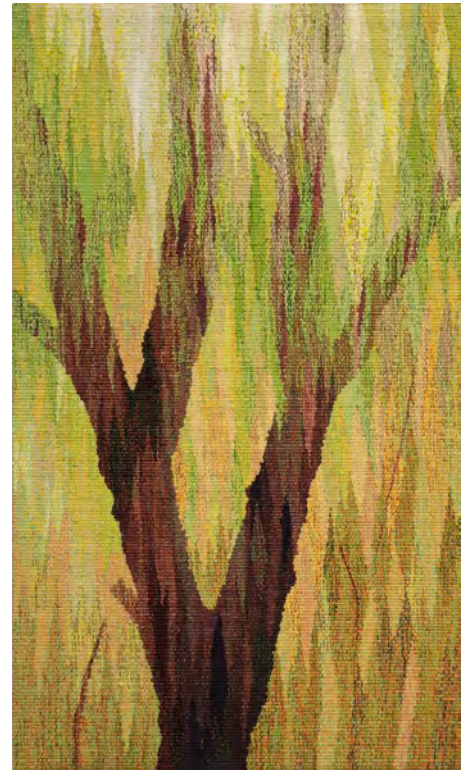
Technology is creeping into everything we do, including some computer controlled “tapestry-like” weaving, but many of us use technology as a tool to help arrive at weaving. I asked a few tapestry weavers how they use technology in their practice.



Bobbi Chamberlain, "Oak Left," 24 in x 6.5 in, 10 epi, 2015. Photo: Bobbi Chamberlain. Cotton warp, wool weft.



Bobbi Chamberlain, "Oak Right," 24 in x 8.5 in, 10 epi, 2015. Photo: Bobbi Chamberlain. Cotton warp, wool weft.



Bobbi Chamberlain, "Oak Combined," 24 in x 13.5 in, 10 epi, 2015. Photo: Bobbi Chamberlain. Cotton warp, wool weft.

Bobbi Chamberlain on image editing at the loom:

When weaving tapestries that are large enough that they must be rolled around the cloth beam, you need to keep track of what you've already woven. I always take a photo of my tapestry before re-sewing the cartoon and rolling the tapestry onto the beam. In an image editing program that supports layers, I combine the photos from each section and am able to get a good image of the entire tapestry to that point. Here is the procedure I use for a tapestry requiring two photos:

Photograph the first section of the tapestry, leaving a little extra space on each side of the tapestry. Using the portion of the lower beam of the loom that shows on each side of the tapestry works well to get a straight line. Crop right up to each selvedge and to the starting edge.

When taking the second photo, include an inch or so of the tapestry that is also in the first photo. Straighten and crop as above. Adjust the second photo to be equal to the distance in the first photo. Expand the canvas size of the first image to leave sufficient room for the second image to be added.

Combine the partial images in a program such as Photoshop or Gimp (a free image editing program). The different sections don't always match perfectly, but it gives you a very good idea of how the tapestry is progressing. Print the combined image for reference while weaving. Use the same procedure if your tapestry is large enough to require more than two photos.

Christine Rivers discusses using the iPad camera:

I was weaving a small format tapestry and every little thing made a difference, so I didn't want to repeat weaving any of the same area wrong. I used my iPad camera, which has an excellent close-up feature to see clearly what was wrong, and avoided repeating myself.

A hint from Lindsay Marshall on using a scanner and Photoshop:

I use a digital camera to record progress because I use a warp roller and therefore, once rolled on, can't see what I've done. At the moment I am weaving a series of panels continually on the same warp. I use a scanner and Photoshop to enlarge/reduce designs. Because I weave from the back I use Photoshop to reverse the designs – particularly important with lettering!

Jane Freear–Wylde's suggestions for using PaintShop and Photoshop:

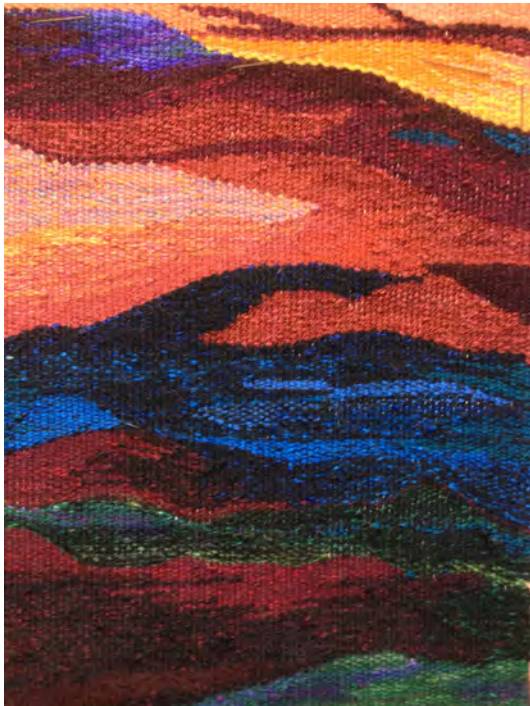
I use two programs for developing cartoons: PaintShop Pro and Photoshop Elements. I rarely use layers, rather I use the filters and move between the two programs as they both offer slightly different things. I do tend to crop images though, ending up with what I call a "slice" which is mostly portrait format.

I change the format of the image to TIFF when I am manipulating it. TIFF doesn't reduce the resolution of an image, whereas working in JPEG does. I also save each stage of a manipulation. I open and name a new folder, then save the initial photo as "01 Photo" in TIFF format. If I crop it I'll then save that as "02 Crop." Whatever the first filter I use is - let's say "Erode" - I'd then save the image as "03 Erode." I'd carry on in this way until I feel I have a potential design. By numbering them in this way, each step in the manipulation process always comes up in the right order when opening the folder.

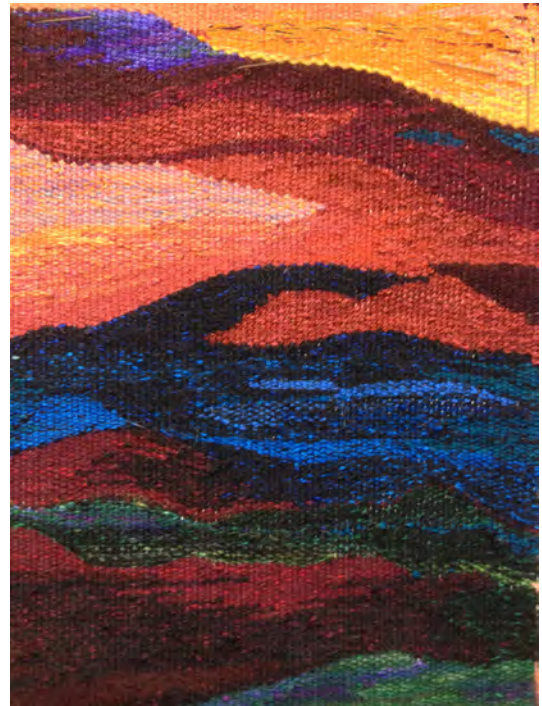
When I first started computer manipulating my designs, I applied filters during the process without saving them. I finally began saving each step when I was working on an exhibition that required me to show design development. I realized at that time that it wasn't necessarily the last step which made the best design, it was often one or two steps before that. I could choose a step lower down the order and manipulate that image, taking the design in a new direction. It's a bit of a nuisance to save everything as you go along, but it is worth it in the long run.

Joan Griffin suggests using the Photoshop clone tool to “correct” a mistake before unweaving:

When a woven section doesn’t seem right, I take a photo and put it in Photoshop. Using the clone tool I put the cursor on another actual woven area in the photo. I can then “correct” on the screen the area I think needs correcting and see how it might look with another shape or another color. The clone tool is using the woven section from the photo so you can visualize how a correction might look before unweaving and reweaving.



Joan Griffin detail “Night into Day.” Photo: Joan Griffin.



Joan Griffin detail, Photoshop corrected. Photo: Joan Griffin.

