



AMERICAN TAPESTRY ALLIANCE

A QUARTERLY REVIEW OF TAPESTRY ART TODAY

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Spring 2016 Vol.42 No.1



Social Media

James C. Brown 1927 - 2016 Founder, American Tapestry Alliance

Jim Brown, ATA's founder, passed away on January 8, 2016.

James (Jim) C. Brown was born in Washington D.C. in 1927 and spent his youth in Silver Spring, Maryland, a suburb of the Capitol. After a tour of duty with the Navy, he attended the University of Virginia, in Charlottesville. On leaving the university he entered the Foreign Service, followed by work in the corporate world with Pacific Bell and with United Airlines on the west coast.

In 1971 Jim assisted his friend, Hal Painter, in setting up a summer camp program in southern Oregon called "Weaving in the Woods of Oregon." In 1973 they moved to Oregon and built their own home close to the Sprague River where they conducted workshops. In 1976 they travelled across the country giving over 30 workshops in tapestry-making as their contribution to the Bicentennial celebration.

In 1982 Jim established the American Tapestry Alliance, with Hal Painter and Ruth Scheuer as advisors. Under his guidance the Alliance was responsible for five major tapestry exhibitions, three with full color, multi language catalogs. The most prestigious exhibition was **World Tapestry Today**, which travelled to six cities on three continents.

In 1990 Jim and Hal saved a historic property in Virginia from going to commercial developers. They hoped it would become a cultural center and permanent home for the Alliance, but illness and the deaths of Hal and his father precluded that eventuality.



Jim Brown and Tricia Goldberg during ATA's Silver Anniversary celebration, San Jose, CA, 2007.

Social Media

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52 x 42 x 4 ins. Wool and cotton

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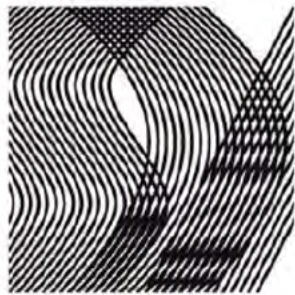
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Co-Directors' Letter Spring 2016

We hope spring has woven its way into your weaving and your world. Below is a favorite Emily Dickinson poem that, in a pinch, can substitute for some sunshine and daffodils blooming.

Of Yellow was the outer Sky

*Of Yellow was the outer Sky
In Yellower Yellow hewn
Till Saffron in Vermilion slid
Whose seam could not be shewn*

This issue of Tapestry Topics is dedicated to the ever compelling, if not controversial, topic of social media. Guest Editor Line Dufour has invited our members to speak out and share their thoughts on the impact technology-based communication has had on their lives and experiences in tapestry. Thank you, Line, for providing us with great reading, and enticing us to broaden our social skill sets and tweet, pin, and post away.

Our Annual Valentines Day Appeal is over and we want to thank all who participated for your thoughtfulness in giving a little extra to ATA. We know you are asked to support the arts not only in your community, but regionally and nationally as well, and that you answer the call with your financial support. In the grand scheme of things, we are a very small organization that aspires to great things, among them representing an entire field of the arts internationally. Our sincere thanks to all of you who so kindly and generously contribute year after year — your generosity inspires us.

STI 4 finishes its last venue at Artspace in Raleigh, North Carolina, on March 5. Thank you for participating, if only in buying a catalog. Watch for your tapestry to be returned in the mail and then get right back to your loom to complete your piece for the unjuried small format exhibition, premiering at Convergence in Milwaukee this summer.

Congratulations to the members whose work was accepted into **ATB 11**. As they say on Project Runway: "One day you're in and the next you are out." So it goes with acceptance of work into exhibitions. Let's celebrate the wonderful work that was accepted into **ATB 11**, as well as the wonderful work that was not selected by our esteemed juror Janet Koplos. The show will open July 2 at the South Bend Museum of Art.

Voting for new and renewing board members starts in May. Please participate and cast your ballot, as there are changes at hand.

We hope to see many of you in Milwaukee for Convergence and for our biennial Membership Meeting to be held August 6, the last Saturday of Convergence. Consider participating in the Digislam and absolutely submit an entry for **Tapestry Unlimited: 11th international, unjuried small format tapestry exhibition**, chaired by Janna Maria Vallee, the mastermind behind our successful winter Blog Tour.

International Student Award applications are due April 15. Please spread the word to educators and students in your part of the world. Too many talented young students miss this opportunity.



Wishing you a springtime of yellow,
Mary & Michael



Theme Co-ordinator's Introduction – Social Media

by Line Dufour

“A picture is worth a thousand words.” I don't want to delve into the history of this early 20th century idiom, but it is certainly the maxim for most of social media: Facebook, Twitter, Pinterest, and Instagram, to name a few. Social media has positively impacted my work as a tapestry weaver and textile artist. It helped me to forge an artistic identity and persona. It inspired me to create the international tapestry installation, **Fate, Destiny and Self Determination**. In it I saw how these platforms could connect tapestry weavers into an international community, dismantling the isolation that we encountered in our practices. I also saw it as a way to document the progression of this project, by creating its own Facebook page for instance. Had I been more practiced (and perhaps had more time), I could have also created pages in Instagram, Pinterest, and Twitter. To date, 197 people from 20 countries have participated and created 310 shapes. That is the power of social media. From the moment I posted requests to participate on social media, it was challenging to keep up with the momentum generated by these platforms.

Social media has changed the way we connect with others who are also interested in tapestry, offers us a free platform to promote our own work, and is a field of endless inspiration in offering us the work of other tapestry weavers. Because of social media, I have an immediate way to stay up to date with what people are creating in tapestry, and what tapestry events are happening. Even though we sometimes think social media platforms create



Exhibition at The Montreal Centre for Contemporary Textiles, January 2015.

superficial connections, they have piqued my interest in other weavers. I have been inspired to meet them and deepen our friendships. This happened recently in Denver, Colorado. A fellow tapestry weaver, Aneesha Parrone, invited me to exhibit **Fate, Destiny and Self Determination** at Regis University, which coincided with a workshop I took with Sarah Swett at The Recycled Lamb. Accompanied by my fellow Canadian tapestry weaver, Debbie Harris, I met many tapestry weavers - Summer Larson, Cindy Dworzak, Carole Greene, Alex Marriott, Cheryl Riniker, Victoria Stone, Beverly Weaver, Nancy Wohlenberg, Margaret Sunday, and Rebecca Mezoff. Rebecca has always embraced social media enthusiastically and she writes:

“In this increasingly fast-paced world, the means of communication is online. I am very interested in learning about other people's perspectives on their art, historical art, trends of the future, and interacting around fiber in general. The best way to do this is online. Instagram and Facebook are my platforms of choice. I use Twitter because people in Europe seem to like it and I want to increase communication



Montage of shapes submitted: to see who created which shapes, go to the Facebook page.

<https://www.facebook.com/Fate-Destiny-and-Self-Determination-An-international-tapestry-project-194385150700425/>

internationally. These platforms are the fastest way to see what is going on in the world of fiber. They are also increasingly searchable with hashtags. As far as promoting my work, people see it if I put it online. I make my art for my own sake, but I also want to share as part of a global dialogue about our medium and its place in the wider art world. This is best accomplished through the Internet these days. The image-driven aspect of Instagram, Facebook, and Pinterest creates a powerful means of sharing visual information, plus, it is really fun to see the process of other people day to day.”

In so many ways, social media levels the playing field, making tapestry weaving a more inclusive and less exclusive undertaking. I also like the contrast between the slowness of tapestry weaving and the speed at which social media works. For instance, what will take me months or years to create, once posted on social media, elicits responses within minutes, and by the end of the day perhaps 50 -130 people have responded to my post, making it very gratifying. These mostly positive responses are very encouraging, since in my daily life encouragement is sparse, if only for the lack of the physical proximity of one tapestry weaver to another. Social media also provides the artist with marketing opportunities at almost no cost, financially. In the past, it would have cost thousands of dollars to promote one’s work; now only costs us in terms of time and savviness regarding the technology. Many very good tapestry weavers I know feel uncomfortable with promoting their work in a public way. There may be many reasons for it, and I only hope for them is that it is not because they feel their work is unworthy of our attention, admiration, and support.

But there is a cost to using social media. Since it's been around, I find that each year it takes up more of my time, meaning I am spending more time at the computer and much less of it in the studio weaving tapestry. Perhaps it balances our life as tapestry weavers - between slowness versus hurriedness; control versus spontaneity; planning versus creativity; perseverance versus improvisation; fulfillment versus gratification; being alone with our thoughts and ideas versus sharing them; and being focused versus indulging our curiosity. Using social media opens us to the thoughts and ideas of others. No matter which way I look at it, regardless of how I might have griped about the change that social media has generated, how I have hesitated, or how I have even at times resented the time it takes away from my practice, I must confess that it has enriched my life greatly. Above all, it has opened doors to new friendships and opportunities with those who are also passionate about tapestry. Simultaneously, it presents me with a smorgasbord of tapestries: historical, multicultural, and contemporary. At the end of day, it gets me excited and enthusiastic about weaving tapestries, especially at the times when fatigue may dim my efforts or I let other activities take precedence over tapestry weaving.

Social media is doing a great service to tapestry. It is opening the door to new possibilities, opportunities, and friendships. It is documenting tapestry and tapestry weavers everywhere, and through this we are creating accounts of our tapestry journey. Our forays into social media will be there as a permanent record of our tapestry activities, perhaps even outliving actual books. It is a giant virtual gallery, breaking down the barriers that once stood in our path. Through it we can share our regard, respect, and passion for tapestry, igniting all this in others, while nourishing your own inspiration, motivation, and productivity.



Propelled by social media, **Line Dufour** has co-created a textile installation with people around the world. She is presently creating handwoven works that integrate new media and technologies, and it is part of Line's ongoing exploration of other weaving technologies, such as jacquard weaving and computerized looms.



