

weaversbazaar news

**Welcome to the December newsletter****Yarn Updates**

This month we have another completely new colour to add to the Red range and two more colours now available in medium weight (9.5/2) yarn

- The new Colour currently available in our medium (9.5/2) yarn is Fuchsia 1.



- These are the two colours now available in Medium (9.5/2) weight yarn for the first time



- Mid Turquoise in Fine is no longer available but has been replaced with Turquoise 3

Two Reminders

- Don't forget to send us your used yarn tubes to claim a discount against your future orders – the address is weaversbazaar, Blackbirds 2, Highgate Works, Tomtits Lane, Forest Row, East Sussex RH18 5AT
- the [Artisan Bobbin flash sale](#) continues until December 30th

Release of the latest version of Sample Card

Version 0822 of our sample card packs is now available through the website. These are sent post free.

Pour yourself an Eggnog - here comes the Fun Stuff!

weaversbazaar's website Poll: Sampling



Here are the results of the November poll on whether we use a small additional warp beside the main warp as we weave and if so, how we use it. As you can see the highest number is for those who have never tried this followed by those who do use this technique but only some of the time and then there are also those who use it as part of their normal practice. To qualify this nobody has said that they tried this but found it not helpful so by implication those who use this additional warp do find it useful. Then comes the breakdown of the variety of ways people use this additional warp including trying out colour blends and techniques as well as just a general place to try things out. If you want to try it out start with a 10cm / 4in of warp at the same sett as the main warp separate from the main warp by at least 7cm / 3 inches and then just use it to try our different colour blends or techniques as you weave on the main warp. It could save a lot of time unpicking, it is different from any previous sampling and you end up with a lovely small piece as a reminder of the decisions made on the main piece.

Do you use a small additional warp beside the main warp as you weave?

<i>No - never tried this</i>	27.8%
<i>No - tried and wasn't helpful</i>	0.0%
<i>Yes - to try out colour blends as I weave</i>	13.9%
<i>Yes - to try out techniques as I weave</i>	8.3%
<i>Yes - as a general weaving 'try out' area</i>	16.7%
<i>Yes - part of my usual weaving practice</i>	11.1%
<i>Yes but only sometimes</i>	22.2%

This month the topic for the poll asks about the kind of loom/frame you prefer to use for tapestry weaving. You will find the list for this month's poll on the home page as usual at <https://tinyurl.com/mbay9mk>.

Thank you all very much for your valuable feedback on the content of the newsletter. If you have any further thoughts on any of the topics we cover or questions to include in the Q & A corner section we would love to receive your messages at info@weaversbazaar.com.

Courses and Events

As the situation is still in change, we are still seeing a mixed offer of virtual and physically present courses and events. So, at least for the time being, we will continue to highlight and include here both those courses and events which are virtual and those which it is now possible to attend once again in person. If you are planning on travelling to an event mentioned here it would be a very good idea to double check the details beforehand in case of any last minute changes.

Fairfield Mill: British Tapestry Group (BTG): Threads in Sheds. 5 January – 27 March 2022, Sedbergh, UK



This is the British Tapestry Group's National Members touring exhibition which aims to preserve the heritage of tapestry weaving and celebrate contemporary creativity. It will be opening at its next venue Fairfield Mill early in 2022. Members from across the organisation at various stages of their weaving career have created new works for this exhibition. You can find more details about the exhibition and venue at <https://tinyurl.com/ywfaf7e8>. This is a great opportunity to consider joining the British Tapestry Group.

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The Misk Art Institute: Here, Now Exhibition. Until 15 January 2022 and Online. Riyadh, Saudi Arabia



'Here, Now' is Misk Art Institute's 3rd annual exhibition curated by Sacha Craddock. The exhibition showcases a variety of media including paintings, textiles, sculpture, immersive installations, and digital works, including a tapestry from Sheila Hicks. Read more at <https://tinyurl.com/97kthw77>, view the catalogue at <https://tinyurl.com/5n6fnf7> and do a virtual walk through at <https://tinyurl.com/23f57juj>. Read an article about the inclusion of work by Sheila Hicks at <https://tinyurl.com/2p8ttb84>.