The photo on the left (in the top right hand corner) has already been woven. In the photo on the right, the clone tool “erased” the small brown shape and used the background yellow woven area to “weave” it in all yellow to see how I might like a change.

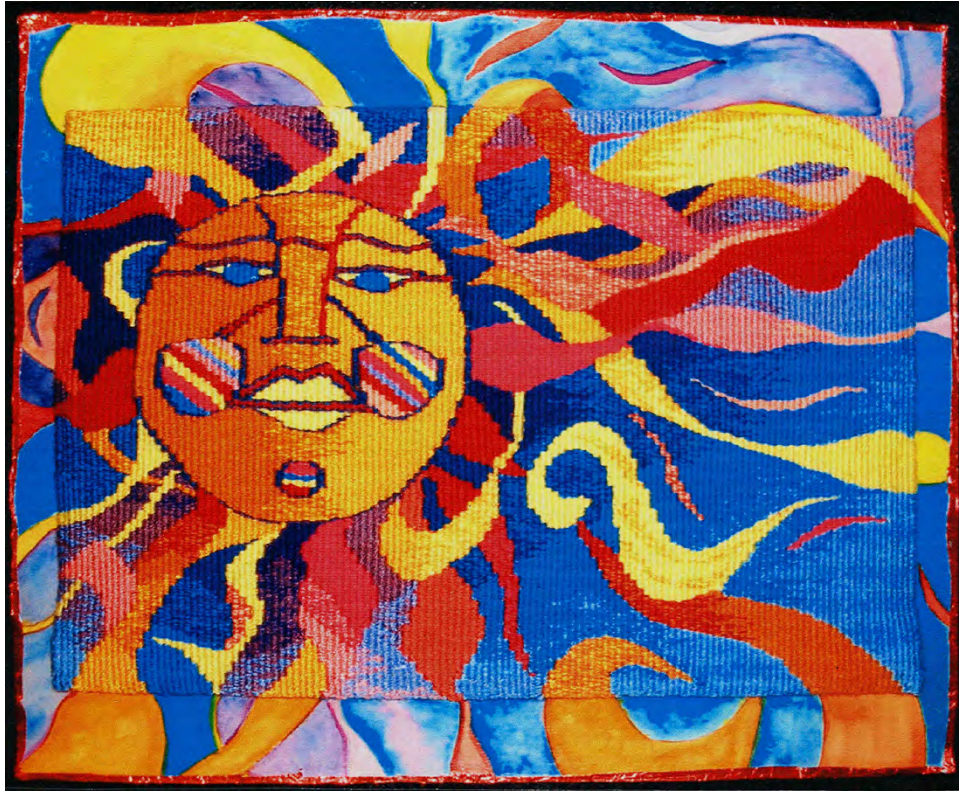
There are many programs and apps that are available in the studio that either spark a new idea or just help us weave - which is what we all want to do.



Joan Griffin, Charlottesville, Virginia, USA. Joan has been weaving tapestries for a very long time and is inspired by travel and the landscapes wherever she is.

Tips for Better Weaving

by Terri K. Stewart



Terri Stewart, "Hot Flash," 9 in x 11 in. Photo: Terri Stewart. Wool and silk.

This is information from a handout I give to all newbies in my workshop offerings. Some tips I have gleaned from other weavers and workshops and some are from my own experience. I am always happy to pass them on and hope some of these tips will be useful for you.

Know your loom. Is it made for tapestry weaving or some other type of weaving? What are the pros and cons of the loom? Do you prefer a horizontal loom or a vertical? Are you able to borrow a loom to see if you like it before purchasing? Don't wait until it is time for a workshop or starting a new tapestry to discover you may be using the wrong type of loom, which becomes a waste of your time, yarns, and the headaches that will likely follow.

Know your yarns, both warp and weft. Sample them in various combinations until you are satisfied with the results. Document those results and keep them with your samples in a notebook. This becomes very useful resource material later and will save you the time and trouble of resampling because years may have passed and you are unsure of what did and didn't work before.

Practice any new-to-you techniques BEFORE you start your tapestry. Trying a new or unfamiliar technique while weaving a project is not the time to find out if you can make it work. Inconsistent results show to the trained eye.

To measure the e.p.i. or warp sett correctly, take your choice of warp yarn and wind it around a ruler for one centimeter. Count the number of threads wound and this will equal your proper warp sett. It really does work! A few have been done for you. (Thank you Archie Brennan!)

3/2 pearl cotton = 8 e.p.i.

5/2 pearl cotton = 10 e.p.i.

12/6 seine twine = 12 e.p.i.

12/9 seine twine = 10 e.p.i.

To calculate weft, weave one square inch of weft yarn at the warp sett of your choice. Cut off the weft and then unweave the whole thing. Measure the weft from end-to-end including the tails that are usually tucked to the back. This measurement is the total yardage or number of inches used for that 1" square. You can now divide this number into whatever amount of weft you purchase to know how much of it you will need. Note: This yardage amount will change with every different size weft and warp sett. (Thank you Nancy Harvey!)

Do you have tension issues? Here are a few things to keep in mind when troubleshooting because of tension with the warp and/or weft. The warp needs to be tight, but not so tight that you cannot fully open a shed, nor so loose that it is easy to manipulate the warp out of place. A good firm even tension is what you need. If the warp begins to slack a bit over time, it's because it has absorbed some moisture in the air. Just tighten it up a little until you have the desired tension again. Dowel rods or bits of cloth can be tucked under the loose warps to take up slack and add tension. Metal washers or other hardware-type items can be hooked (using S-hooks) to the warps as well.

If the weaving begins to buckle, then your weft tension is off, although unevenness in the warp can also cause this. You may be pulling it too tight in one direction and too loose in the other, or you may be packing more weft into a warp sett that cannot handle it. In other words, your weft is too thick for the warp sett. Make the proper adjustments to whatever the tension problem is. Does your weft pack more evenly with an open or closed shed? Do you use your beater bar to pack or do you always hand-pack with a beater? Alternating those two ways of packing can create unwanted ribbing.

Use the same hand to deliver the weft and pack the warp. For example: I always use my left hand to deliver a row of weft and my right hand to pack it. This never changes and I know as much by feel as by sight when the weft is too tight or too loose and can adjust accordingly.



Terri K. Stewart, Sarasota Florida USA. Terri Stewart started weaving tapestries in 1993, after spending many years in other artistic interests. She has owned a weaving shop, co-founded the Tapestry Artists of Sarasota, and taught tapestry publicly and privately. Self-taught in tapestry and many other endeavors, she enjoys exhibiting her work with various tapestry groups that she belongs to. She has been weaving for over 20 years and teaches online as a mentor with the American Tapestry Alliance. She also teaches nationally and locally with small groups or on a one-on-one basis.

Wedge Weave Tips

by **Connie Lippert**

Lynn Mayne, this issue's coordinator, said that she had requests for tips about wedge weave. I won't go into the specifics of the technique. It is available online here:

<http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1034&context=tsaconf>. Instead, I will focus on questions I have received from people who are working with the technique.



Connie Lippert, "Ghigau," 25" X 24," 2014. Photo: Eli Warren. Wedge weave, natural dyes.

Of course, there are no rules about wedge weave. There is nothing that says it needs to be controlled and concise. The organic, less controlled approach can be beautiful and sometimes more interesting. When I first started to weave the technique, I asked Martha Stanley (my wedge weave teacher) about how to make the top of

the wedge straight. In a letter from 1999 she “compared it to river running in a kayak rather than a quiet lake canoe ride. One has to flow with it, being sensitive to it, trying to keep on top of it without dominating.”

My approach has been to weave it precisely. That is what I will address.

I think that simple practice is how you learn. In the beginning, I was unweaving as much as I was weaving. I may be slow, but I didn't think I had a handle on the process until I had woven about seven pieces ranging in size from about 2 feet x 2 feet to 2 feet x 4 feet. I am happy with these first efforts. They have an organic quality that my later pieces do not. They show a certain evolution of thought about the technique that I appreciate.