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Social Media is a Blessing

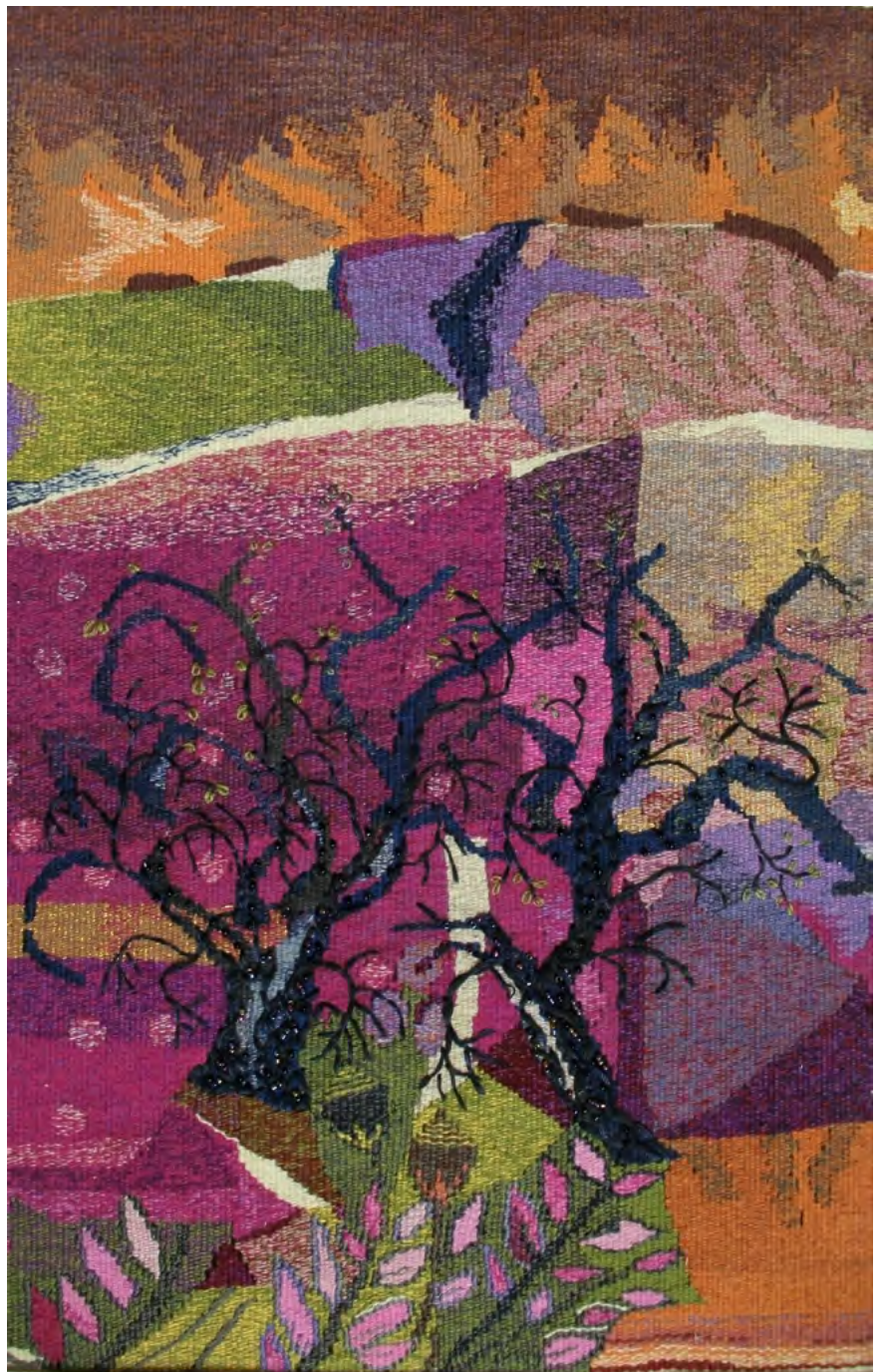
by Suzanne Fitzgerald

I was an early user of the Internet and first went onto Facebook in earnest to keep in contact with our daughter when she was studying abroad for four years. It took her six months to decide to let me be a friend!! Up until about 2008, I felt very isolated in my weaving. I live in France and don't weave "back-to-front," so for a lot of people who see my work, I don't do it "properly." It took ages to understand this, as for me it wasn't an issue. In fact, it was only after reading the Tapestry Topics issue on small format tapestry that I really understood the issue. I heard Archie Brennan on YouTube the other day saying that it was relatively recently that Dovecot changed to weaving from the front, which I also found surprising.

As the Internet and social media developed exponentially, some years ago I made a conscious decision to selectively participate on some social media sites. I wanted to feel that I still had some control and that the decision came from me.

My first virtual try-outs came through the excellent Fiber Arts Call for Entry feed, which truly opened a window onto the whole world for me. My first acceptances came from the other side of the globe, from Toronto and Blue Ridge, both of which I found immensely encouraging. In fact, this feed first put me in contact with the

Sue Fitzgerald, "After the Fire, New Forest, UK," 17 x 11.5 ins.



ATA! I find, however, that sometimes it's difficult to see the wood for the trees on this feed, and separate tapestry from everything else, but that encourages me to read other entries and stops me from being too tapestry-centric.

Since then, my use of the Internet has widened greatly. It allowed me to get to know and join the British Tapestry Group (BTG) and the ATA, to be accepted as a finalist in 2013 for the Kate Derum Award for small tapestries in Australia, and to be able to exchange with other tapestry weavers on a vast array of topics. I even met some BTG members last year when they came relatively nearby to do a course, which would never have happened without Internet contact.

During the "dark nights of the soul" for the isolated creator that I am, the Internet is a blessing – it shows you what's going on, and I learn from the thoughts and processes of others. It often gives me a bit of reassurance to continue



Sue Fitzgerald, "Memorial for The Missing, Somme 1916."

down the path that I was thinking of taking, but wasn't sure. The excellent BTG and ATA sites are a constant source of informative and uplifting eye- and soul-candy!!

It's also great to be able to look at YouTube and other sites to get an idea of how to solve a particular problem. For example, I've had a Varpapuu tapestry loom for well over thirty years and used it as a frame, without using the shed - finger-picking, I think you might call it. A few days ago I decided I needed to use something other than my fingers to change the shed, so I thought I would use leash heddles, which I had never used. I went on the Internet to see what I could find. The thought slowly filtered through that I had the technology in front of me on the loom – you don't need leashes, use your feet, girl! Obvious, I know, but the problem was solved by social media and being able to step back and look at the problem objectively.

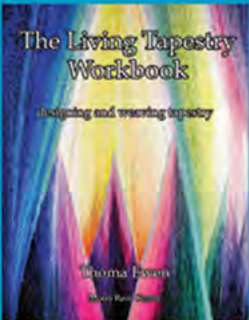

I'm a "digital immigrant," too old to be a digital native! However, to be able to relate effectively to my students (aged 18 to adults). I need to be able to communicate with them in their own language which is not French, or English, but ICT (information and communications technology). (What this is doing to the level of their writing is not the subject of this Tapestry Topics, BTW!) So, as a consequence of this, using computer technology is well-integrated into my creative process and I use the Internet and the computer a lot for research and for manipulating images. I did my industrial training as a textile designer many moons ago when state-of-the-art development was a program that took the Jacquard process to dizzying heights for knitted goods and for printed textiles, creating a well of designs from one single sketch, repeated hundreds of times – a massive advance on the repeat glass which managed to repeat your design just four times!! Today, we have a world of computer know-how, which we can access from anywhere with a decent link. The sky's the limit.

From blog to Blogger to Facebook page – the options of social media keep on growing and becoming richer, despite the weirdos out there, who should be avoided on the Internet as you would in real life. But don't be mistaken, you have to maintain it, nurture it, and it will give you back giga-fold, or even yotta-fold (<http://www.computerhope.com/issues/chspace.htm>) depending on how you measure it!



Sue Fitzgerald lives, weaves and works as a language trainer to degree level in France. Her work has been accepted for exhibition internationally, and she was a winner of a Teitelbaum Award in the **ATA Small Format International 2015**. Her imagery is eclectic, ranging from landscape to the human condition.

The Living Tapestry Workbook
 is 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 fourth 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

Posting, Sharing and Liking 21st Century Tapestry

by Janet Austin

I use social media (Facebook, blogging, and email lists) to enhance my other forms of communication, including actual meetings with real people. My first experience with social media was Kathe Todd-Hooker's Tapestry List, which I have used since the 1990s. I met so many tapestry friends on the Tapestry List, and remember how exciting it was to match faces with the names at Convergence and ATA events.

Here are some things on my Facebook feed tonight: Tree patterns in a double exposure self portrait. Detail of moose hair embroidered birchbark, unknown Huron maker. Modern kimono fashion show. African village where every house is a work of art. Alan Rickman reciting a sonnet (wow). Tapestries by Joanne Soroka, Celina Grigore, Maximo Laura, Matty Smith, Kiki Dembrow and Anton Veenstra. Japanese ikat and Bulgarian kilims. How to apply for a residency at the Hambidge Center for Creative Arts & Sciences. Calls for entry, opening receptions and workshops.



Janet Austin, "2015 Tapestry Diary in Progress,"
48 x 12 ins, 2015, photo: Janet Austin.

There are inspirational quotations attributed (correctly or not) to "Buddha," Sartre, and Jimmy Carter. A Finnish friend at Versailles, I think, though Facebook was not in the mood to translate from Finnish today. Jokes and cartoons, like the picture of Snow White saying: "It doesn't bother me that Disney has given me unrealistic ideas about men. I'm more annoyed that no matter how much I sing, woodland animals have not once helped with the housework."

I joined Facebook when my mother's first great-grandchild was born in Alberta, Canada, 2,000 miles away. I wanted to see the photos and share them with Mom. I soon became Facebook friends with tapestry weavers, but while some were personal friends, others were strangers, and I felt uncomfortable sharing silly family photos. So I split off the tapestry friends onto a new Facebook page. Now I have a family and friends Facebook page with only 60 friends, where I can share baby pictures, and another tapestry-related Facebook page with over 600 friends all over the world. I had a conversation last week with a tapestry weaver who was writing in Russian; the Facebook translation is never perfect, but I think/hope we understand each other!



Janet Austin, "Forest Through the Trees,"
5 x 9 ins, 10 epi, 2015. Photo: Janet Austin

Through Facebook I have watched excellent tapestry videos, and asked for and given advice on technical problems. Tapestry weavers share our work with each other and conduct spirited discussions. It has certainly helped me to feel less isolated. When I was exhibit chair for **Tapestry Unlimited**, the unjuried small format exhibit in 2014, Facebook reminders seemed to be very effective (based on the huge response).

Facebook can also facilitate encounters with real people. When **ATB 8** came to the American Textile History Museum in January 2011, I attended the opening reception. One of the other artists there was Marie-Thumette Brichard, who had come all the way from France. We spoke briefly, and later became friends on Facebook. I told her I was coming to Paris in the fall, and was planning to take the train to Angers to see the Apocalypse tapestries. She and her husband met me at the station, drove me around Angers, bought me a museum pass and lunch, and then waited at the station to make sure I got on the right train back to Paris. You can't get more real than that!

Facebook can also be annoying and offensive, so it's important to curate what you see. If I am seeing too much stupid or offensive stuff, it's usually coming from just a few friends. I can either unfriend them completely, hide them so I won't see their posts, or click "I don't want to see this post," and then follow up with "see less from (name)." Facebook is very good at figuring out what you like, but you have to make it clear. If you like what someone is posting, then click that "like" button, comment on it, and soon you will see more from them and less from people you ignore. If you have smart, thoughtful friends who read magazines and newspapers online, they will share links to the best journalism. I was blessed with seeing many of Oliver Sacks' inspiring articles at the end of his life.