Oriel Davies Gallery: Steve Attwood Wright + Blanket Coverage. Until 24 December 2021. Newtown, Wales UK

There are two exhibitions currently at this gallery celebrating contemporary weaving. Steve Attwood Wright is a hand loom weaver based less than 10 miles away from Newtown and this will be the first time that the gallery have shown a major body of his work, including new work created specifically for this exhibition. "Blanket Coverage" is a Llantarnam Grange touring exhibition curated by Laura Thomas featuring contemporary woven blankets by makers from across Wales, the rest of the UK and internationally. Their interpretations of the blanket push the boundaries of traditional hand weaving. Read more at <https://tinyurl.com/2p9cvxbu> where by scrolling down the page you can also find a number of videos of Laura Thomas talking to the individual weavers.

City of Albuquerque: New Mexico Light. Until 18 December 2021. Albuquerque, USA



'New Mexico Light' is a collaborative show featuring The High Desert Tapestry Alliance and the Tapestry Artists of Las Arañas, two groups made up of tapestry artists who design and weave tapestries. These artists are entranced by the special light in New Mexico and the challenge of interpreting that light in fibre. Find the details of the exhibition at <https://tinyurl.com/3xks6zkb>.


Nearly Wild Weaving: Tapestry: In Conversation. 26 January and 23 February 2022. Online from UK



Nearly Wild Weaving have announced the dates for the first two sessions of "Tapestry: In Conversation" for 2022. These will be with Caron Penney on 26 January and Barbara Burns on 23 February and more information can be found at <https://tinyurl.com/4xz34x8t> with tickets available through Eventbrite soon.

Opportunities and scholarships

Heallreaf 4 Call for Entries: Submission Deadline 1 February 2022

 Heallreaf 4 will take place in the UK in 2022 and now has three UK venues booked. The exhibition will be at Fairfield's Mill, Sedbergh, UK from 19 May to 6 July 2022, then will move to the Oxmarket Gallery, Chichester, UK from 13 to 24 September 2022 and the third venue which has now been added is The Royal Birmingham Society of Artists (RBSA), one of the oldest art societies in the UK and currently an artist-led charity which supports artists and promotes engagement with the visual arts. The RBSA gallery is in Birmingham's historic Jewellery Quarter and is a beautiful light airy space on two floors only a short walk from the city centre. The addition of this third venue means that most of England from the Lakes down to the South Coast will be covered. Call out information with full details and an application form can be downloaded at <https://tinyurl.com/a2k3tpxd>.

Coffee Break: Multi-disciplinary Virtual Arts Exhibition of Canadian and International Artists



This month we have a lovely video which was put together by Krystyna Sadej for the recent Culture Days in Ottawa. “Spaces and Ties - Friendship Show” exhibition features the art of 26 international and local artists working in the fields of fibre, mixed media, photography, sculpture and painting. Watch the video whilst listening to the beautifully performed soundtrack at <https://tinyurl.com/2p9epcck>. Through this event Krystyna says that she hopes to foster global interaction amongst the community of artists she works with.

And now for something completely different.....



Ernesto Neto is a Brazilian Conceptual artist whose installations offer a chance for the viewer to touch, see, smell, and feel his artworks for a truly sensory experience. He is known for his enormous, fibre-based installations that plunge viewers into a multi-sensory landscape of organic elements: people are encouraged to walk through canals of stretched yarn and grasp the structural weavings, while spicy scents like turmeric and cumin are often diffused throughout the room. Read more about his latest work at the Museum of Fine Arts, Houston, one of his largest to date at <https://tinyurl.com/2p9csexz>. You can read about the artist and see other examples of his work at <https://tinyurl.com/3mufnyx2>.

