

weaversbazaar news**Welcome to the February newsletter.****Coloured Yarn Range**

We have been able to fill a few more gaps in our colour range and so Green 4 0209, Fuchsia 4 0212 and Mallow 4 0213 are now available in our medium (9.5/2) weight yarns. All colours in the weaversbazaar stock range can be seen [here](#)

		
Green 4 0209	Fuchsia 4 0212	Mallow 4 0213

Product Upgrade

We have been selling a range of standard everyday bobbins for many years now but in response to your feedback these have been upgraded to a version that is slimmer and more pointy. They are made from a range of English woods. We hope you like the new version which are available singly or in discounted packs of 3 or 10. Full details can be found [here](#)

Knowledge Zone

Michael Crompton shared a wonderful portrayal of a typical weaving day for him in last month's newsletter. Over the years Michael has also written a series of articles for weaversbazaar which can be found in the Knowledge Zone under [Library](#). There are three articles from Michael for you to enjoy on topics as diverse as how a tapestry artist responds to ideas and develops a design, the number of colours weavers use when creating a woven image and how his design for a tapestry has emerged and evolved.

Over the next few months, we will be refreshing the articles available under the knowledge zone so if there is something you would particularly like to see please let us know at Info@weaversbazaar.com

Call out to our European Customers

Since Brexit each European country seems to have its own rules for customs payments for packages sent from the UK and we would like to understand these more. For instance, in The Netherlands there is no customs charge for parcels with goods below a value of 150

Euros. If you live in Europe and have received a package from the UK since Brexit would you be kind enough to tell us what its value was and how much if any customs payments you had to pay at Info@weaversbazaar.com We will pass on all useful information in future newsletters

Sponsorship 2021

We are delighted to announce that this year's sponsorship fund will be shared between Artapestry 6 organised by the European Tapestry Forum (ETF), Open Weave organised by Sadie Paige, a tapestry weaver and [Gairloch Museum](#) and Heallreaf Post organised by Margaret Jones a tapestry weaver and curator.

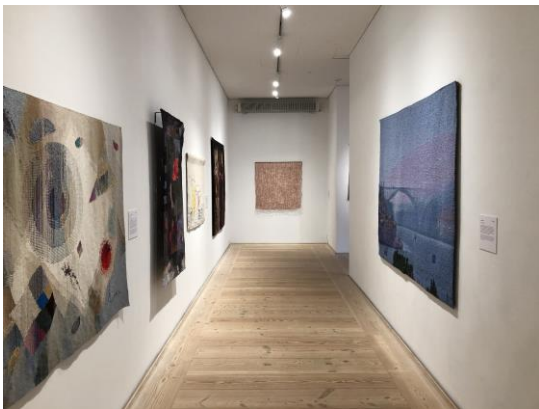
weaversbazaar



Heallreaf Post - Heallreaf Post is an exhibition of postcard-sized tapestries. It will be held at the newly refurbished Oxmarket Gallery in Chichester, UK from the 6th to the 18th July 2021. All work will be for sale at an affordable price. The aim is to engage the general public with the idea that tapestry is an art form that they can buy, and that contemporary tapestry is more than unicorns and medieval maidens. Weaversbazaar has made an award towards the cost of the exhibition. Details for the exhibition and how to participate (open to all!) can be found [here](#)

Open Weave - Drawing inspiration from the North West Highlands of Scotland's tradition of wool production and domestic weaving, *Open Weave* will engage the wider community to actively participate in Tapestry Weaving and aims to open up Tapestry Weaving to a new group of people of all ages. Referencing the design of woven items in the Museum's collection, members of the community will be invited to weave a small tapestry (8 cm x 8 cm) at home (using a kit of materials sent to them), the Tapestry will be returned to the Museum. The target is 100 mini tapestries for a curated display on [Gairloch Museum's](#) web site and other social media sites, and then when the Museum opens again, the display will be free to visitors.

Weaversbazaar has contributed materials and a small grant.