Foremost, I think you need to keep the spaces between the warps consistent. This is true for any tapestry weaving. It is a bit more difficult with wedge weave because you are increasing the amount of weft you are beating in when building up the initial triangle and decreasing the amount of weft when finishing off the wedge. When issues begin to arise, it is often due to what happened many weft picks previously.



Weft angle for weaving on the diagonal. Photo: Connie Lippert.

The selvages will naturally scallop and pull in as you weave. This is the result of weaving on the diagonal. Usually the undulating edge becomes more pronounced when the weaving is taken off the loom and finished.

I don't bubble the weft. Instead, the weft is angled with a peak at the top of the diagonal. This helps distribute the weft evenly along the diagonal line.

One of the problems people often ask about is the top of the wedge rising or falling. Their goal is to make the top of the wedge a straight line when the wedge is complete. Sometimes it starts to creep up. It is the same as if

weaving on the horizontal plane. If the weft starts to rise, the warps are too close together and more weft is needed. If the top of the wedge starts to fall off or dip, less weft should be beaten in. The surface of the weave can also be undulating rather than smooth if too much weft is beaten in. (This was common in some of my earlier pieces.)

In particular, the edges of the wedge on either selvage can be problematic – either rising or falling off from the horizontal plane. In either case, at the edges or anywhere along the top of the wedge, if things go awry, in addition to using more or less weft, I often “cheat” and increase or decrease the number of warps covered. In other words, if the top of the wedge is drifting downward and I have put in less weft, instead of shifting the warp covered over by 2 (or however many you are moving it over each time), I will go around the same warp at the top of the wedge twice. If the top of the wedge is drifting up, I sometimes shift the warp covered over by 4 instead of

the usual 2 (or double the number you normally shift). You have to be careful not to overuse these “fixes” or it can go bad in the opposite direction.



Connie Lippert, “Recollection of Topsy Turvy,” 47 in x 25 in, 6 epi, 2000. Photo: Bob Lippert. Wool and linen. Collection of the City of Anderson, SC.

As you are weaving on the diagonal, the diagonal line can also rise and dip rather than staying straight. Once again, it is a matter of keeping the spaces between the warps consistent. I am also not beyond filling in areas with plain weave wherever it is needed in order to level things up. All that being said, I attempt to get the technique to work as it should and use these “fixes” as little as possible. Another quote from Martha:

“As you definitely see you have problems developing, begin to think of alternative solutions to ending up with a straight-ended rug. Fill in where you need to. BUT – and this is a tall order – try to come up with a solution which is sensitive somehow with what is going on in the rug. You might have an extra wedge at the edge, simple compensating picks of extra wefts, something quiet or perhaps quite bold, etc., etc. What you want is for the solution you decide to use to resonate, echo or counter what the rug is doing.”

I have presented some of my solutions. Maybe you will find more interesting ones of your own.

Here is an example of an early piece where I was particularly happy how I resolved the end when the top of the wedge was not straight at all and I wanted to finish it. I finished it with wedge weave that decreased in height from left to right so that the top edge was flat.

My advice? Listen to what the weaving is saying to you.



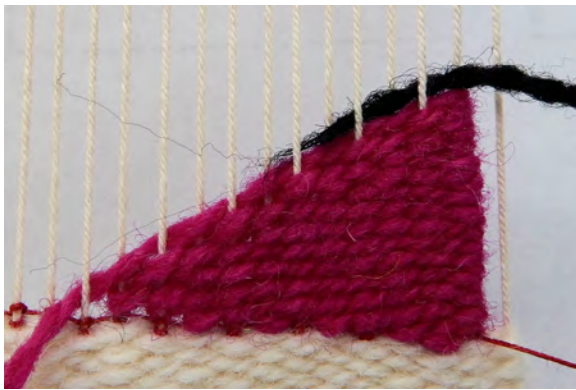
Connie Lippert, Seneca, South Carolina, USA. Connie Lippert weaves tapestries using the wedge weave technique and yarns hand-dyed with natural materials.
www.connielippert.com

Wedge Weave Feather Technique

by Terry Olson

One variation on wedge weave could be called the feather technique, since the result resembles a veined feather. This very brief article intends to show basic beginning maneuvers, to encourage trying this technique. It will not cover how to do wedge weave, meet and separate or hatching as those subjects can be researched in other places.

First, try this with two highly contrasting colors, like black and pink. The “feather” shows up after two wedges are complete, one leaning right and one leaning left.

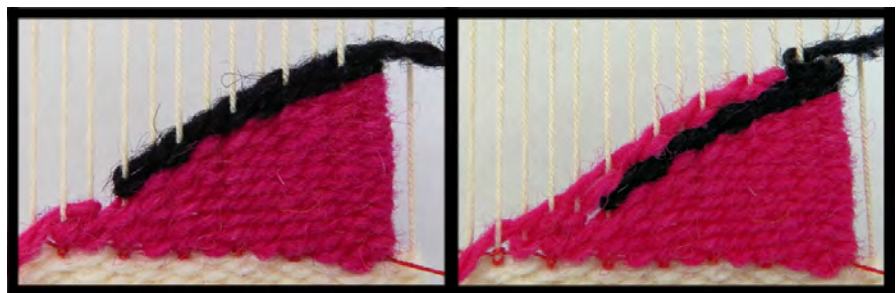


Terry Olson, “Feather Technique 1: Laying in Color, Meet and Separate,” 2015. Photo: Terry Olson.

Think of the process as meet and separate, two-color hatching woven at an angle. Build the first part of the wedge with color 1 (pink) until it is big enough to travel under 6 to 8 warps as it goes up and down its diagonal path. Add the color 2 (black) so it travels the opposite direction in the same shed as the first color. That is the meet and separate part.

When color 1 is the feather and color 2 is the vein, then place color 2 at the top of the wedge. This puts it in the center of the feather and creates the “stem” and the “vein”. Each row of weaving will include both colors. To make the hatching, weave a long pass of color 1 and a short pass of color 2 followed by a short pass of color 1 and a long pass of color 2, over and over again. To work efficiently, weave a long pass and a short pass of color 1, then a long pass and a short pass of color 2.

For the short pass, turn on as few as one warp to keep the center stem thin, or a couple of warps to make the center thicker. The color at the bottom of the wedge, color 1, forms a line of that color. The color at the top of the wedge also forms a line. Hatching can continue when the wedge reaches the selvage, but drop one color about an inch or so away from the selvage and don’t pick it up until the same distance along on the next wedge.



Terry Olson, “Feather Technique 2: Hatching on Diagonal,” 2015. Photo: Terry Olson.



Terry Olson, "Feather Technique 3: Color 2 at Bottom of Second Wedge," 2015. Photo: Terry Olson.

Use the color from the top of the first wedge, color 2, on the bottom of the second wedge to form the center stem of the feather.

If the top edge is intended to be straight horizontally, it may be helpful to draw a line across the warps. Turn on the warp that keeps the weaving on that line. Steepness of wedge is determined by personal preference and can be partly dependent on thickness of weft. Using Harrisville Highland and a sett of 8 ends per inch allows one to turn on nearly every warp, sometimes skipping a warp if the top line starts to crawl up. As always, it is important to keep the warp spacing even, adding enough weft to do so.

Experimentation will prove that many variations of this technique are possible. For example, if the weaving is turned sideways upon completion, the feather shapes turn into tree shapes. Weaving a straight line between the wedges can form a "tree trunk". Changing the number of warps the short pass turns on creates a different vein. Two long passes and two short passes creates a thicker vein. Try three color hatching. Try inserting shapes. I recommend studying the tapestry of Silvia Heyden to get some great ideas on uses of this technique.



Terry Olson, Oregon City, Oregon, USA. Terry Olson learned to weave from Audrey Moore and from workshops with Archie Brennan, Susan Maffei and others. She currently teaches tapestry at Damascus Fiber Arts School in Oregon. She exhibits wherever she can. She is a founding member of the Willamette Tapestry Artists.
www.damascusfiberartsschool.com.