Artist Profile: Dorothea Van De Winkel



Dorothea van de Winkel was born in Belgium where she lived in the town of Oudenaarde (East-Flanders,) an historic city renowned for its ancient hand-woven tapestries, where she first became interested in becoming a tapestry weaver. She studied locally and then in Aubusson, France. Her work is abstract in nature and she is inspired by the current world problems, conflicts, contrarities, realizing there is always a place for a new beginning. Since 1992 she has managed her own gallery “Galerij Theaxus” whose website is at <https://tinyurl.com/5avruz5h> where you can see some images of her work. You can also read more about her and her work at <https://tinyurl.com/w24tsa9t> and at <https://tinyurl.com/5yz7fdaz>.

Found on the Web

Icon: The Institute of Conservation: Knight in Shining Armour: Conserving the Oldest Tapestry in the National Trust



An article from Icon about the restoration of a rare 15th century tapestry – the oldest in the UK's National Trust collection, which has recently been returned to Montacute House after undergoing detailed conservation treatment at the National Trust Textile Conservation Studio in Norfolk. Conservators at the Studio spent a total of 1300 hours on documentation, cleaning, and conservation stitching. Read the article at <https://tinyurl.com/yvcwbmv>.

California Fibers

California Fibers was founded in 1970 and supports artistic growth and professional advancement for contemporary Southern California fibre artists. The group has an extensive exhibition history in the USA and abroad. Their creative expression includes weaving, basketry, sculpture, quilting, embroidery, felting, surface design, knitting, crochet, wearables, and mixed media. There are several well-known weavers amongst the group. Their website can be found at <https://tinyurl.com/2p838n7a> where you can read about

the individual members and see images of their work as well as viewing many images from their exhibitions over the years. Well worth some time exploring.

Craft Council/Stories - Twelve Titans of Thread

An interesting article from the Crafts Council which charts the work of 12 twentieth-century textile titans whose influence on weaving, sculpture and design continues to make an impact. Some are still working today. Read the full article at <https://tinyurl.com/3yjm5wcz>.

San Jose Museum of Quilts and Textiles: Collection Search



The permanent collection of the San Jose Museum of Quilts & Textiles contains over 1200 textiles and includes historic quilts, contemporary art quilts and fibre art forms, as well as garments and textiles from world cultures. Typing "Woven Tapestry" in the search field returns some interesting work including pieces by Yael Lurie and Ruth Dundas. Search at <https://tinyurl.com/33dvwh2e>.

A Day in the Weave of Chrissie Freeth

This month we are privileged to have an insight into the creative practice and weaving life of Chrissie Freeth. Last month we highlighted Chrissie's blog under "Found on the Web" where she talked about what a creative time lockdown was for her. Here she explains how she structures her weaving day. So here in her own words and images is "A Day in the Weave of Chrissie Freeth".



I'm in my workroom just after 9am, oh alright around 9:20ish, and I am in there until midnight and that's pretty much every day. My first job is to take a photograph of the loom. As I work full scale I never get to see the tapestry whole and these images help me track progress and remember what I did weeks before. I'll already know what areas I am weaving that day and where I hope to get up to, so it is just a case of getting on with it. Late afternoon or early evening I try to take a short walk in the local woods, it is a place where I can think through problems at the loom and plan future projects, but it is harder to do in the winter when it is dark so soon. I tend to eat and drink at the loom but I moved the kettle downstairs a few months ago so at least I stretch a little. By midnight I will review the day's work and will plan out what I want to do during the next. I'll then reset the workroom so everything's ready and

Main Loom

neat to do it all again the following day. Often in bed I will muck about for a good hour reviewing any photos taken during the day just to check everything is right and perhaps redraw any areas I am not happy with. I work from a cartoon outline but there's no maquette, it's all in my head so reweaving and redrawing



is a constant element of my process.

I've tried a more traditional structure to the day but I feel disjointed from the loom and the project on it. I like giving myself over to a project completely once it has started and I can get totally lost in it. Besides, to let ideas for tapestries germinate and grow, means no distractions. I am jealous of my time and am resentful of intrusions. A friend once described me as a weaving anchorite and I think that's fair.