Artapestry 6 – Artapestry6 has been hung in [KunstCentret Silkeborg Bad](#) in Denmark this month and will open to the public when the authorities allow. There is also an online version of the exhibition and it will tour to 3 further venues in Europe (details will be announced when venues are finalized.) for the following 18 to 24 months. weaversbazaar has made a small grant towards the cost of the online exhibition which

can be viewed on this site www.tapestry.dk and includes an essay by Prof. Leslie Miller. 40 weavers from all over Europe are participating from more than 100 submitters. The first prize in the exhibition has been awarded to Livia Papai from Hungary for the weaving "Way to light" shown to the left



We are proud to be able to contribute to all three projects and we look forward to bringing you updates.

weaversbazaar's website Poll: Weaving Techniques



The final results of January's poll (see below) on which additional techniques you regularly use in your weaving showed a wide spread of techniques being used. Eccentric weaving and soumak had most votes with the next most popular techniques showing as wedge weaving, floating weft, wrapping and four selvedge weaving as a group all with similar percentages. The next group of techniques by percentage was exposed warps, supplementary warps and weft twining and chaining followed by pulled warps being apparently the least used. I wonder if any of you have been inspired by the poll to consider trying out some of these techniques if you are not currently using them?

Which techniques do you regularly use in your weaving?

Wedge weaving 10.5%
Pulled warps 2.6%
Four selvedge weaving 7.8%
Exposed warps 6.5%
Eccentric weaving 21.6%
Weft Twining and Chaining 5.2%
Supplementary warps 5.2%
Wrapping 9.8%
Soumak 20.3%
Floating weft 10.5%

This month the topic for the poll was inspired by a number of articles found during research for the newsletter (some of which are featured below) which seemed to be developing a recurring theme of mixed yarn-based disciplines and this made us wonder which of these other disciplines you, our newsletter subscribers, are also into and whether you combine weaving and any of these?

The poll is 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 we would love to receive your feedback at info@weaversbazaar.com.

Courses and Events

As some physically present courses and events are beginning to be advertised in some places but due to the changing situation others continue to be virtual, at least for the time being, we will continue to highlight and include here both types of courses and events - those which are only virtual and any that are available to attend once again in person.

Crafts Council: Collect: International Art Fair for Contemporary Craft and Design, online from 26 February - 2 March 2021.

Collect brings you a group of 32 specialist international galleries, showcasing works made in the past five years by 400 living artists from 35 nations, from the UK to Senegal to Japan to the USA, ensuring the calibre, aesthetic and breadth of work is outstanding. As it is not possible to come together at Somerset House in London this year, Collect is working in partnership with the online art platform Artsy.net for exhibitors to showcase the works for sale from 26 February - 24 March 2021. See more at <https://tinyurl.com/w78urv72>.

The Handweavers Guild of America, Inc. (HGA): Textiles & Tea, online every Tuesday, 4:00 - 5:00 PM EST 2021. USA



The Handweavers Guild of America, Inc. (HGA) is excited to announce their new programme, Textiles & Tea. Each week HGA will host a conversation with some of the most respected fibre artists in the field today. In the 45-minute discussion the focus will be on the artist's artwork and their creative journey. There will be 15 minutes at the end of the conversation for questions from the audience. Textiles & Tea will take place every Tuesday at 4:00 PM (EST) beginning in January 2021 and will be

broadcast via Zoom. The 2021 Schedule is available at <https://tinyurl.com/3m67doeg> where you can click on the date for more information and to register for that session.

Alison: Introduction to Gentle Craftivism. Online free course

Learn how to use crafts as a tool for quiet, slow, and effective activism with this free online course which shows how handicrafts can be used as a tool to help create beautiful, kind & fair activist actions successfully, to serve social change and create positive change in hearts, minds, policies & laws. The course focuses on Sarah Corbett's unique 'Gentle Protest' approach. Link available at <https://tinyurl.com/3jt6t2zf>

Nearly Wild Weaving: Tapestry Together



The March session of Tapestry Together will be held on Wednesday 10th March and will be considering how to express shapes and shadows in our tapestry weaving. As usual, Irene and Anna will start the discussion with examples of their own work and approaches, with all then welcome to contribute and ask questions. Due to the popularity of these sessions two will be held, one at 2:30pm and the other at 7pm, with a limited number of tickets available. Tickets will be available via Eventbrite. Contact annawtapestry@btinternet.com for further information and to be added to the Nearly Wild Weaving mailing list.