Join or "like" newspapers, arts groups, museums, and galleries. My local art league posts calls for entry, so now I find out about lots of shows to enter that I never heard about before. If you like seeing gorgeous photography, follow the Milky Way Scientists, and you will see their super high quality photos of space, the sky, northern lights, the earth, and more. Want some humor? Satire? Follow The Onion or the New Yorker's Andy Borowitz, or Simon the Cat.

If you want to use Facebook or a blog to reach a large audience, remember that these are visual media, so make sure you always post a photo, because that is what catches people's attention as they scroll through their newsfeeds.

Share judiciously. Stop and think about whether it is true. Look it up at snopes.com if you have any doubts; you will soon recognize what hoaxes and urban legends look like. It's irritating to keep seeing the same misinformation over and over again. I think most people would prefer to see original content anyway, so share a photo of your work in progress, your new loom, favorite bobbins, gorgeous yarn, or an exhibit you visited.

The first time I blogged I was thrilled because it was like writing an article for Tapestry Topics, only I could choose any topic, set my own deadline, and the combination of text and photos seemed like an exciting new art form. I was inspired by other tapestry bloggers, like Tommye Scanlin and Kathy Spoering. I knew them both from the Tapestry List, but back then it was difficult to share images in that format. Soon there were lots of tapestry bloggers all sharing and commenting on each other's posts. I often used my blog to review exhibits, and occasionally I was able to get photos of artwork from a gallery to include in the review. They liked the publicity!

Now I post on my blogs less frequently, because Facebook is much faster and easier. When I do blog, I share the link on Facebook, and it really increases blog traffic. It's a winning combination.

Are there problems with social media? The biggest issue for me is that I like it too much, so it can be addictive and take up way too much time - time that I could be using to weave tapestries.

You can read my blog at austintapestry.blogspot.com, or find me on Facebook at Janet Austin Tapestry.



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. Photo: Kim Boekelheide.



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Learning About Tapestry Through Social Media

by **Summer Larson**

As someone new to the world of contemporary tapestry art, social media has played a key role in my experience. My first awareness of this art form was through images I found online. Searching the Internet to gain more knowledge, I came across the work of Rebecca Mezoff. I loved her work and contacted her about the possibility of attending a workshop to learn how to weave. Although I was teaching online at the time, and extremely reluctant to extend my online time by taking her inaugural online course, I did. It was a fantastic experience that further whetted my appetite for learning more about both weaving and contemporary tapestry art.

I began researching artists in order to learn more about the diversity of styles of various weavers. The ATA website, of course, was a great starting point, as I could work my way through each of the artists and gain a glimpse of their work. I started a Pinterest account (summerweaves) to be able to keep my own record of images of tapestries. By having several virtual bulletin boards I could easily scroll through images to compare the work of many artists, to assess how they managed such things as color blending, or simply gain inspiration. Currently, I have approximately 1750 images within five different virtual bulletin boards directly related to tapestry weaving. My Pinterest account also allowed me to begin to connect with others interested in this art form. I started following the boards of others who pinned tapestry images. Others began to follow my boards as well.

Facebook has also been a major component of my tapestry journey. I have “liked”, and therefore see the posts, of several tapestry groups such as Tapestry Weavers West or Tapestry Artists of Puget Sound, in addition to ATA and international groups. This has widened my perspective on tapestry weaving significantly. I have become Facebook friends with tapestry weavers from around the world and am lucky enough to see pictures of amazing tapestries of all types in this way. I have also had access to additional learning resources through videos that are posted. It also has informed me regarding tapestry exhibitions and awards that are given, not just in the United States, but throughout the world. Facebook has helped me feel as if I am a part of the tapestry community even though I am still in the early stages of being a tapestry weaver myself.

Finally, Instagram has been another way for me to connect with weavers. This is a community that consists primarily of women in their twenties and thirties who have fallen in love with weaving. Most weave on lap looms or larger frame looms. They don't necessarily completely cover the warp so their work could not technically be considered tapestry. The passion that they feel for the art they are creating, however, is invigorating. I have watched the level of skill of some Instagram weavers rapidly progress. Although I don't personally fit that demographic, I take great delight in seeing the enthusiasm they have for weaving and the community that they have built. Recently, a few established contemporary tapestry artists have begun to participate on Instagram. This is another great way to connect with others who share a passion for fiber arts.



It is clear that my experience with tapestry weaving is intricately connected with social media. I believe this is a fabulous way to help spread awareness of this particular art form. It is also a great way to connect with others who have a common interest. This is particularly helpful in tapestry weaving, which tends to be more of a solitary activity.

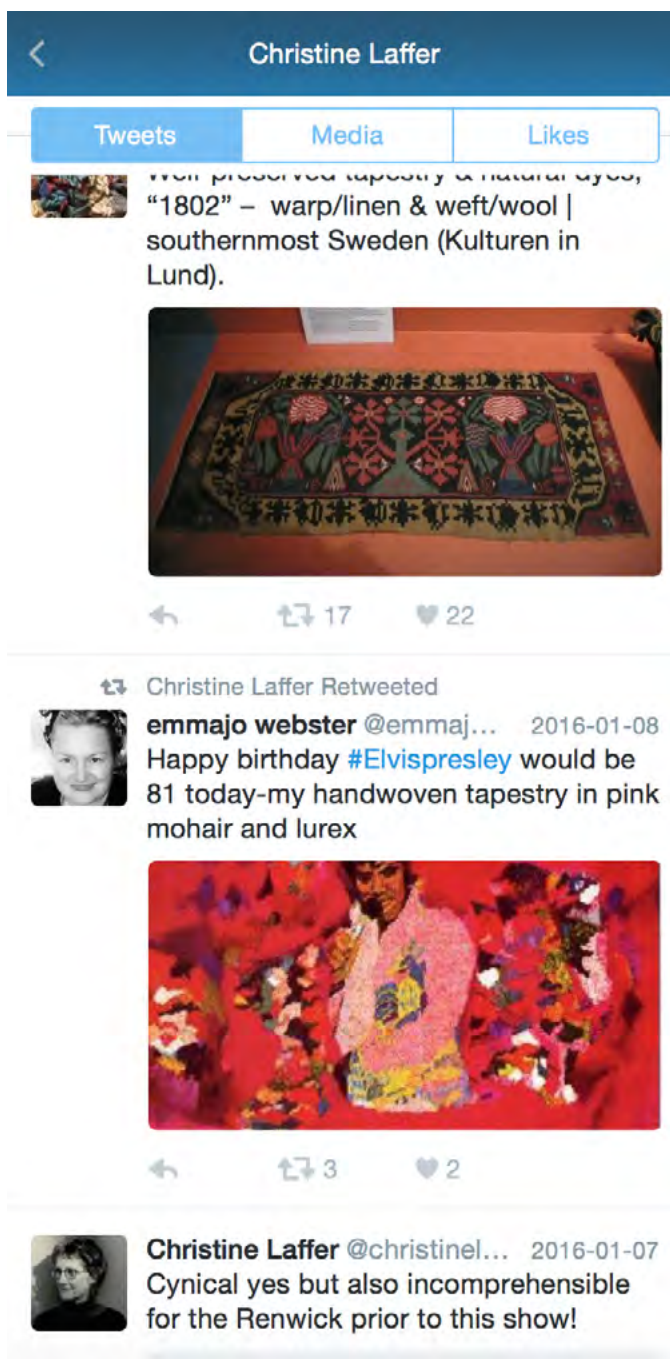
Twitter and Tapestry

by Christine Laffer

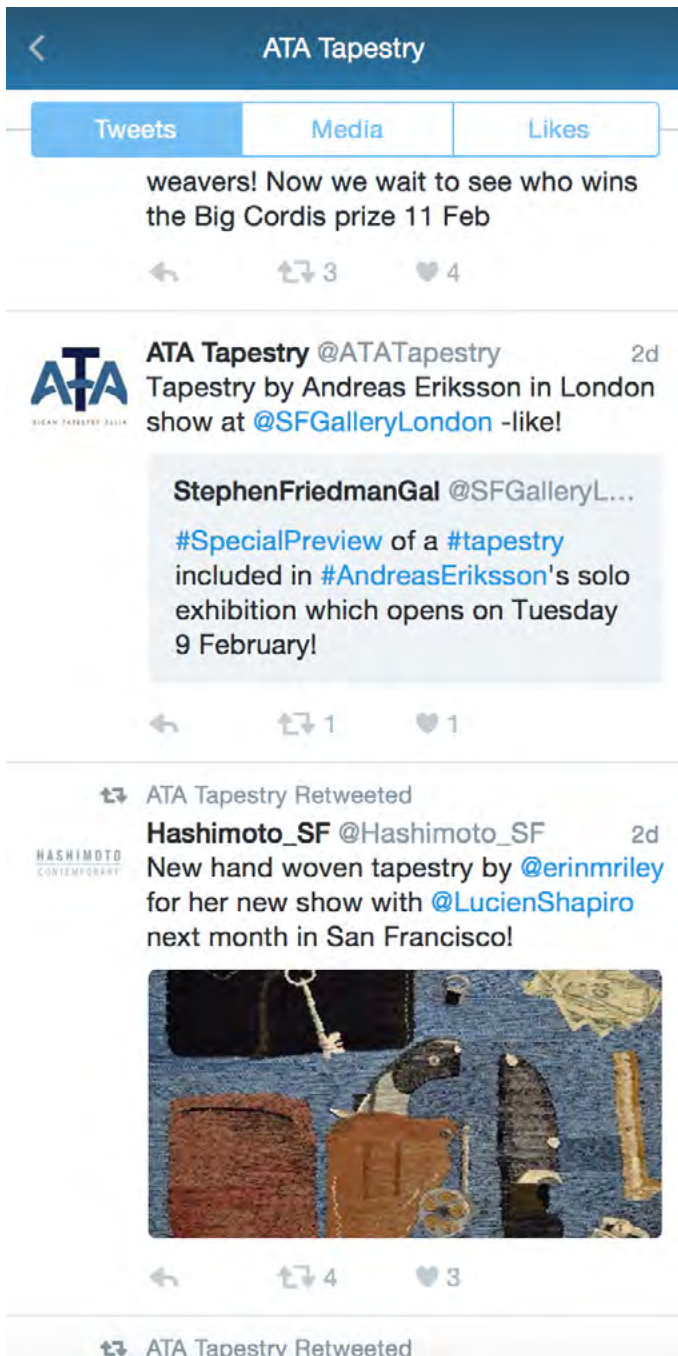
What exactly does Twitter offer if you're an artist looking for exposure? Do galleries use Twitter? Do people you know use Twitter? And why should you find time for another social media platform?

If you have a smartphone you can easily find out what it offers. Twitter is perfect for the small screen. The maximum text allowed is 140 characters, including a link, and it can display an image. Professionals, free-lancers, non-profits, and businesses compete on equal terms in the Twittersphere. In general, news is the primary type of message with updates on events, useful articles and information, blog posts, announcements, and publishing (mostly articles in magazines and newspapers). And you can choose to follow (and then maybe un-follow) selections that pique your interest.