Methods for Your Kitbag

by Pam Patrie

Learning tapestry methods in 1968 was a challenge, as workshops for foreigners in Europe and elsewhere were not developed until the mid to late 1970s. I was a “learn by the seat of your pants” craftsman, art school trained, and intent on combining my studio work with raising a young family. I started seeking out master craftsmen in tapestry methods in 1972. It became my way of honing my skills. I still seek out other craftsmen’s methods to add to my skills today. I learn so much from the amazing group of us that have “tricks” for the weaving of illusions.

Here are two of my favorite methods to add to your kitbag.



Pam Patrie, sample to illustrate Floating Bars and Split Pass, 4 in X 4 in, 4 epi. Photo: Pam Patrie. Cotton welting cord, Paternayan Persian yarns.

The Split Pass: Master weaver Phoebe McAfee, one of the founders of the San Francisco Tapestry Workshop and one of Mark Adam’s production weavers, showed me a method of making a straight horizontal line in the weave. I remember it was such an “AH HA!” moment for me. Currently I use this method for perfect rendering of horizons and edges that need sharpness.

Simply, it is splitting the color of the current pass with the color that will come on top of it when pressed into place. For instance, if you have four strands of a color per pass two of them will be the current color and two of the strands will be of the new color above, positioned carefully in the same shed with the new color on top of the former base color. The transition will not have the undulations seen in a normal complete pass.

The Floating Bar: Floating bars are complete passes surrounded by a field of color. The undulations that the complete pass reveals make wonderful tiny waves.

My early study of tapestry from Gladys Reichard’s book, *Navajo Shepherd and Weaver*, taught me a really important lesson. It is better to show how it is done rather than to verbalize these methods. My images illustrate the two methods.

In “Red Sky at Night” the floating bar and an example of the split pass are on the red boat and the water. The water has all lengths of floating bars. The materials include exotic rayons and polished cotton. Visually, the textures help the expression of turbulence in the water. This piece is 14 inches x 14 inches, woven from the front at 16 epi.



Pam Patrie, “Red Sky at Night,” 14 in x 14 in, 2013. Photo: Pam Patrie. Cotton warp, weft wool and polished cotton. Private collection.



Pam Patrie, "Animated Power," 72 in. x 108 in. Photo: Leo Arfer Photography.
Cotton warp, weft Paternayan crewel 4 strands and a dash of red rayon. Collection of the artist.

"Animated Power" is a large mural work with a razor sharp edge in the cooling towers. This was a perfect use of the split pass. The large "Power" tapestry was woven sideways and backwards. It is 6 feet x 9 feet woven at 8 epi using Paternayan Crewel yarns in four thread passes.



Pam Patrie, Portland, Oregon, USA. Pam Patrie has been teaching since the early 1970s and producing mural size commissions since the early 1980s, using her Belgian tapestry loom from a former workshop in Oudenaarde, Belgium. Currently, with her creative retreat workshops and cabin by the sea in Oregon, she is known for hosting many master craftsmen for all to learn from and for helping participants find their own path in this amazing weave.

Smooth and Easy Method for Joining Slits

by Linda Weghorst



Linda G. Weghorst, "For The Pines: Fauna," 90 in x 60 in, 8 epi, 1995. Photo: Jerry Blow. Cotton warp, wool weft. Techniques - tapestry with supplementary weft of fine two ply wool to join slits, embellishment. Collection of Southern Pines Library, North Carolina.



Linda G. Weghorst, "For the Pines: Flora," 96 in x 60 in, 8 epi, 1995. Photo: Jerry Blow. Cotton warp, wool weft. Techniques - tapestry with supplementary weft of fine two ply wool to join slits, embellishment. Collection of Southern Pines Library, North Carolina.

A basic definition of tapestry is a weft-faced fabric with discontinuous wefts woven in specific areas of a design. Joinings or slits occur where the wefts meet between shapes. More vertical designs require longer slits. There are many options for addressing the slits. These include sewing them together, joining wefts, or sharing warps in areas where shapes meet. The design and look of the tapestry guide the weaver in choosing the suitable techniques. Even with many options to choose from, none of the traditional methods may ideally fit the demands of a design. In some tapestries I have found a supplementary weft or binder thread is useful to connect the slits.

Simply stated, there are the primary wefts that are discontinuous. The supplementary weft travels from edge to edge across the tapestry and connects all the slits between adjacent shapes. There are a few fine points to keep in mind when using this technique. In order to use this method all the areas have to be developed row by row, Navajo style. The supplementary weft should be much finer than the primary wefts and in a fiber used in the tapestry. The color should blend in well with the tapestry (mid tones are often best). The wefts should be inserted

in a consistent manner. First the primary wefts are placed, bubbled, and beaten. Without changing sheds, the edge-to-edge weft is then placed, bubbled, and beaten. If all these directives are followed the binder weft should disappear under the discontinuous wefts, joining the slits together.

Following are two examples of this technique. I first utilized it for two large commissions woven in 1995. Each tapestry was 8 feet high by 5 feet wide. The long-leaf pine forest had long vertical forms. With a 60-inch loom, weaving sideways was not an option. In addition, I wanted to have a horizontal gradation in the background sky. The edge-to-edge binder was the perfect solution. Since the tapestry bundles included several strands of wool, I choose a very fine wool for the edge to edge thread, changing the colors to match the shapes of the tapestry as it progressed. A more recent example of this technique is found in a small tapestry I wove honoring Nelson Mandela. Letters were an integral element, and using this method resulted in smooth lines on the letters' edges. The tapestry was constructed of wool and silk weft. I chose a fine 2-ply silk for the edge to edge element, changing colors to match the graduations of the background. The only drawback of this technique is the tapestry is built row by row. When trying to develop complex forms, for example facial details, it can be challenging. If forms are not correct in one area, all the rows that led to that area have to be taken out. However, having the tapestry come off the loom smooth and without slits makes it worth trying out!



Linda G. Weghorst, "Rising to the Light: Tribute to Nelson Mandela," 10 in x 10 in, 10 epi, 2014. Photo: Randy Weghorst. Cotton warp, wool, silk wefts. Technique - tapestry with supplementary silk weft to join slits.



Linda Weghorst, Charlotte, North Carolina, USA. Linda Weghorst has been an artist, handweaver and educator for over forty years. An M.F.A. from the School of the Art Institute prepared her for a lifelong devotion to fiber arts. She has designed and woven textiles for exhibitions and commissions throughout the U.S. Teaching in a wide range of venues has enabled her to share her passion for design and weaving. Contact Linda at lgweghorst@gmail.com.

Value Tactics

by Ruth Manning

My word of the year?

Value.

Unlike my Tapestry Diary friends, I seem to have a problem making a commitment. I start off my year by weaving a word strip. In past years I have dwelt on Spanish phrases. This year I chose what many think is the top concern for an artist: Value. I have heard artists say it almost doesn't matter what color you're using, as long as you pay attention to how light or dark the color is – its value. Clearly I needed to explore this further.

I decided January's word strip would be limited to two extreme values, dark charcoal and natural white. As I was near the end of my 9-inch wide warp, weaving on the horizontal was an obvious choice. I needed to design the letters to fit in a predetermined space and their design was dictated by the direction I was weaving. Obviously, you can see the temptation to use a third value was too great (notice the tiny grey shape in the upper right).



Ruth Manning, "Value, Black and White, 2 in x 9 in, 10 epi, 2015.

The project felt worthy enough to continue beyond the New Year, so I warped up my pipe loom with a 1½ inch wide warp and considered what direction to go. Color variety seemed the next step. It was February in Wisconsin by then, so I decided to go with red for the background and chose values moving from light to dark. The question marks are a nod to both Spanish grammar and a tapestry weaver's questions regarding true value. I can't seem to let well enough alone; narrative is always creeping into these studies of mine.



Ruth Manning, "Value, Light to Dark," 1-½ in x 7 ½ in, 10 epi, 2015.