Nearly Wild Weaving: Tapestry: In Conversation



New for March, Nearly Wild Weaving will begin their Tapestry: In Conversation series. The first guest will be Sue Lawty, of the inspirational book 'Earth Materials', weaver of elemental, monochrome tapestries using natural materials and also creator of fascinating stone drawings. Hear about how landscape and a sense of place inspire her, along with explorations in rhythm, texture, pattern and materials. Sue will be talking at 7pm on Wednesday March 24th, and there will be an opportunity to ask questions. Sue will also be hosting two other talks, on 25th February (Rock-Raphia-Linen-Lead) and 11th March (Bhutan: Its Landscape, Culture, Textiles). The conversation will build on those talks. Tickets will be available via Eventbrite. Contact annawtapestry@btinternet.com for further information and to be added to the Nearly Wild Weaving mailing list.

Elka Sustainable Textiles: Frame Loom Weaving: A Comprehensive Guide to Becoming a Weaver: Online Course



Elka Sustainable Textiles will be running an online course on Frame Loom Weaving. Full details of the course are available at <https://tinyurl.com/3fszaban> where you can subscribe. There are two options available either with a complete starter kit or for the course only. Ellie has very generously offered newsletter subscribers a 20% discount using the code BAZAAR20 for the course, which will apply to both the option with a weaving starter kit, and the course on its own. Gift vouchers can also be purchased from their website at <https://tinyurl.com/357sfmp9> and are valid for a year from date of purchase and the discount code will also apply to those.

Pitt Rivers Museum: Weaving Connections, Local Perspectives on Collections from the Middle East, North and West Africa: Online Exhibition



This fascinating and unusual interactive exhibition is based around the Jenny Balfour-Paul Collection. Jenny lived, travelled and collected in the Middle East, North and West Africa from the 1970s to the 1990s. In 2016 she offered a collection of material which she described as 'Textiles from the Arab World' to the Pitt Rivers Museum, which shortly became a focal point for a programme called Multaka-Oxford. Multaka, meaning 'meeting point' in Arabic, explores different ways of engaging with

heritage, while developing opportunities for intercultural dialogue. This online exhibition interprets highlights from the collection from the perspectives of Multaka volunteers, the collector and Pitt Rivers Museum curators. Read more and enter and explore the exhibition at <https://tinyurl.com/2xwerl86>.

Opportunities and scholarships

The 2021 Cordis Prize for Tapestry - New Submission Deadline for Entries 23 August 2021




Cordis have released a statement postponing the submission deadline for entries to 23 August 2021 and also the exhibition which will now be rescheduled for 23 October - 12 December 2021, which it is hoped will give sufficient time for restrictions to be lifted. These decisions have been taken because of the current situation and in order to ensure everyone has a fair chance to enter, and that the exhibition reaches the widest possible audience. The application fee has also been waived in light of the current financial hardships the creative sector is facing. Full details and submission guidelines are available here <https://tinyurl.com/5czvksxg> where you can also sign up to the mailing list to receive updates.

The 2021 Hand & Lock Prize for Embroidery - Registration Deadline 31 March 2021



The annual Hand & Lock Prize for Embroidery was established in 2000 to give new designers, interested in embroidery, the opportunity to showcase their talents and gain vital exposure and experience. In recent years it has been expanded to include textile artists, interior and accessory designers as well as those working in fashion. Full details of all the categories and prizes as well as the timelines for submission are available here <https://tinyurl.com/1jts8t3> where you can register to enter.

Selvedge World Fair 2021: Call For Exhibitors. Applications by 28 February 2021

The selvedge logo features the word 'selvedge' in a lowercase, sans-serif font, with a small graphic of a folded piece of fabric to its left. Selvedge are looking for artisans working with handmade textiles to exhibit at the Selvedge World Fair 2021 - the virtual marketplace that is free for artisans to enter and if selected, free to participate. The exhibition will take place online over the course of 5 days, 31 August - 4 September 2021. The event will represent textile traditions from at least fifty countries and will offer opportunities for visitor engagement. Applications are open until 28 February 2021. Full details of requirements and application instructions at <https://tinyurl.com/1mvi8v8v>.

Coffee Break: Angela Forte Tapestry Artist



Although this video of Angela Forte talking about how she became a tapestry weaver and what has influenced her work is from a little while back it is well worth watching. The vibrant use of colour and shape is central to Angela's work and she talks about the influence of Josef Alber and colour theory with a particularly apposite quote "no colour is seen in isolation". She also discusses other influences on her designs such as shamanic and healing practices and the symbolism that emerges from her tapestries. Watch the video at <https://tinyurl.com/52jzskj4> and you can also see more of her tapestries on her website <https://tinyurl.com/2zbnw7p6> where you can click on each image and read about the inspiration behind each individual piece.