Twitter has grown into a massive flow of information that functions like a loose network of identities. Every tweet goes out to all your followers, and if they like and/or retweet your tweet then their followers also see it. That's one side of the coin. The other side, and often considered Twitter's biggest benefit, is that you can tap into a wide variety of people to get a rich stimulating experience in a short period of time. Writers, for example, tweet about their articles, books, interviews, and opinions, and link to people they enjoy reading. You can start with someone like @TylerGreenDC who is an art critic, blogger, and podcaster who follows the art world with a hawk-like gaze. He tweeted a few weeks ago, "Once again, CAA chooses not to recognize a working critic with its Frank Jewett Mather Award for Art Criticism" with a link to Recipients of the 2016 Awards for Distinction posted at collegeart.org (@collegeart). He had given enough information to make me interested in clicking and then a few minutes later realize he thought they should have given him one, too!



You can tweet images: Emma Jo Webster's "Elvis."



The ATATapestry account feed.

From Tyler Green’s feed I see his appraisals of other critics. Through him I found Carolina A. Miranda (@cmonstah) who is now writing at the *Los Angeles Times* and is also good with her pointed remarks. She wrote: “‘Why isn’t the media covering this?’ is really another way of saying ‘Why isn’t the Facebook algorithm allowing me to see this story?’” with no answer to that question – a reminder that Facebook edits what I can see. Twitter doesn’t. You’ll see every post of those you follow with time stamps.

For tapestry artists you can search by entering a full name. For example, if you type Rebecca Mezoff, her @tag (@RMezoff) should pop up as you type. You can click on artists’ names to see better descriptions of who they are and what they tweet and how often before you decide to follow them. You can check out Erin Riley (@erinmriley), Katie Russell (@kfrweaving), Lyn Hart (@desertsonghart), Emma Jo Webster (@emmajowebster), Ixchel Suarez (@ixchelsuarez), Chrissie Freeth (@ChrissieFreeth), myself (@christinelaffer), and many others that you discover through your own finely-honed sleuthing.

If you follow too many people you will probably not enjoy the flood that arrives on your device. Focus on a few people and then add some organizations, especially nonprofits in your area. I have the San Jose Quilt Museum and San Francisco Museum of Modern Art. If they post about events then it acts as sort of calendar of local events, and it develops for you the character of those institutions as people react to programs and the variety of events. Be sure to add ATA (@ATATapestry), Surface Design Association (@Surface_Design), HGA (@weavespindye), and Textile Society of America (@TextileSoc). Add some magazines: *Fiber Art Now* (@FiberArtNow), maybe *Dwell* magazine (@dwell) (“At home in the modern world” for interior design), and *New York Times Arts* (@nytimesarts).

Think about whether you want to find out more about workshops, yarns and suppliers. You can follow Mirrix Looms (@MirrixMarketing), Vancouver Yarn (@vancouveryarn), and WEBS Yarn Store (@websyarn), among many others that have fun tweets.

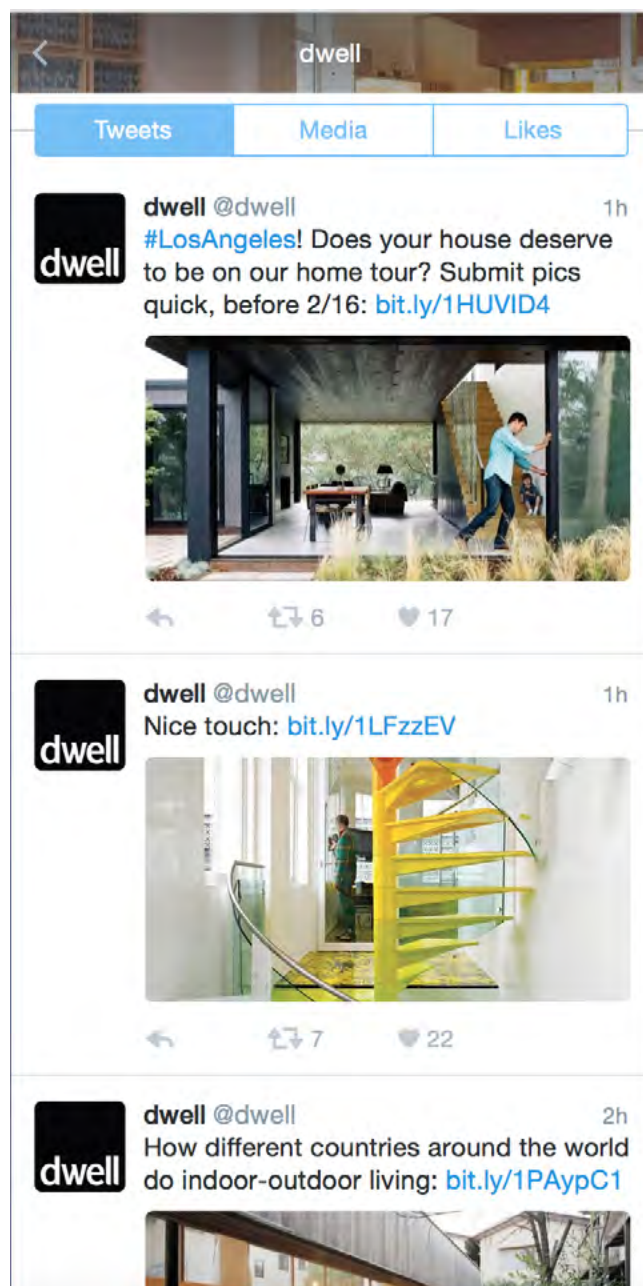
Now for the tough customer, finding art galleries that you like. I added Hashimoto Contemporary @Hashimoto_SF because they show Erin Riley’s work

and I wanted to know what other work they promote. Weftfaced.com in the UK (@Weftfaced) is a supplier offering workshops. I follow artsy.net (@artsy), a resource site that lists galleries, museums, auctions, and has a rich assortment of blog articles. Another possibility is Cloud 9 (@Cloud9Dumfries), an art gallery in Dumfries, Scotland, which hosts a workshop taught by Katie Russell. Then there are the hidden interesting spots that you might never visit in person, like Galliot Studios (@GalliotStudios), a cafe gallery in the heart of Gros Morne National Park in Canada. Finally, use your searching skills to track down more.

Once you get positive impressions based on a good initial selection, you can experiment with adding feeds that spice things up or maybe bring a bit of joyous calm to your daily reading. Since posts are very short you can skim quickly to pick out the messages that appeal the most on any given day and un-follow those that don't inspire you.

When you set up your Twitter account they will prompt you to choose a few people and a few organizations to follow before you complete registration. Maybe suggestions here will make that process easier. Remember that Twitter doesn't screen your outgoing tweets. One-on-one exchanges are an option, but I haven't found a reason to test that out. If you need more information just send me an email christine.laffer@gmail.com or a message. Better yet, I'd love to read your questions and thoughts on the subject posted to ATA-Talk. :)

Tweets from *Dwell* magazine



Christine Laffer chose to pursue weaving while studying architecture at the University of Illinois and it became a serious study in art. She trained under Jean Pierre Laroche at the San Francisco Tapestry Workshop and interned at the Manufacture Nationale des Gobelins. Since completing her MFA degree at San Jose State University in 1995 she has developed a body of work for exhibitions and collectors.

Selfies in Tapestry: Slo Art in the Age of Quick

by Margaret Sunday

selfiesonslow.wordpress.com

The idea for a selfies project originated from excitement on ATA-Talk, the ATA members' discussion list, over the selfies-sourced tapestries of Erin Riley. The resulting themed exhibit and blog were introduced a year later, in November 2013. Selfies in Tapestry: Slo Art in the Age of Quick is not officially sponsored by ATA, and so it



Details of works from *Selfies on Slow*, photo collage: Margaret Sunday.

Top row: Ruth Manning, Alex Friedman, Michael F. Rohde, Alex Friedman, Tamar Shadur

Middle row: Sarah C. Swett, Anton Veenstra, Margaret Sunday, Sarah C. Swett, Andean Huari-style

Bottom row: Tommye Scanlin, Anton Veenstra, Coptic 9th century, Louise Halsey, Janet Austin.

has evolved organically and inclusively with members of the British Tapestry Group and independent tapestry artists exhibiting and writing for its pages. Criteria for participation are broad: subject matter addresses the artist's image of self, and art works incorporate tapestry techniques. The process for submitting images and proposals is explained on the "About Selfies in Tapestry" page.

Since the content of this exhibit cannot be predicted and is by its nature changing, the blog presents contributions in contexts that connect them back to the central question: Can (up-to-the-minute) selfies be created via the ancient, labor-intensive process of tapestry weaving? This generative question leads to questions concerning the nature of technology, communication, human identity, popular and "high" culture, and art and social responsibility. It is a biggie. The 26 contemporary artists whose works appear to date approach these questions in many ways: through metaphorical, symbolic, stylized or fantasy imagery invented for self-depiction; woven interpretations of digital esthetic elements, such as pixels and casual cropping; self-portraiture with social messages; and images based on actual selfies made with camera phones. New tapestries have been and are being created for this exhibit, older works brought forward, and unfinished projects given second life.

The driving editorial mindset of the *Selfies on Slow* blog is permission—permission to jump in, to try, to be "in process," to revisit and to push beyond one's perceived artistic and conceptual limits. A balance is sought between openness toward contributions and a high quality, inviting presentation for both artists and viewers. This approach, coupled with the connective potential of social media, has proven stimulating for the tapestry community through informal mentoring via email, extended selfies-driven discussions on tapestry Facebook pages, and professional opportunities for e-publishing research and critical writing.

Several options are available to artists who are interested in participating. These include:

Individual artist's galleries, pages which are devoted to the art work of one person, which can be assembled and managed by the artist or by a curator/ reviewer.

Group shows, including theme shows focusing on works dealing with images of self in contexts and as metaphors, and a section for portraits.

Resource galleries featuring historic tapestries and descriptions of contributors' research.

Essays, critical reviews.

Open discussion.

Informative and administrative pages explaining the project, its philosophy and updates, as well as transcripts of the original discussion of selfies on ATA-Talk.

The whole has been compared to a large Victorian house, where one can go from room to room discovering something new to see or consider. While the house continues to expand and ramble, it is hoped that the experience is fresh, stimulating and curiosity-piquing with each visit.



Margaret Sunday weaves and writes at her home studio on the high plains of northern Colorado. Her background in printmaking, graphics and book arts have led her to an improvisational approach to tapestry, which she shares in workshops on the coast of Maine.

<http://margaretsundaytapestry.com/>

Photo: John Blake.