Predictably, this strip proved much more difficult to set up with all those value choices to make from the start. I spent a lot of time squinting (see tactic #4). I like to compare how the change in weave orientation affects the design of the lettering.

I reverted back to a simpler design for strip three and chose two different colors of the same value to weave the word again. This time the choice was easy; as some of you may have discovered, blues and greens are often tricky to weave with because of their similar value. Once again, since I have problems following rules, I picked up a dark blue and wove a few random shapes with it, giving the strip a bit of a "Tapestry Diary" feel (or at least those in the early days).



Ruth Manning, "Value, The Same," 1-½ in x 6 in, 10 epi, 2015.

Strip four was woven in honor of one of my favorite techniques, tactic #3, the slit. I used two thin cotton blend yarns, which accentuated the dark value, created by the slits and steps. There were a few interesting surprises for me in this piece, for example the nifty bulge before the *E*. One thing I like about tapestry weaving is that these so-called “mistakes” give you interesting ideas for other artwork.



Ruth Manning, “Value, Slit,” 1-½ in x 5 in, 10 epi, 2015.

There is a lot of information in these small bits of weaving. My word strips reinforced the importance of the choices I make in my weaving and the manipulation of those values to get my ideas across. How can we understand value better and begin to gain some control of its use in our own work?

It’s probably a lifelong pursuit, but I’ll leave you with my list of *Top 5 Value Tactics* that have served me well. These choices are highly personal. My intent is not to dictate but to share what has worked for me. Hopefully it will get you thinking and developing some for your own toolbox.

1. Dye Yarn.

I was lucky one summer to have the time to work through a complex series of yarn dyeing samples. It really opened my eyes and helped me see differences and understand how to make adjustments to the values. If you ever get a chance to take a good workshop, do it. Reading another color theory book by itself won’t work.

2. Push the Differences.

Most of the time our value differences are not large enough. If I am hesitant about the yarn I am choosing, I probably need to go one step further and make it darker or lighter.

3. Use the Slit.

I know, not everyone likes them. There are times when a student will ask me what to do about the hole they just made, but I prefer to use them in my work. A smooth, tightly spun, crisp yarn makes a great dark line, especially when you give it a tug at the turn. I often use slits in the faces I weave.

4. Remove your Glasses (or squint).

If you are lucky enough to have bifocals, take them off; the rest of you will just have to squint. When I am questioning my values in a particular area of weaving, I remove my glasses to see if certain values stand out or don't. Shapes and details move to the background for a moment and help you focus on a value that needs to be changed.

5. Stand Back

Although the meditative nature of weaving is wonderful, there is a danger in staying too close to your work for too long. You need to step back from your piece and look at it from a distance. Two values you thought were great may blend into a single color once you step away, which is why I prefer to work on several pieces at once; it forces me to stop before I weave too far.



Ruth Manning, Madison, Wisconsin, USA. Ruth Manning starts her day weaving at her studio in Madison, Wisconsin. She invites you to see her work at www.ruthmanningtapestry.com.

Book Review

The Principles of Harmony and Contrast of Colors and Their Applications to the Arts

by **Bobbie Chamberlain**

The Principles of Harmony and Contrast of Colors and Their Applications to the Arts, by M.E. Chevreul, was recommended by an instructor in a color class I took recently. *Principles* was first published in 1839 and translated into English in 1854. The current edition (1987) uses the same text and color plates plus updated color plates. Unfortunately, there are only 15 color plates.

Chevreul made a name for himself as a chemist studying animal fats and the making of soap before being named by King Louis XVIII as Director of Dyes for the Royal Manufacturers at the Gobelins. This is where he spent nearly 30 years in the study of color. Even by today's standards, his career was long and varied, ending with a study of human aging not long before his death at 102.

A major topic in Chevreul's book is simultaneous contrast, which is the phenomenon observed when two colors are placed next to one another. Each projects its complement on the other. If red and orange are adjacent, red will project its complement, green, on the orange, causing the orange to tend towards yellow; orange in turn projects its complement, blue, on the red, causing the red to tend towards violet. Simultaneous contrast is the reason complementary colors go well together; they each cause the other to appear more intense. In Chevreul's words, "In the case where the eye sees at the same time two contiguous colours, they will appear as dissimilar as possible, both in their optical composition and in the height of their tone." By "height of tone" Chevreul is referring to the lightness or darkness; today we use the term "value."

In a short section on Gobelins tapestry, Chevreul discusses blending threads of different colors and how they will appear when woven. When combining strands of complementary colors, such as red and green, the weaving will be duller and more gray. He gives some interesting combinations, which open the door for experimenting with unusual blends. For example, "1 Red thread and 1 Yellowish-Green thread give a *Carmelite* Brown, or an Orange-Grey, the tone (value) of which is equal to that of the colours mixed."

The book is somewhat difficult reading and it is complex, but would be a valuable reference for the serious student of color. Here are some pointers that I think will make the book a little easier to read. Black and white plates are designated by Arabic numerals and appear within the text. Color plates are designated by Roman numerals; the original color plates appear at the beginning of the book and the updated color plates at the end. The color plates reference the appropriate paragraph numbers in the text, but the text does not reference the color plates. The "Notes and Commentary" on page 177 includes definitions used by Chevreul along with current terminology. Paragraphs marked with a black circle in the text are further explained in the Notes.



Bobbi Chamberlain Geyserville, CA, USA. Bobbi Chamberlain has been weaving tapestries for more than twenty years. She primarily uses her photographs as a basis for designing her tapestries.

Exhibition Review

Men at the Loom: Jon Eric Riis and Marcel Marois

by Tal Landeau

Summer in Paris. A walk southward from the Tuileries gardens leads over the River Seine via the Pont du Carrousel to the Left Bank. The bouquinistes open their kiosks showcasing their offerings to pedestrians and the Velib bike share stand awaits riders ready to explore the city on wheels. Across the cobblestones, this scene is reflected in the sparkling windows of the Galerie Chevalier. In the vitrine, two works from Marcel Marois' *Rain* series, "Rain-Blue" and "Rain-Purple," serve as teasers for the tapestry show within.

The romance and majesty of the Seine and the elegance and grandeur of the Quai Voltaire make an ideal backdrop for **Men at the Loom**, featuring the tapestries of Marcel Marois and Jon Eric Riis. In showcasing the technical proficiency of two very distinctive artists and their differing styles of work, the Galerie Chevalier offers up the wide range of possibilities in the tapestry medium. The juxtaposition of Riis' ornate imagery with Marois' abstracted macro-perspective gives an energy and tension to the viewing that is extremely satisfying.



(Right) Marcel Marois, "Wind Territory," 73 in x 73 in, 2010-2014. High warp tapestry, wool weft, cotton warp.
 (Left) Jon Eric Riis, "Young Icarus," 72 in x 32 in, 2013. Low warp tapestry, silk and metallic weft, cotton warp.

Flanked by luxurious side tables and opulent lamps by the interior decorator and contemporary furniture designer Nicolas Aubagnac, the setting of the gallery with its mini-Guggenheim staircase in the background provides an apt context for a show of such vibrant and spectacular tapestries. Each of the 16 tapestries shown here present tapestry weaving executed at its highest level of intention, design, and skill.



Marcel Marois, "Chromatic Downpour," 100 in x 120 in, 2003 – 2008. High warp tapestry, wool weft, cotton warp.

In Marois' monumental "Chromatic Downpour," which stretches over 8 feet high and 10 feet wide, layers of color seem to exist on multiple planes within the tapestry, suspended in space as if the downpour has been captured in time. These moments of time, color, and space that Marois expertly depicts through his masterful examination of color and form invite viewers to step forward and take a closer look.