Memento Mori – Exhibited at The Royal Academy Summer Show

I don't generally have days off until I am dribbling in the corner, that is, I am so exhausted I'm a danger to the project on the loom and I need to reset myself. This is when I will generally have an admin day, dealing with more complicated emails, accounts, website updates, doing stuff for other people, generalised project planning, exhibition stuff, writing 'day in the weaving of', or dealing with committee things or reading and research, and if I am really, really desperate, domestic chores. I used to blog a lot but tend to use Instagram now. I struggle having a day off just for the sake of it as in truth I can think of little else I would rather be doing than sitting at my loom.



Saint Catherine currently exhibiting at ARTAPESTRY 6



Second Sight

My days are less structured when the loom is empty and I am working on the cartoon for the next project. These are days filled with inching forward in the mire, arms outstretched rather than the clearer path that greets me each morning at the loom. It is a dangerous time for me, it is the fissure where self doubt can creep in and really take hold, but I am getting better at recognising it and no longer automatically start thinking I need to get a proper job or have babies.

I work across two rooms – the Loom Room and the Offudio. I have two looms set up, both uprights, the main 6ft one built by George Maxwell and another smaller one at 3.5ft saved by its previous owner from a skip. I struggle to appreciate the value of small scale tapestries but acknowledge they are more affordable to most so this is where I weave smaller pieces in the run up to events.



Song of the Woods – Shortlisted for Cordis 2021

I try to keep this room organised and distraction free, so there is nothing to impede that conversation between weaver and loom. The Offudio (Office-Studio) is another story. This is where I let my brain fall out, there's a huge drawing board although I usually draw the final cartoon up against a blank wall, there are sketches and cartoon debris all over the walls and there are other tables to spread out on, various reference materials are in here and a comfy reading chair and a desk and computer. I like having one space for the actual weaving, and another for all that leads up to it. To deal with all the afterbirth once a tapestry is cut from the loom, I put it on 10ft quilting frames and have to move downstairs for a week as it is the only place big enough to set them up. I often wonder if I would prefer a workroom separate to my home, but I like the ease of slipping from bed to loom, again, I suppose, it is about the elimination of unnecessary distraction.

I am coming to the end of a tapestry I began in late August. It should be about 1.8 x 2.5m when it's finished; I've got about a foot to go. I feel like I have to be in a particular headspace to produce the tapestries I do and the way I work and live helps get me there and keep me there. But I often wonder if that is at the expense of much of what other people take for granted. Is that a life well lived? It is what my current tapestry is about, the choice between one type of life over another. For me it is an easy yes, my days at the loom are filled with creativity, challenge, learning, exploration, transportation, craftsmanship, conversation. Why would I be anywhere else?

(Editor's note) Why indeed Chrissie – Thank you so much for sharing your weaving day with us and what dedication and amazingly productive time. Congratulations for all the success you have had recently with your beautiful tapestries!

Textile Gallery

We are keeping the newsletter a little shorter this month as it is that time of year where there is so much to conclude and hopefully lots of fun distractions plus we all need a bit of a break. Please do carry on sending images of your work to info@weaversbazaar.com so that we can continue to share them here during 2022 and please include some information about the piece such as materials and your inspiration, as well as something about you as the weaver/maker. Please also indicate that weaversbazaar has your permission to use the image in the Gallery.

Stop press:

Just for fun

Here are the latest images and names of weaving companions sent to info@weaversbazaar.com. First below is Quiss who is Eve Pearce's loyal weaving apprentice, an extreme rescue Greyhound-Border Collie mix. Eve says that "she prefers to always know where I am, and so joins me in the studio. Her very favourite move is to gently make her way under the loom, circle around between my legs on the treadles and the butterflies still attached to the tapestry, and depart trailing the yarns across her head and back. Such a quietly touching gesture!" Eve has just finished this tapestry which she has been working on for longer than she has had Quiss so is wondering how she will react when it is cut off?



Then we have another beautiful feline weaving assistant sent in by Anita Gale.



Another year gone and we are sending every one of our readers and customers around the world our very best wishes for the holidays and new year - thank you for being part of this amazing community and we look forward to spending next year with you

Stay Safe and Happy Making!



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