Imaging the Self

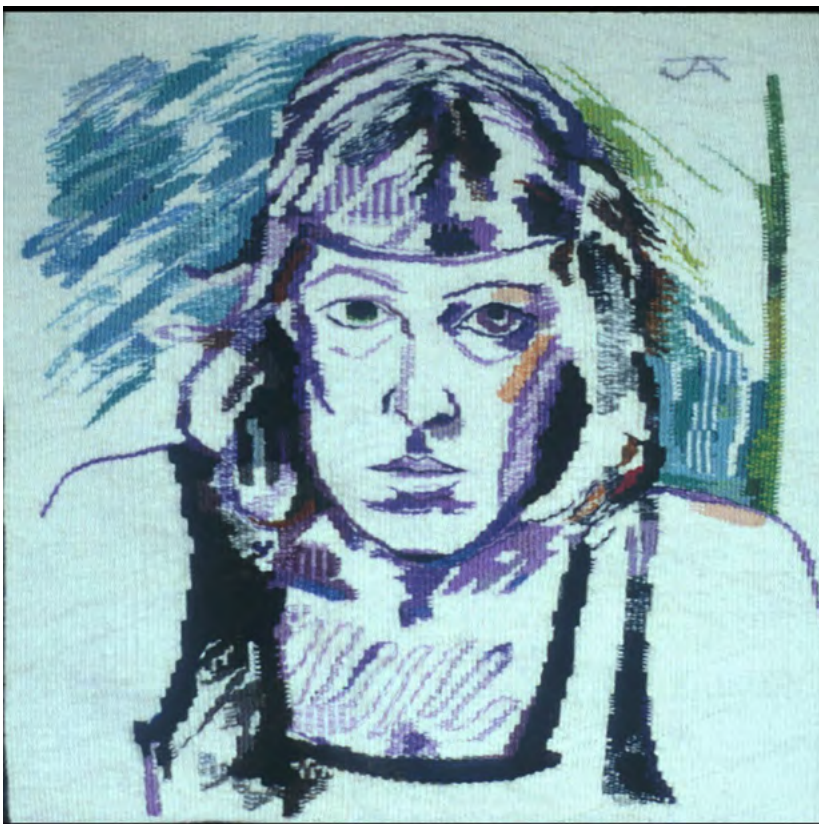
by Mary Lane

Thank you Australia...

The word “selfie” first appeared in a 2002 post by Australian Nathan Hope on Karl Kruszelnicki’s Internet forum, *Dr. Karl Self-Serve Science Forum*. Nathan had written to ask about self-dissolving stitches in his lower lip that patched up an injury from a late night brawl. He posted a picture of his face and added, “And sorry about the focus, it was a selfie,” conveniently shortening a word and adding a vowel, as Australians are wont to do.

In its more restricted usage, “selfie” refers to a self-portrait taken with a hand-held camera, or camera phone. Strictly speaking, then, most of the images on the *Selfies in Tapestry: Slo Art in the Age of Quick* blog are not selfies, although some of them may be based on selfies. As a subset of self-portraits, selfies are distinguished by being disseminated, most commonly, on the Internet. Here again, the Aussies were the first.

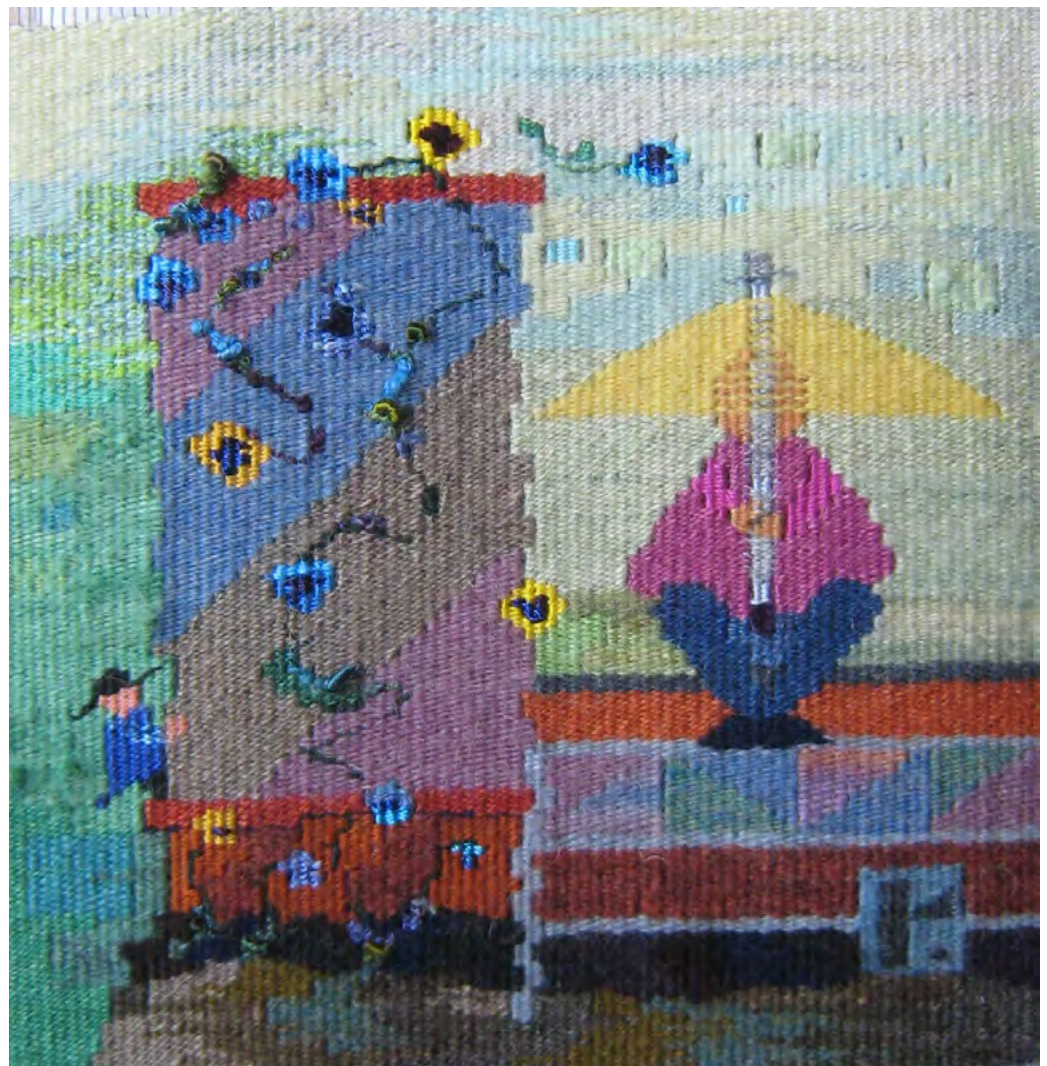
Mirror, mirror, on the wall...



Janet Austin, “Self-Portrait - Purple Sketch,” 1992, 17 x 17 ins.

Most self-portraiture involves a device that allows the artist to look at herself. Although looking at a reflection in a pool of water might have been the first self-imaging aid, the history of self-portraits follows closely the development of the mirror. Mirrors of polished stone date back about 6000 years; metal mirrors are documented from Antiquity. The first mention of a mirror used as an aid in the production of a self-portrait is in the 1st C BCE when Pliny refers to Iaia of Cyzias. The mirror Iaia used would have been polished metal. (Hall, 21) In Medieval Europe, small convex glass mirrors were expensive and highly prized, not just because of their ability to produce a clear, if distorted, reflection, but also because they were considered to be truth tellers, symbolic of knowledge and introspection. In the latter sense, they are connected with the goal of personal salvation, and so, by association, a self-portrait is often seen as a search for the individual soul. The combination of these technological and socio/psychological factors fueled the development of a tradition of self-portraiture in Medieval Europe.

Ruth Manning,
 "Rainfall," 9 x 9 ins.



"The eyes are the mirror of the soul and reflect everything that seems to be hidden; and like a mirror, they also reflect the person looking into them." Paulo Coelho

Self-portraits are often noteworthy for the intensity of the gaze. In Janet Austin's "Self-portrait in Color" and "Self-portrait - Purple Sketch," the probing nature of her expression reflects the many hours that the artist has looked at herself as she painted the self-portrait that served as the maquette for her tapestry. The eyes are searching, the mouth fixed, the countenance intent. The two self-portraits express the concentration involved in looking, seeing, understanding, and representing the self. After spending so much time looking at oneself anyone might begin to wonder about the nature of the self, about what it is that is truly you, and how it can best be represented.

Many cultures see the eyes as a mirror of, or path to, the soul. As the dominant sense, vision, and its instrument, the eyes, are the way we know the world. And so, by extension, looking at our reflection is an important component in our understanding of our self. A self-portrait, and the investigation that it entails, allows the artist to address herself directly, to use art making as a way to probe the nature of the self. In the making, a self-portrait is a monologue, a self-confession. When shared with others, it becomes a statement about oneself.

"Self-portraiture is a singular in-turned art. Something eerie lurks in its fingering of the edge between seer and seen." Julian Bell



Janette Meetze, "Hands On/ Slow Selfie," 2015, 22.5 x 19.75 ins.
Linen warp, wool, silk and linen weft.



Sarah C. Swett, "I Dunno," 2003, 10 x 14 ins. Hand spun silk warp and weft, natural dyes.

Although self-portraits look inward, they also look outward to the viewer. We feel the artist is looking at us, but we also know that the artist was looking at herself. We are put in the place of the artist. We stand where she stood. In self-portraits the artist has become the art. Is the person in the self-portrait the subject or the object? Is the image first person or third person?

Fast forward to the past

By the 12th century, an increasing focus on both the individual, and on an artisan's skills, results in the appearance of self-portraits showing the artist at work, or perhaps showing the artist presenting the actual illuminated manuscript that includes the self-portrait, to the patron who commissioned the work. Self-portraits showing the artist at work offer visual proof of the artist's industriousness and skill and could have served as a form of self promotion, a business card of sorts.

In Sarah C. Swett's contributions to *Selfies in Tapestry: Slo Art in the Age of Quick*, she pictures herself: contemplating herself at work – "Who Is in Charge"; wishing she could be at work – "Please, Can you Pass me my Knitting?"; and wondering what being an artist is all about - "I Dunno." "Who's in Charge" pictures the artist, whose face is mostly unwoven and undefined, other than one pensive eye. She is taking a moment to turn away from her loom and reflect. Her self-representation in the tapestry, meanwhile, is in suspended animation, while she waits for the artist to decide what the two self-portraits in the tapestry are going to be weaving. Perhaps it is this state of suspended animation in which artists might find themselves, that leads Swett to picture herself hung to dry on the laundry line in "Please, Can you Pass me my Knitting." The artist dangles hopelessly out of control in a work of her own making. The artistic climate in the 20th and 21st centuries is marked by a dizzying plethora of ways of thinking about and executing art. It could lead any artist, as Sarah does in "I Dunno," to scratch her head. But, the open-ended options are thrilling and nowhere more so than in self-portraiture. For what self-portrait is truly literal?