Riis has always sought out subject matter that challenges ideas of beauty and mythology. His buff, nubile "Young Icarus" glows from within; the metallic weft threads which comprise his skin impart a sheen and luster rivaling many a Malibu tan. The multihued, three-dimensional wings sprouting from his upper back are a further

suggestion of his otherworldliness. This otherworldliness is also on view in the large diptych "Neoclassical Male and Female." Each of the 5 foot 9 inch high by 4 foot 3 inch wide panels depicts classically-featured faces that are richly embellished with floral motifs in crystal beads and metallic threads. The fanciful embellishments contrast beautifully with the cold gray stoniness of their hair and facial features. These evocative images touch on ideals of beauty while challenging the norms of such splendor.



Jon Eric Riis, "Ancestors," 42 in x 75 in, 2013. Low warp tapestry, weft: silk and metallic thread, gold glass beads, cotton warp.

Viewers will find it hard to get close enough to soothing color washes in the tapestries "Wind Territory" and "Double Horizon." The pixelated dots of color, the use of various tones to suggest depth and scale make Marois' tapestries look at first like they are minimalist landscapes of color while they are actually amazing symphonic harmonies that somehow manage to allude to a sense of place and time. Marois explores the moods and energies inherent in color here, as in his earlier, smaller-scale *Rain* series.

Monochromatic faces, dimensional feathers, jeweled embellishments, and pearls are motifs and materials Riis has returned to repeatedly in his oeuvre. In "Puma," crystal beads and horsehair dominate the 4 foot tall by 3 foot wide field which is bordered by a band of gold and electric blue feathers at the bottom. Similar feathers, this time

in a golden web, serve as the surround for the black and white disembodied faces floating about in "Ancestors." "Ancestors" faces appear again in "Ancestors Coat," continuing Riis' exploration of what is revealed and hidden in the shape of a traditional garment. The faces are now surrounded by black freshwater pearls, making the garment at once heavy with its adornments and the weight of meaning. Inside the garment is the perfectly realized image of an ape, the singular ancestor to humankind.

The Galerie Chevalier should be applauded for bringing these two North American tapestry masters to the attention of the French and European connoisseur. Their dedication to showcasing the best of contemporary tapestry art is admirable, audacious, and brave. Armed with this backing and a mastery of their medium, and working at the peak of their powers, Jon Eric Riis and Marcel Marois are able to let loose and have fun. Their tapestries are a reflection of life as both mysterious and beautiful, curious and wonderful. Their cultivated vision engages viewers to look beyond the surface to the meanings and emotions sublimated within.

Men at the Loom: Jon Eric Riis and Marcel Marois was featured from June 3 until July 4, 2015, at Galerie Chevalier, 17 quai Voltaire 75007 Paris. Catalog available at www.galerie-chevalier.com.



Tal Landeau, Fredericksburg, Virginia, USA Tal Landeau is a former board member of ATA where she chaired the Awards Committee. She weaves in Fredericksburg, Virginia.

Exhibition Review

Creative Crossroads: The Art of Tapestry

by Alice Zrebic



Installation of *Creative Crossroads: The Art of Tapestry*, on view at the Denver Art Museum through March 6, 2016.

Creative Crossroads: The Art of Tapestry displays more than twenty tapestry-woven wall hangings, rugs, furniture covers, garments, and sculptural forms that illustrate the creative possibilities of this technique. The selection includes historic European tapestries made by large ateliers, twentieth-century collaborations between artist and weaver, and works by solo artist-weavers who use tapestry as their creative medium. While some designs are culturally specific, others borrow from, transform, or transcend tradition. Contemporary tapestries join historic weavings from Europe, Turkey, China, Peru, Mexico, and the American southwest in the main gallery, complemented by a selection of smaller tapestry-woven objects from China, Japan, the Netherlands, and Hungary in the Nancy Lake Benson Thread Studio.

One of the mandates of the textile art gallery, which opened to the public in 2013, is to explore and celebrate the permanent collection. All the tapestries on view save one, a loan from the Berger Collection, are part of the holdings of the Denver Art Museum. Some have been in the collection a long time and were conserved for this

exhibition. Others are recent acquisitions, several of which were acquired within the last few years and have never been on view. Frequent museum visitors will spot favorites that have appeared in other exhibitions. The selection of tapestry weavings chosen for **Creative Crossroads** takes the visitor from the expected to the surprising, around the world, and across a thousand years.



Installation of *Creative Crossroads: The Art of Tapestry*, on view at the Denver Art Museum through March 6, 2016.

Entering the gallery, the first three tapestries encountered are large pictorial weavings made in Europe in the sixteenth to eighteenth centuries. “The Birth of the Prince,” possibly made in Tournai about 1510-30, is an allegorical tapestry that includes attendant women who personify virtues to be embodied by the prince and his reign. The “Five Senses,” also represented by women, decorate an English table carpet made at the Sheldon Tapestry Workshop about 1610, while a riotous “Kermesse,” or village festival, based on paintings by the Flemish artist David II Teniers displays festive peasants dancing, drinking, and cavorting. It was woven around 1705-47 in the Brussels workshop of Urbanus Leyniers.

The lavish tassels that adorn a brilliant red Chimu tunic (900-1400) part to reveal a merman or, alternatively, pairs of birds woven in tapestry. Also from Peru is a large eighteenth century table cover that merges European and South American motifs. A double-headed eagle appears in the center surrounded by parrots, viscahas, and mythical fire-breathing beasts.

The art of Chinese tapestry weaving during the late Qing Dynasty (nineteenth century) is illustrated by a splendid imperial robe woven in silk and metal thread as well as a set of pockets woven *à la disposition*, uncut and just as it came off the loom.

A dated khilim (1755-56) woven as a prayer rug near Erzurum in Eastern Turkey has the bonus of wonderful natural dyes.

Several examples of Navajo tapestry weaving are in the exhibition: Ason Yellowhair's spectacular and very large pictorial rug with flowers and birds, woven in 1983; a "servant" or "slave" blanket influenced by Saltillo and Rio Grande weavings but made around 1855-75 on a Navajo loom with lazy lines by an unknown woman who was probably part of a Spanish household in what is now New Mexico; and a collaboration between Kenneth Noland, commissioned by *éditeur* Gloria Ross to provide a design (also in the show) for "Reflection" which, in turn, she entrusted to Sadie Curtis to weave (1983).



Installation of *Creative Crossroads: The Art of Tapestry*, on view at the Denver Art Museum through March 6, 2016.

Other artist-weaver collaborations are represented by "Flight of Angels" (1962), designed by Mark Adams and woven by Paul Avignon in Aubusson, France, and "Composition with Three Elements," woven at the workshop of

Jacqueline de la Baume-Dürnbach in Cavalaire, France, before 1951, but after a painting made in 1924-26 by Albert Gleizes.

Historic and contemporary tapestries from the Southwest include a complex Mexican Saltillo sarape from the first half of the nineteenth century; Irvin Trujillo's "Saltillo Shroud," a prize winner at Spanish Market in Santa Fe, NM in 2014, and his earlier work from 1991, "Mexican Killer Bees"; and Don Leon Sandoval's updating of the traditional fives stars or Vallero pattern (1999). Contemporary artists working in or near Santa Fe are represented by Ramona Sakiestewa's "Katsina 5" (1987), Rebecca Bluestone's "Four Corners/8" (1997), and the late James Koehler's "Chief Blanket with Blocks" (designed 1991, woven 2002).

Tapestries that literally leave the wall include Gayle Wimmer's undulating "Parchment" (1981) made of rough fibers and hair, and Josep Garu-Garriga's "Tapis Pobre" (early 1970s) that is meant to be suspended and viewed in the round.

The basics of tapestry weaving are explored in the Nancy Lake Thread Studio where visitors may also try their hand.

The exhibition, curated by Alice Zrebiec, continues through March 6, 2016 in the North Building, Level 6, of the Denver art Museum and is included with general admission.