"And after all, what is a lie? 'Tis but the truth in a masquerade." Alexander Pope

"Every painter paints himself." Girolamo Savonarola

In "Send My Roots Rain," "Blond Boy with Bike" and "Vietnam War Conscientious Objector" Anton Veenstra masks his visage by fashioning it out of buttons. The fragmented image that results from the materials suggests the multifaceted and sometimes contradictory nature of our personalities. Can the shifting group of experiences that make up our lives ever be summed up in one easily understood, contained, and well-defined image of the self?

In other tapestries Veenstra pictures himself as Apollo, Billy Idol, and others. He remarks, "...you weave slowly, and elements of the self-portrait cannot fail to intrude." And, in the sense that art is an expression of the artist's thinking and being, what act of making is not a self-portrait? Masquerade and role-playing might suggest that life is similar to theatre, a stage upon which we perform our self, trying on different characters, constantly remaking our self as we (self) construct our identity. Or it might suggest, that underneath all the superficial features that define us, we are really all the same.

And then ...

Is an image of one's face the only, or even the best, way to portray the essence of your self? In "Hands On/ Slow Selfie" Janette Meetze depicts herself through her hands. Nine different hands in a variety of positions remind us of what an anatomical and functional marvel the hand is. As an artist, perhaps she thinks that her hands represent most fully her self. In reference to a faceless self-portrait in "Rainfall," Ruth Manning asks, "Can a face with no features be a selfie?" What part of the mind/body complex truly distinguishes us as ourselves?

Fast forward to the past

By the 14th and 15th centuries superior mirrors became available and cheaper, and self-portraits became even more common. Artists appear in their own paintings of mythological, historical and religious stories. Many artists paint themselves over their lifetimes, leaving a legacy of self-portraits that serve as an autobiography. Perhaps this kind of chronological record, such as that seen in the work of Anton Veenstra, represents more accurately the multifaceted and shifting nature of who we are throughout our lifetimes.



Margaret Sunday, "penelope dissembling in frackutopia," 2015, 35 x 32 ins. Improvisational tapestry and stitching techniques, strip weaving, natural and synthetic threads, wire, silk ribbon and factory ends.



Anton Veenstra, "Conscientious Objector,"
2010, 14.2 x 11.8 ins. Buttons sewn onto silk.

While time and different aspects of one's personality might be presented over a series of images, Margaret Sunday, in "penelope dissembling in frackutopia" weaves a series of strips and assembles them in order to create her self-portrait. The strips build up in a geologic, sedimentary fashion: references to local fracking; a compromised skeleton; a drawing of a cast of her face from an earlier age. The montage of past and present, of environmental and physical factors creates a multidimensional representation of the influences that determine who she is. Her hand, the instrument of her labor, breaks free from the top edge in a gesture that suggests she is waiting to receive something. Wisdom from Penelope's perseverance in the face of adversity? Self-knowledge? Perhaps it is the human induced seismic activity that has produced this fractured fairy tale.

Have we arrived yet?

The development of photography made self-portraiture much easier. However, does the supposed veracity of photography offer us any help in truly representing the self? Are we really as neat and tidy and as two-dimensional as a photo suggests? Or do self-representations that involve time in their execution, a variety of media, and references to social, historical, cultural and psychological dimensions reflect more

clearly the messy nature of our beings? And, in either case, are we destined to play a game of hide and seek, or cat and mouse, as we doggedly pursue the elusive and veiled self?

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Mary Lane is an artist and art historian. She is also the Executive Administrator for the American Tapestry Alliance.

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Heallreaf – International Exhibition of Small-Format Tapestries – West Dean, England – August 2015

by Lin Squires

Heallreaf (pronounced “Hairlreff”) is an Old English word meaning ‘a tapestry hung on the wall in a public space. How apt for this exhibition, held in the rolling countryside of Sussex, which was a milestone event on so many levels.

In the UK, tapestry weavers can be counted in the 100s, not 1000s, and the exhibition opportunities each year on two hands. Exhibitions that do occur are usually organised by The British Tapestry Group or by more adventurous galleries who want to showcase work by the most established weavers. Both of these are good, but there has been a lack of middle ground exhibitions where good, but not necessarily established, artists can show their work to the public. Heallreaf provided a truly egalitarian opportunity for established and upcoming artist weavers alike. This was reflected in the range of work selected, including 2D and 3D work, representative, abstract, conceptual, and mixed media. All the works can be seen on the Heallreaf website (www.heallreaf.com) and there are a few catalogues available from the same site which give some insight into each artist in the exhibit.

It was a milestone for Margaret Jones to have the vision and initiative to create and curate a new and wholly independent exhibition in The Edward James Studios of West Dean College near Chichester (www.westdean.org.uk). West Dean College is the home of one of the three professional tapestry studios in the UK.

A second milestone was the context of the private view. It followed the first West Dean Tapestry Symposium, held on the same site. Speakers included Professor Lesley Millar, University of the Creative Arts and a tapestry artist; Anne Jackson and Liz Clay, textile artists; Katherine Swailes and Philip Sanderson, master tapestry weavers and designers from West Dean; and Yvonna Demczynska, owner of the Flow gallery. For six hours before the private viewing, many of the artists and exhibition viewers were steeped in discussion, debate, agreement, and disagreement on tapestry in the contemporary art world. This was an inspired synergy.



Cos Ahmet, “Mutatis Mutandis,” 11,8 x 15.7 ins, plus hangings. Mixed media woven tapestry laid over a digitally printed image, housed on a wooden stretcher frame. Linen, cotton, chenille, lurex and paper.



Jan Kinsman, "Impact I," 15.7 ins. diameter, each. Cotton warp. Wool, paper, nylon and gold thread.

Christine Paine, "Dancing Man," 2015, 11.8 x 11.8 ins, mounted. Cotton warp and wool weft.

Anne Jackson juried the exhibition and had the task of deciding which of the 89 submissions entered by 41 artists from across the UK, Europe, Australia, the US, and British Columbia to include. The final exhibition contained 46 small works. The best in show award went to Pat Taylor (www.pat.taylor.com) for a triptych of pieces of quiet strength called "6701-3."

The works shown were of a very high standard. That said, it is difficult to curate a mixed exhibition as a cohesive collection of work, and then to engage the portion of the audience who may not have a frame of reference for contemporary tapestry. I can't help but wonder what a viewer new to tapestry, who does not know the names involved, would make of it. I hope they bought catalogues to give them some insight. There is clearly so much to be done to educate the public in preparation for tapestry exhibitions, in the same way as they have become prepared for exhibitions of paintings and sculpture over the last centuries.



Christine Paine, "Meeting," 11.4 x 11.6 ins. Cotton warp, wool, linen and gold weft.



Despite the challenges the hanging was good, and brought a good level of cohesion. Seeing several pieces from many of the artists hung together gave a unique insight into their versatility. For example, see two pieces from Christine Paine, "Dancing Man" and "Meeting." For me the work of Cos Ahmet (www.cos-ahmet.co.uk), Jan Kinsman (<https://jankinsman.wordpress.com/about-me/>), and Mihaela Mirela Grigore (www.mire.ro) were a particular delight. I highlight Cos for his innovative use of mixed media to explore very modern themes of sexuality, identity and altered-ego, and Mihaela for her simple but evocative use of colour to express emotions. Jan Kinsman's three woven circular panels highlighted environmental



Pat Taylor, "6701-3," 2015, 11.8 x 30.7 ins total size for triptych.
Cotton warp. Worsted wool weft.

issues and man's impact on the environment. He addressed dark subjects such as climate change, war, and oil spillage with images inspired by experimentation with the patinas of copper and brass.

The curator Margaret Jones (www.mfjtextiles.co.uk) is herself a tapestry weaver who in just four years has completed an MA in Fine Art, was awarded a QEST (Queen Elizabeth Scholarship Trust) scholarship, has exhibited internationally, and was awarded the Valerie Power award by the Edward James Foundation for her three-dimensional tapestry weaving. At the same time, she had the tenacity and determination to conceive and execute the Heallreaf exhibition from a standing start. It was a great exhibition and a great achievement.



Dr Lin Squires is an artist turned scientist turned artist again who now specialises in exploring her art through woven tapestry. She is the co-founder of weaversbazaar, a specialist supply company for tapestry weavers, and myrtleart, an online gallery dedicated to tapestry weaving. She is a member of the British Tapestry Group, ATA, and the Guild of Weavers, Spinners and Dyers. Her work has been exhibited in the UK.



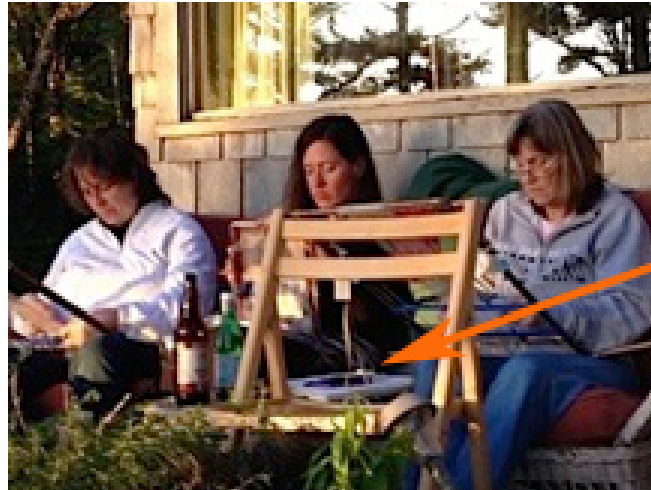
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Cresside Collette's Tapestry Tour 2015 – personal highlights

by Robin Coombes

For three weeks last September, I was one of a group of 10 who went on a tour of wonders with Cresside Collette on her Tapestry Tour 2015: Mastering the Fine Art of Tapestry. Cresside is a teacher and tapestry weaver from Melbourne, Australia.

We were a well-balanced group of like-minded travelers, with six Australians, two Canadians, and two from the USA. Beginning in London and ending in Paris, we wound our way through museums, galleries, and historic houses to trace some of the history of tapestry weaving, as well as being welcomed into the studios and homes of contemporary textile artists. It was an exciting and inspiring three weeks that will influence my practise for many years to come. In this article I can only touch on some of my personal highlights, as there was just too much to see and do to fit it into one short review.

Our tour began at one of my favourite places – the Victoria and Albert Museum in London. Cresside guided us through a short history of Coptic and medieval tapestries, discussing changes in technique and style, before taking us into the tapestry room where, among other works, we saw the Devonshire Hunt tapestries. Although I've seen them in books, standing up close and experiencing the size of the work was amazing. It was wonderful to see the way the weavers had created lively and interesting pieces with a limited colour range. I loved the way they pulled wefts to create lines rather than using an outline thread, for example to create lace on dresses and for outlining facial features.

Day two produced a dramatic contrast of old and new, traditional and contemporary styles of weaving. In the morning we were guided through Hampton Court Palace where we saw a wealth of historic tapestries and artwork, with the *Abraham* tapestries the highlight of their collection. Then, after being absorbed in two dimensional, historic, pictorial tapestries in the morning, we had an afternoon in the studio of William Jeffries. William's works are woven

with the most amazing textural surfaces. He likes to experiment with different thicknesses of thread and use metal rods, either straight or wavy, within his work as well as jute or string in various thicknesses, wrapped with silk or rayon, and incorporated into a tapestry as he is weaving it. The result was an inspiring array of colours, shapes, and textures. We rummaged in his box of samples, touching and studying the methods used to construct them. On his design wall there were finished pieces to feast our eyes on.

Every day we saw wondrous things. *The Lady and the Unicorn* tapestries at the Musée du Moyen Age in Paris were my absolute favourites.

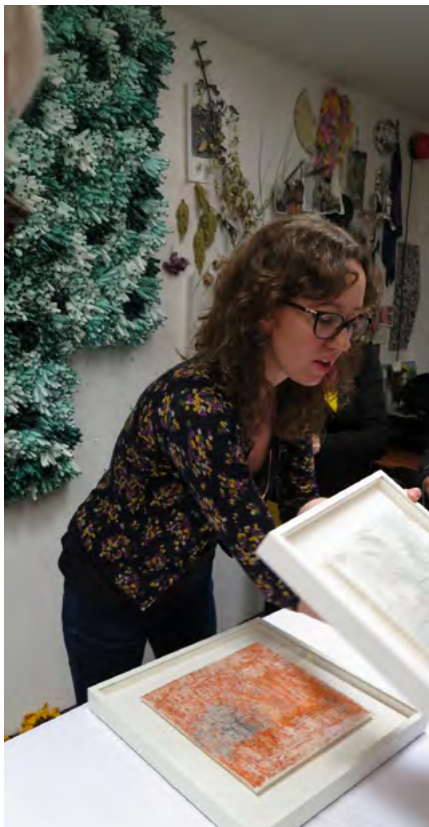


Our group listening to our guide, Vanda Nadolny, who enthusiastically showed us around Hampton Court.



A few examples of William Jeffries work on the wall in his studio.

Anna Ray showed us a selection of her earlier embroidery works. On the wall behind her is a sample of her recent three-dimensional pieces she is now producing.



They were spectacular. Walking through a darkened corridor, anticipating the display added to the overall effect. They were not as large as some of the other tapestries we saw, most notably the *Apocalypse* tapestries at Angers, which are 140 meters long, but the images and workmanship were amazing. The six tapestries, varying in size but roughly three meters by up to five meters, represent the five senses of touch, taste, smell, hearing, and sight. The sixth is labeled "A mon seul désir." They are so beautifully wrought, with finely worked stitches and some magnificent examples of hatching. With a limited palette of naturally dyed wools, folds of drapery and the dimensionality of figures and animals are portrayed with simple but stunning hatching.

Elisabeth Delahaye, the director of the museum, spoke to us with pride about the history of the pieces. She was also able to explain the difference between restoration and conservation. Some restoration work had been done on the tapestries in the 19th century at Aubusson, and chemical dyes had been used for the wool that was woven into the damaged edges of the pieces. The chemical dyes faded, while the natural dyes stood the test of time.

In the afternoon we were able to look at the photographic records of recent conservation work done at the museum. It felt special to leave the public area of the museum and climb a narrow, winding spiral staircase to the administrative area at the very top of the old house. We studied photos of the reverse of the work, showing the stronger colours that would have originally been on the front. When new, they would have been even more spectacular.

The last week of the tour we spent at Le Manoir du Bost, where each of us wove a tapestry under Cresside's tutelage. The theme she chose for our group was hatching. With looms, bobbins, and wool provided we each designed and wove a tapestry of our own over a few days, in between visits to nearby Aubusson and Fellatin. My choice of subject was easy. Rather than designing something original, I chose to reproduce a small sample from *the Lady and the Unicorn* "Smell" tapestry. Using a photo from the book I purchased from the museum, I wove an area with a lot of hatching, developing my technique.



Jo Barker's studio was filled with colour.

Lurçat's *Song of the World* tapestries, which fill the walls of the 12th century historic building of St John's Hospital at Angers, are powerful reminders that modern tapestry can be as dramatic and awe-inspiring as historic works. After seeing the medieval *Apocalypse* tapestries in the morning, the afternoon was spent viewing Lurçat's modern response to them. Woven from the 1950s to 1960s, his large tapestries depict the cataclysmic effects of the atom bomb, a very real possibility of the end of the world at the time. His reduced palette, echoing the medieval limitation on colours, and abundant use of black, highlighted the strong, bold, bright colours of the images.



The Jean Lurçat Song of the World exhibition is stunning in its historic setting of St John's Hospital in Angers.

So far I've only mentioned one of the studios we visited, but there were many more. We spent a whole day in Linda Green's light-filled studio in her home, making books with her, listening to her wealth of knowledge on textiles and art, and sampling some scrumptious goodies she provided for lunch.

Anna Ray's compact house and studio were inspiring. Rather than being restricted by the physical boundaries of a very small studio, she used them as a challenge to produce really exciting work. She showed us samples of some of her earlier, small works, but also some samples and images of larger commissioned works, made from small components she created within her studio. For those of us with similar sized studios, there is obviously no excuse for not creating wonderful things.

The studios of Sara Brennan, Fiona Hutchison, and Jo Barker were different again. All have space in the same building in Edinburgh devoted to artist studios, but each of them has a very different weaving style. Our day in Aubusson, visiting museums and ateliers, was also wonderful. All the studios and artists we visited were extremely generous with their time and knowledge.

We had a very full three weeks with so much more than I've been able to write about here. And if you would like to know more about Cresside Collette's Tapestry Tours you can look at the tour blog:

tapestrytour.blogspot.com.au



After completing a BA in history, **Robin Coombes** was fortunate enough to find a position as a writer and editor for a craft publishing company, utilising a lifetime of interest in textiles and even incorporating a lot of history into articles in the magazines. Although fairly new to tapestry weaving, she has won awards for quilting and machine embroidery and is now concentrating on building her knowledge of tapestry weaving history and techniques.

ATA Social Media Links and Resources



For additional resources visit the ATA website at www.americantapestryalliance.com.

Klaus Anselm, USA
Cecilia Blomberg, USA
Anet Brusgaard, Denmark
Don Burns, USA
Deborah Corsini, USA
Sharon Crary, USA
Gabriela Cristu, Romania
Nancy Dugger, USA
Celina Grigore, USA
Birgitta Hallberg, Denmark
Barbara Heller, Canada
Urban R. Jupena, USA
Mary Kester, USA
Monique Lehman, USA
Ruth Manning, USA
Lindsey Marshall, United Kingdom
Janette Meetze, USA
Julia Mitchell, USA

Ulrikka Mokdad, Denmark
Laurie O'Neill, USA
Bonnie Opthof, USA
Suzanne Paquette, Canada
Eve Pearce, USA
Gunilla Petersson, Sweden
Ellen Ramsey, USA
Tommye Scanlin, USA
Rowen Schussheim-Anderson, USA
Matty Smith, United Kingdom
Becky Stevens, USA
Marie Thumette-Brichard, France
Kathe Todd-Hooker, USA
Alta Turner, USA
Linda M. Wallace, Canada
Sue Weil, USA
Patricia Williams, USA
Dorota Wronska, Poland



Mary Kester, "Gavrinis Keep,"
52 x 42 x 4 ins. Wool and cotton

ATA International Student Award 2016

ATA's International Student Award is presented annually to a student enrolled in a college fiber program in any country. The award consists of \$750.00. In addition, the winner's work will be featured in Tapestry Topics. All applicants will receive a one-year student membership in the American Tapestry Alliance. Please help us spread the word about this award.

More information. <http://americantapestryalliance.org/awards/ata-international-student-award/>

Online application. <http://americantapestryalliance.org/awards/ata-international-student-award/ata-international-student-award-application-form/>

Board of Directors Election 2016

ATA's 2016 Board of Director's 2016 election will take place in May. Watch your email for a link to the ballot and please vote. Below are profiles of our Board candidates.

Co-Director, Resources Susan Iverson

Why are you interested in serving on ATA's board?

- My long relationship with ATA
- Love of tapestry as a vehicle for art making
- Interest in working with a great group of people who I respect

Relevant Experience and/or Employment

- Administration, management
- Event Organization

Do you have any previous board service, leadership, or volunteer experience?

- I was on the board of the Hand Workshop, a nonprofit exhibition and educational organization in Richmond, Virginia, now known as the Visual Arts Center. While on the board I served as Chair of the exhibition committee.
- While at VCU, I served as Department Chair for two (separated by several years) semesters. Managing a staff & faculty, overseeing a budget and chairing meetings, and generally putting out fires on a daily basis.

Awards Committee Chair Dorothy Clews

- Why are you interested in serving on ATA's board?
- Having served in varying tasks and jobs within the ATA organization, I now wish to take on a deeper role. As an Australian by immigration and British by birth, I hope that by serving as a Board member that I will bring a new perspective, and also encourage a wider international membership and outreach.
- I am primarily interested in making tapestry, and making knowledge about tapestry more available at all levels but especially at the amateur/hobbyist level, and to enable tapestry weavers to continue making tapestries.
- As a tapestry weaver who has been pushing the boundaries of tapestry weaving for the last ten years, I also want to be able to shape the future of tapestry making, with fewer constraints - whether social, financial or technical.

Relevant Experience and/or Employment

- Administration, management
- Nonprofit experience
- Event Organization

Do you have any previous board service, leadership, or volunteer experience?

- ATA tasks and positions:
 - * ATA Forum coordinator
 - * Mentoring in Distance Learning
 - * Inaugural editor for Coda
 - * Adding to the database for publicity from the ATA
 - * Think Tank participant
- Relevant experience outside ATA has been varied. I have been both a participant in community organiser as part of a team for local community art events and projects, (not necessarily tapestry orientated) in whatever community I have lived in.
 - * Artist in residence Schools program Calliope Shire – 1990
 - * Treasurer- Interarts 1997 a collaborative community arts program with Queensland University of Technology.
 - * Project organiser and weaving supervisor for Red Bridge Dreaming a community tapestry celebrating Stanthorpe's 125th Anniversary. 1998
 - * Co curator/organiser for Findinghome 2003-5
 - * Member of the Murweh Shire RADF committee (local arts funding body) 2009
 - * Team member of the committee for Culture in the Mulga 2009
 - * Co-curator/organiser Dreamseed Gallery - a pop up community gallery Charleville, Qld. This project has eventuated in a permanent gallery for this remote community. 2009
 - * Administrator of "I am a Tapestry Fan" Facebook Page - 2012- ongoing
 - * Currently I am a member artist of a local arts co-operative and responsible for the roster of duty artists each artist takes responsibility for managing the gallery and its operations.