<http://denverartmuseum.org/exhibitions/creative-crossroads-art-tapestry>



Alice Zrebiec, Santa Fe, New Mexico, USA. Alice Zrebiec, a specialist in textiles and tapestries, is a curatorial consultant based in Santa Fe, NM. Former Avenir Foundation Curator of Textile Art at the Denver Art Museum and curator of textiles for the department of European Sculpture and Decorative Art at the Metropolitan Museum of Art, she has also worked as a consultant for other museums. In addition to her interests in contemporary, ethnographic, and ecclesiastical textile art, her research areas include a continuing investigation of American tapestry ateliers and their products from the 1890s to the 1930s, the subject of her doctoral dissertation for the Institute of Fine Arts-NYU.

ATA Award for Excellence – Sandy Kennard



Sandy Kennard "Homo sapiens cybernetica," 2015, 18in. x 18in.
Cotton pearl, cotton embroidery thread, linen warp, recycled computer components.

Sandy Kennard received the ATA Award for Excellence for her tapestry "Homo sapiens cybernetica" exhibited at **All Dressed Up**, at the Latimer Quilt and Textile Center in Tillamook, Oregon. The exhibit was sponsored by the Damascus Fiber Arts School and ran from May 4 through July 5, 2015.

Sandy says this about her tapestry: "Homo sapiens cybernetica" is a representation of our relationship to technology. We are experiencing a time of groundbreaking scientific innovation and information growth at an exponential and staggering rate. From smart phones and computers, to biomedical implants, we are already technologically connected at unprecedented levels. Cybernetica is a representation of this bio-technical fusion. She is a symbol of the new evolution of the human species. It is for the viewer to decide if this new "sub-species" is an aberration or something to be embraced."

Sandy lives in Aurora, Oregon. She began her tapestry studies at the Damascus Fiber Arts School under the tutelage of Audrey Moore and Terry Olson. These studies are a continuation of lifetime work in the arts, including a Masters' Degree in Music and working as a professional graphic designer.

ATA International Student Award – Danbee Son



Danbee Son, "The Object – Shin Ramyun," 27 x 35 cm, 2015. Thread. Photo: Danbee Son.

Danbee Son has been selected for the American Tapestry Alliance's 2015 International Student Award. She attends Hongik University in Seoul, South Korea. The University is best known for its School of Architecture and Fine Arts. Danbee Son states,

"Soft sculpture is part of modern day art. It allows the viewer to experience the softness of the material through both vision and touch. I use common objects or common social issues that occur in our life as my subject matter. My work creates unfamiliarity with familiar things in order to make us look at our present life with a new perspective. I achieve this by using materials to make an object that are not usually associated with that object.

My artwork follows realism. It provides an artistic viewpoint that describes nature, or our day-to-day life, accurately without any ornaments. We can understand the object depicted based on its appearance. However, the objects, typically hard and cold, are transformed by the soft materials, and bring out a surrealistic sensibility. This is caused by the mismatch that occurs when what you see is different from what you touch. The viewer breaks away from traditional understanding and views the work with a fresh point of view."

ATA News

SOFA

ATA will be participating in SOFA (Sculpture Objects Functional Art + Design) 2015. November 6 - 8, 2015. This premier gallery-presented art fair takes place annually in Chicago. ATA will be part of SOFA's Partner Pavilion, an informational networking area designed to showcase publications, arts organizations, collector groups, educational facilities and museums. More information. Mark your calendar and join us! Would you like to help with this project? Contact Mary Zicafoose, mail to: mzicafoose@gmail.com.

Board Elections 2015

Patricia Dunston was reelected to serve on ATA's Board of Directors. Pat is the Chair of ATA's Membership Committee. Thanks, Pat, for your steadfast attention to detail and your commitment to ATA. Thanks to all of the members who participated in the election.

Board Elections 2015

As part of the process of electing new members to ATA's Board of Directors, a Nominating Committee is formed in the fall of each year. The Nominating Committee is composed of one Board member and two ATA members who are not on the Board. The Nominating Committee identifies and works with potential candidates. Mary Zicafoose will be the Board member on the 2015 Nominating Committee. We are looking for two ATA members who would like to work with her. If you are interested, or would like more information, please email board@americantapestryalliance.org.

ATA's 2010 – 2015 Five Year Plan

ATA's current Five Year Plan is coming to a close. The goals laid out in the current plan, and some of the actions that have been taken in pursuit of those goals, are:

- Branding
 - In 2011 we hired a graphic designer to redo the logo and unify collateral materials, e.g. our Quarterly newsletter banner, the website banner, Board of Director's business cards, stationary, and our various forms.
 - We adopted a specific layout for the American Tapestry Biennial and Small Tapestry International catalogs. The two shows have different, but consistent, catalog covers.
- Planning for an Executive Director
 - This is a long-term goal that is dependent on increasing our income in order to support this position. The goal is to employ a half time Executive Director and a half time support position. As part of the plan to move towards an Executive Director, ATA took on a paid staff position in July of 2009. This position is now a half time Executive Administrator.

- Increased Income
 - This is also a long-term goal that will support hiring an Executive Director. ATA does not have a Fundraising Chair and thus our fundraising activities are minimal and not very sophisticated. However, we have instituted a few ideas, including:
 - Donate buttons on our website and in our emails.
 - Options to discuss legacy giving in conjunction with our Annual Appeal.
 - Different approaches to our Annual Appeal.
 - New income streams include ads in *Tapestry Topics*.
 - Part of increasing the amount of money available is also making sure that our costs are managed wisely. In support of this goal we have:
 - Created the position of Print Production Manager. In this role, Lois Hartwig analyzes the cost and quality of printed catalogs and monitors our catalog sales in order to determine where to have them printed and how many to print.
 - Moved to a pdf newsletter. Of course this has many additional benefits, such as the ability to include color images, color ads, interactive links, as well as cutting down on the use of paper.
- Membership development, including a stronger youth and international presence
 - Social media helps connect ATA to people outside our membership. We now ask people, when they take out a membership, where they heard about us. Many people find us through social media and Google searches and subsequently join.
 - We now give every person who applies for the International Student Award a free one-year membership. We also offer the applicants an opportunity to be part of an Educational Article.
 - In 2012 we received an anonymous donation to support youth membership. The Emerge Grant was established and it has been awarded to six people.
 - In support of membership development, we developed a PowerPoint presentation about ATA and our programming. It has been presented at guild meetings and other events and is available to any member who would like to share it with others.
 - Membership brochures are sent to members who teach tapestry so that they can hand them out to their students.
 - Membership brochures are sent to businesses that produce tapestry equipment for inclusion in their shipping boxes.
- Increasing outreach
 - On Social Media we have:
 - Increased our posting on Facebook
 - "Tapestry of the Day."
 - Information about ATA's programming, e.g. award deadlines, call for entry for our shows, etc. is posted on a variety of Facebook pages.
 - News of interest to our community is shared on ATA's Facebook and Twitter page.
 - Our Facebook posts are often seen by thousands of people.
 - Opened a Twitter account.
 - Opened a Pinterest account. Our Pinterest pages include images from our shows.

- Anyone can now subscribe to ATA's eNews and eKudos. This has extended our reach considerably. Over 300 people have signed up to receive our email publications.
- ATA participated in SOFA (Sculpture Objects Functional Art + Design) in 2010 and will participate again in 2015. This is an opportunity to share contemporary tapestry with collectors, gallery owners and others.
- ATA sponsored Speakers Sessions at the Textile Society of America's (TSA) biennial symposium in 2010 and 2012. This is an opportunity to share information about contemporary tapestry with academics, curators, artists and others.
- In 2010, ATB 8 was hosted at the Elder Gallery in conjunction with the TSA symposium.
- We continue to expand our promotional email list. Currently, we send announcements of our shows, awards and selected programming to almost 3000 people.
- In addition to our programming at the TSA symposium, and presence at SOFA, ATA has developed alliances with Mirrix Looms, Selvedge Magazine and the Surface Design Association. These alliances allow us to promote contemporary tapestry in a broader field through advertisement trades and internet campaigns. We also initiated our first co-sponsored workshop with The Recycled Lamb (Golden, Colorado) in 2016.