Education Committee Chair

Terry Olson

Why are you interested in serving on ATA's board?

- Joining ATA allowed me to meet tapestry artists from around the world, both in person and by email. Volunteering as Chair for STI 3 reinforced that pleasure and added the experience of helping create something wonderful. Being asked to work on the Board will create more experiences from which I will learn, allow me to meet even more people who share common interests, and enjoy helping out a good cause.

Do you have any previous board service, leadership, or volunteer experience?

- I have served on the Board for the Columbia-Willamette Faceters Guild in Oregon, in several capacities.
- I organized a 3-day conference in 2009, attended by nearly 100 people.
- I demonstrate tapestry at the Oregon Flock and Fiber Festival and have previously demonstrated faceting at the Oregon Museum of Science and Industry.
- I am a founding member of the newly formed Willamette Tapestry Artists, a local tapestry group in the Portland, Oregon, area.
- I teach tapestry at the Damascus Fiber Arts School, run the website, organize the classes and workshops, order supplies, and answer all the email.

Terry was appointed to the Board in 2015 to fill a vacancy. She now stands for election as required by ATA's bylaws.

Treasurer

Regina Dale

Why are you interested in serving on ATA's board?

- I have been a member of many organizations and have seen what works and doesn't work. I am so impressed with the organization of ATA that I want to help continue this for future generations. I want to use my experience and skills where they can best serve ATA.

Relevant Experience and/or Employment

- BA in Personnel and Organizational Behavior
- Co-owner of movie production company
- Sixteen years as owner of herbal business
- 15+ years experience with QuickBooks software
- Strengths - finance, accounting, administration and management

Do you have any previous board service, leadership, or volunteer experience?

- Treasurer for Irving Ballet Theater
- Organizer for Southwest Woodturner's Association women's group
- Direct care volunteer for Ann's Haven Hospice.
- Co-organizer for a three-day fiber event for 50+ women
- President and various offices for local chapter of ESA Int'l.
- Committee member on Venue Search committee for ATA

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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.

An advertisement for Damascus Fiber Arts School. It features a stylized loom icon on the left. The text on the right includes the name 'Audrey Moore and Terry Olson', a list of activities: 'Tapestry and Navajo Weaving', 'Spinning, Knitting, Dyeing', and 'Ravenstail Twining'. Contact information includes the phone number '503.558.1727', the website 'www.DamascusFiberArtsSchool.com', and the location 'Located near Portland, Oregon'. The background is a colorful, patterned fabric.

Convergence 2016

Join us in Milwaukee during the Handweavers Guild of America's symposium, Convergence.

Friday, August 5th, 12:00 – 2:00 pm. Reception for **Tapestry Unlimited: 11th unjuried, international small format tapestry**. Milwaukee Public Library, 814 Wisconsin Avenue.

Friday, August 5th, 3:30 – 5:30pm. "A Public Display of Obsession." Let's share our obsession in a public! Join ATA members to meet, greet, and weave in public at Convergence. Show others how much fun we are having! We will be at a lovely, but as yet, undetermined, location in the Convention Center. Wear your ATA pin and a name tag. Meet all those weavers you know only by name.

Saturday, August 6, 2016, 10:30am – 1:30pm: "Flexible Obsessions," our biennial Members' Meeting, will feature speakers, Susan Iverson and Aino Kajaniemi, along with the ever popular Digislam. Milwaukee Convention Center, room to be announced.

Digislam. Online submission:

<http://americantapestryalliance.org/education/convergence/digislam-online-submission/>

SOFA 2016

This year ATA had a chance to participate again in SOFA (Sculpture Objects Functional Art and Design) Chicago. It has been 11 years since we last had this opportunity in Chicago, and 3 years since we went to SOFA's Santa Fe experiment. ATA had a very good location in the Partner Pavilion, an informal networking area designed to showcase publications, arts organizations, collector groups, educational facilities and museums. On our left was Lillstreet Art Center (<http://lillstreet.com/>), on our right Craft Arts International magazine (<http://craft-arts.com.au/>) and across the way Schiffer Publishing (<https://www.schifferbooks.com/>). Arrowmont also had a table, as did Penland.

SOFA is a gallery-presented art fair. Critically acclaimed and continuously running since 1994, what distinguishes SOFA from other top art events is its focus on artworks that cross the boundaries of fine art, decorative art and design. SOFA is held annually in the fall at Chicago's Navy Pier. This year 70 galleries participated and 36,000 visitors attended. This compares well with the fourth Expo Chicago art fair that ran earlier in September with 140 galleries showing 3,000 artists and an attendance of 35,000. (One of the largest fairs, Art Basel Miami Beach hosts 250 galleries, 4,000 artists and pulls in 75,000 visitors.)

Our SOFA team interacted with many people over the weekend, sharing information about contemporary tapestry, making connections with people in other nonprofit arts organizations and taking the pulse on this contemporary arts fair. They came away with information to act on, and ideas for ATA's 2016 SOFA booth. In a game where exposure is key, ATA spoke with a wide variety of individuals who expressed interest in art textiles. With four galleries exhibiting fiber artists (browngrotta, Duane Reed, Tansey Contemporary, Orley Shabahang) fiber art appears to be making a comeback after four or five years of little to no presence.

We are very thankful to the team that represented ATA at SOFA in 2015: Mary Zicafoose (lead), Christine Laffer, Lialia Kuchma, Anna Kocherovsky, Judith Musick and Michael Rohde. Thanks also to Meggy Wagner for designing the banners that hung in our booth, and working with Mary Zicafoose, in working with ATA's graphic designer to create a brochure directed specifically for this audience.

Important Dates

- 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](#).
- July 26 – August 11 **Tapestry Unlimited: 11th international, unjuried small format tapestry exhibition**, Milwaukee Public Library, Central Branch.
- July 30 – August 6 HGA's [Convergence 2016](#), Milwaukee, Wisconsin.
- August 6, 2016 ATA's Speakers Session, Milwaukee Convention Center.
- August 7 – 10, 2016 **TAPESTRY ON TAP!** ATA's 2016 Members Retreat, Marquette University, Milwaukee, WI, USA.
- September 25, 2016 **American Tapestry Biennial 11** closes at [South Bend Museum of Art](#).
- November 4 - 6, 2016 **SOFA Chicago 2016**. ATA will be in the Partner Pavilion, Join us!
- 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](#).



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Tapestry Topics Committee

Editor: Leslie Munro
Layout: Robin Coombes
Web preparation: Mary Lane

Copy Editor: Robbie LaFleur
Proofreader: Katzy Luhning
Mailing: Ruth Manning

Tapestry Topics Themes & Deadlines

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

Call for Theme Coordinators

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



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specially designed tapestry tools, produced locally and Alv Norwegian Tapestry
yarns. A market place for used tapestry equipment and books, as acquired
or placed on consignment.*

*And of course - Books written by Kathe Todd- Hooker and Pat Spark:
Tapestry 101, Line in Tapestry, Shaped Tapestry, So Warped (with Pat Spark)
And some books by others (Linda Rees, Nezhnie - Weaver & Innovative Artist)*

Watch for - Tapestry and Friends will be available in June.

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Or by private instruction, where you create your own agenda of learning.
Instruction can be one on one, group or workshop. I also offer private critiques
and consulting, and am available as an itinerant tapestry instructor,
traveling around giving workshops and private instruction.*

And, yes, gr! It is both small format and large format.

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CALL FOR ENTRIES

Small Tapestry International 5: Crossroads

[Online Entry Form](#)

Questions? Contact STI 5 Chair, Deborah Corsini: ata@deborahcorsini.com

The **American Tapestry Alliance** is a not-for-profit, member-supported organization seeking to exhibit the best of contemporary tapestry. ATA invites all tapestry artists to submit works to **Small Tapestry International 5: Crossroads**. Artists are encouraged to explore the conceptual, technical and metaphorical implications of the theme as they design their submissions. We invite entries not only from 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.

Eligibility

Eligibility

Entry to STI 5: Crossroads 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 2015. 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.

Size Restrictions: The size of the tapestry may not exceed a total of 100 square inches (625 square cm) and cannot exceed 20 inches (50 cm) in any one dimension. For example, a piece can be 10 x 10 inches (25 x 25 cm) or the sides can be of different lengths, as long as the length times width does not exceed 100 square inches and no dimension is longer than 20 inches (50 cm). Three-dimensional pieces may not exceed 10 inches (25 cms) in height, width, or depth. **Tapestries must be mounted.**

The mount may extend up to 3 inches beyond the tapestry on every side. For example the mount for a 10" x 10" tapestry may be up to 16" x 16". If accepted, the work must arrive ready to hang.

Submissions

Submissions

- Only completed tapestries will be juried. Image submissions must be digital.
- **Digital image requirements:** For each entry, submit one digital image of the entire tapestry. The image should be: 300ppi; exactly 2100 pixels on the longest side; uncompressed; saved with maximum image quality; and either a jpeg, or tiff format.
- If the mount or frame is meant to show when hung, that treatment must be shown in the entry image.
- Label your image files with your last name and the title of the piece, e.g. Doe, Ruminnations.
- Submit your images via our [Online Entry Form](#) or on a CD.

Conditions

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.
- Entries that are not complete cannot be juried.
- Work that differs significantly from the image submission may be declined for exhibition.
- Complete exhibition instructions will be sent to the accepted artists. Accepted works not completely prepared for installation may be returned.
- Tapestries must be available through the last scheduled exhibition.

Awards

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.

Juror

Juror

Rudi Dundas. Rudi Dundas (Ruth Scheuer) is a fine art photographer focused on social change and environmental issues. She has photographed in Africa, South America, Asia, Europe and at home in California. In the 1980s she was the founder and director of the Scheuer Tapestry Studio in New York, which created over 80 tapestries during its 10 year existence.

ENTRY FORM

STI 5: Crossroads

[Online Entry Form](#)

Calendar & Fees

Calendar

Entry Deadline: October 31, 2016 **Please note:** This is a receipt date for the entry. If you would like to enter at the last minute, use our [Online Entry Form](#).
Jury Notification: by January 30, 2017

Entry Fees

\$35 ATA members \$45 Non- Members \$70 Membership & Entry Fee

Payable by: Check, made out to American Tapestry Alliance (not ATA), Canadians, please note "US funds" on your check; Credit Card, International Money Order, or PayPal.

Paypal payments: Use our [Online Entry Form](#) 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: STI 5.

Credit Card payments (Visa or Mastercard): Card Number _____

Total charge _____ Exp. date _____ 3 digit security code _____ Signature: _____

Use our online entry form: <http://americantapestryalliance.org/small-tapestry-international-5-online-entry-form/>

Or mail this entry form to:

ATA c/o Deborah Corsini
620 Loma Vista Terrace
Pacifica, CA 94044-2423
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 STI 5 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 \$) _____