All of these achievements would not have been possible you. Your membership dues are the workhorse of ATA's budget. Additional support through donations to our Annual Appeal has made paid staff a reality. Targeted donations help support specific programming. And, of course, those of you who are able to volunteer make our programming happen. Our community is growing and extending its reach, and for that, we say **THANK YOU!**

ATA's 2016 – 2020 Five Year Plan

The next **Five Year Plan** will be developed during the Board Retreat in the spring of 2016. In preparation we conducted a Member Survey. We will also be convening **Think Tanks**, an opportunity for small groups of people to discuss various aspects of ATA's programming and strategize how we can improve it. We are trying to gather as much input as we can in order to create a plan that will foster a stable, structurally sound, and efficient organization that draws on the talents of our members and delivers enriching programs and services in a professional manner.

Some of the topics we anticipate discussing in the **Think Tanks** are:

- Improving our existing Exhibition and Education Programming
- Board Communication with the membership
- ATA's Future
- Promotions/ Advocacy/ Marketing
- Fundraising
- Membership Development
- Executive Director.

The **Think Tanks** will meet via email during the fall of 2015. Each group will have a moderator who is familiar with the programming that is being discussed. The conversations will occur over a period of 2 - 3 weeks sometime between mid September and mid October. If you would be interested in participating in a **Think Tank**, please email Mary Lane at info@americantapestryalliance.org.



Fine Fiber Press & Studio

Publishing Books on Tapestry Weaving, Felt Making and Related Fiber Arts Since 1999.

Coming Soon:

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.

Source for tapestry, felting and needlefelting supplies. Classes in tapestry, feltmaking and related fiber arts; taught by Kathe Todd-Hooker, Pat Spark and invited teachers in the studio. Kathe and/or Pat can travel to your location to teach workshops as well. Wholesale prices available for vendors and bulk orders.

604 First Ave E

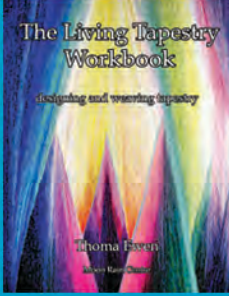
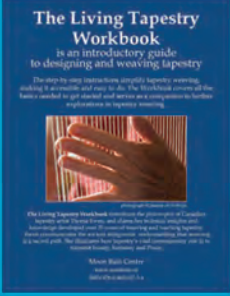
Albany, Oregon 97321-2744

USA 1-541-917-3251

www.finefiberpress.com finefiberpress@comcast.net

Advertisement

The Living Tapestry Workbook
an introductory guide to designing and weaving tapestry
 Step-by-step instructions simplify tapestry weaving, making it accessible and easy to do

The Living Tapestry Workbook introduces the philosophy of Canadian tapestry artist Thoma Ewen, Artistic Director of Moon Rain Centre, and shares her technical insights and knowledge developed over 40 years of designing, weaving and teaching tapestry. The Workbook communicates the ancient indigenous wisdom that weaving is a sacred path and illustrates how tapestry's vital contemporary role is to transmit beauty, harmony and Peace.

Now in its 4th printing, The Living Tapestry Workbook can be ordered directly from Moon Rain Centre at
<http://www.moonrain.ca/TapestryWorkBook.html>
www.moonrain.ca email: info@moonrain.ca tel: 819 457 9711

Impeccable & Beautiful 6 foot wide Fireside Tapestry Loom



Fireside Upright Oak Tapestry loom in impeccable condition. The frame is straight and true with no dry wood.

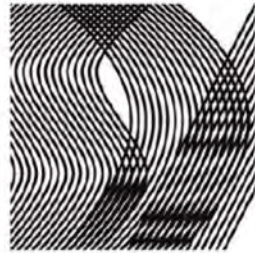
Outside measurements: width 93", depth 40", height 82"

Two harnesses with Texsolv heddles. Overhead beater. Worm gear on cloth beam allows for precise tensioning. Three sets of peddles with peddle locks. Ratchet brake on warp beam. Two tool holders on the front beam. Two lease sticks with numerous wood warp packing sticks.

Matching 6 foot oak loom bench with commuter seat and storage the full length of the bench. For more pictures or additional information, email Bev Kent: bevjk1@cox.net.

Was \$6,000.00 now \$5,000. Cash only. Shipping from San Diego is additional.

Advertisement



SURFACE DESIGN ASSOCIATION

JOIN US FOR THE BENEFITS

Receive the established thought leader in textile arts publications plus:

- Exhibition Opportunities**
- Awards & Grants Support**
- Outstanding Member Resources**

[www.surfacedesign.org](http://www surfacedesign.org)



We're MORE than a gorgeous magazine.

Advertisement



Advertisement

Tapestry Topics Committee

Editor: Leslie Munro

Copy Editor: Robbie LaFleur

Layout: Mary Lane

Proofreader: Katzy Luhring

Web preparation: Mary Lane

Mailing: Ruth Manning

Tapestry Topics Themes & Deadlines

Social Media

Deadline: January 15, 2016

Social media allows the creation and exchange of user generated content. It provides a highly interactive platform through which individuals and communities share, co-create, discuss, and modify. Not only has it precipitated substantial and pervasive changes to communication between organizations, communities and individuals, but it has profoundly impacted our practice as tapestry weavers. Social media has connected us together virtually, has diminished the sense of isolation endemic in our practice and has been instrumental in being able to connect to other tapestry artists all over the world.

Real connections with others, however, comes in the physicality of doing, in materiality, in actions, interactions, processes and events shared by an assortment of individuals and groups. Weaving is an appropriate metaphor for engagement and activity with others. Both can be described as a means of producing a coherent united whole or collaboration through the combining and interlacement of various elements. Tapestry weaving is a slow, laborious and manual practice, a contrast to the speed at which social media weaves word threads of connection to others.

- Have you used social media to connect to other tapestry weavers? Has this enriched you and your practice? If so, how?
- Have you resisted the social media currents? If so, why? Is this deliberate or circumstantial? Has it helped you feel less isolated as a tapestry weaver? Aided in your development and education?
- Has it transformed or impacted on your tapestry images and techniques?
- Has it broadened your tapestry world?

Submit your article to Theme Coordinator, Line Dufour, tapestryline@sympatico.ca

Imagery & Weaving: Why Tapestry?

Deadline: April 1, 2016

Tapestry weaving is a wonderful and rewarding process. It allows us to hold colors in our hands, to choose fibers that absorb and reflect light in different ways, to manipulate the materials with our fingers and to engage in the imagery in an intimate manner. And yet, tapestry has limits imposed by the structure of warp and weft. I am curious about why we choose tapestry and how that choice affects our imagery, and I invite you to share your thoughts in this issue of *Tapestry Topics*.

- What makes a perfect marriage of image and technique? Whose work do you admire for that reason?
- How can imagery originally conceived in another medium be successfully translated into tapestry?
- Consider your own work. You have a wonderful image in your head. What makes you choose tapestry as your medium rather than drawing or painting? Is some imagery more suited to weaving than to other techniques? Are some images not at all suited to weaving? Are you trying to reproduce a composition created in another medium or are you trying to create an image that could only exist as a weaving?

Submit your article to Theme Coordinator, Nancy Nordquist, nnordq@aol.com

Important Dates

October 2, 2015	STI 4: Honoring Tradition, Inspiring Innovation opens at Biggs Museum of Art .
October 31, 2015	Entries due for American Tapestry Biennial 11 .
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 .
November 1, 2016	American Tapestry Biennial 11 opens at Mulvane Art Museum .
November 6-8, 2015	SOFA Chicago 2015 . ATA will be in the Partner Pavilion, Join us!
December 24, 2016	American Tapestry Biennial 11 closes at Mulvane Art Museum .
January 21, 2017	American Tapestry Biennial 11 opens at San Jose Museum of Quilts and Textiles .
April 16, 2017	American Tapestry Biennial 11 closes at San Jose Museum of Quilts and Textiles .
August 15, 2017	Small Tapestry International 5 opens at the University of North Texas .
September 30, 2017	Small Tapestry International 5 closes at the University of North Texas .