Bonus Coffee Break: Thoma Ewen: Portrait of a Tapestry Weaver



Another colourful weaver this video is a portrait of Canadian Tapestry Weaver Thoma Ewen, filmed at her studio at Moon Rain Centre in the Gatineau Hills. She talks about why she became a tapestry weaver and what it means to her to weave a commission. She also explains why her tapestry studio is called Moon Rain and talks about an exciting initiative to pair established international professional textile

artists with emerging regional artists to form partnerships. She goes on to talk about weaving as a heritage art and the surprising longevity of wool. Watch the video at <https://tinyurl.com/ymzwoh3t>.

Artist Profile: Kachama Perez



Kachama Perez is a Chiang Mai based weaving artist in Thailand. Under the influence of her parents she gained a deep and lasting love of handcrafted textiles as well as learning about the distinctive traditional textiles of each region in Thailand. The beauty and richness of the traditional fabrics created by the hill tribes people resonated so deeply with Kachama that she took up weaving as the preferred medium for expressing her art. She weaves all sorts of materials; not only natural and synthetic fibers but also metals, feathers, bamboo sticks, integrating into her weaving found materials whilst tackling subjects such as pollution. See more of her work on her website <https://tinyurl.com/3jfrvyo4> where you can also read about where her inspiration comes from.

Found on the Web

Archie Brennan: “Discover why Prue Leith loves this little-known artist's work”



An interesting BBC article considering the upcoming exhibition which reflects on the work of tapestry artist Archie Brennan and some of the commissions and collaborations he undertook during his career as well as why he remains far less well known than some of his famous friends. Now this first major retrospective of his work aims to bring him to a much wider audience. It is due to open at Dovecot Studios next month and will feature more than 80 of his tapestries, many of which have never been seen in public before. Read the full article at <https://tinyurl.com/23ry4kby>.

The Makers Keeping the Ancient Art of Weaving Alive

This article featured in the New York Times Style Magazine under the heading “Tradition” and talks about how through thoughtful collaborations with Mexican artisans in Oaxaca and elsewhere, contemporary designers are helping to evolve — and protect — one of the world’s most enduring handicrafts. Read the full article at <https://tinyurl.com/4gpkduu>.

The Mexican weaver reimagining an ancient Zapotec art form.



A beautiful short video from the BBC World Service which shows Mexican weaver Porfirio Gutierrez who on his return home after years away, found that traditional craft methods were dying out and decided to do something about it. Combining traditional natural dyes and craft techniques with contemporary designs, he creates extraordinary woven pieces which reflect both the ancient and the modern world. Watch at <https://tinyurl.com/jbiz6628>.

Cavaliero Finn: Introducing Four New Artists for Collect 21



Cavaliero Finn have added four new artists to their portfolio in time for Collect 21, two of whom are well known tapestry artists Katherine Swailes and Caron Penney. Read the article at <https://tinyurl.com/ydkznlvu> which talks about their latest work including details of the pieces which will be highlighted at Collect 21.

Joanne Soroka: Miniature Tapestries



A recent blog post by Joanne Soroka talks about what makes a successful miniature tapestry and the advantages in terms of affordability for potential patrons. She also highlights examples of her own miniature pieces as well as providing details of several international juried exhibitions which devote

themselves to the promotion of miniature tapestries and textiles. Read the post at <https://tinyurl.com/f2vmflyd>.

The Loom Room: How I Got Into Weaving – Wendy Morris

An interesting and relatable account of how Wendy got into weaving which she first tried her hand at as a teenager. Then life got in the way until she was able to come back to it in her late forties. She now concentrates on creating fabric for clothing and likes to experiment with structure. Read the article at <https://tinyurl.com/22v4lffl>.

A Day in the Weave of Michelle Driver

Continuing our new feature this month and also tying in with this month's theme of mixed yarn-based practice we are privileged to have an insight into the creative practice and weaving life of Michelle Driver, based in Adelaide, South Australia. So here in her own words and images is "A Day in the Weave of Michelle Driver".

'A Day in the Weave of ...'

Michelle Driver – Threefold Designs

Or should I say 'A Week in the Weave of ...' - since my practice is so varied, and I have to fit everything around a full time job!

Here's a brief overview of my weaving practice:

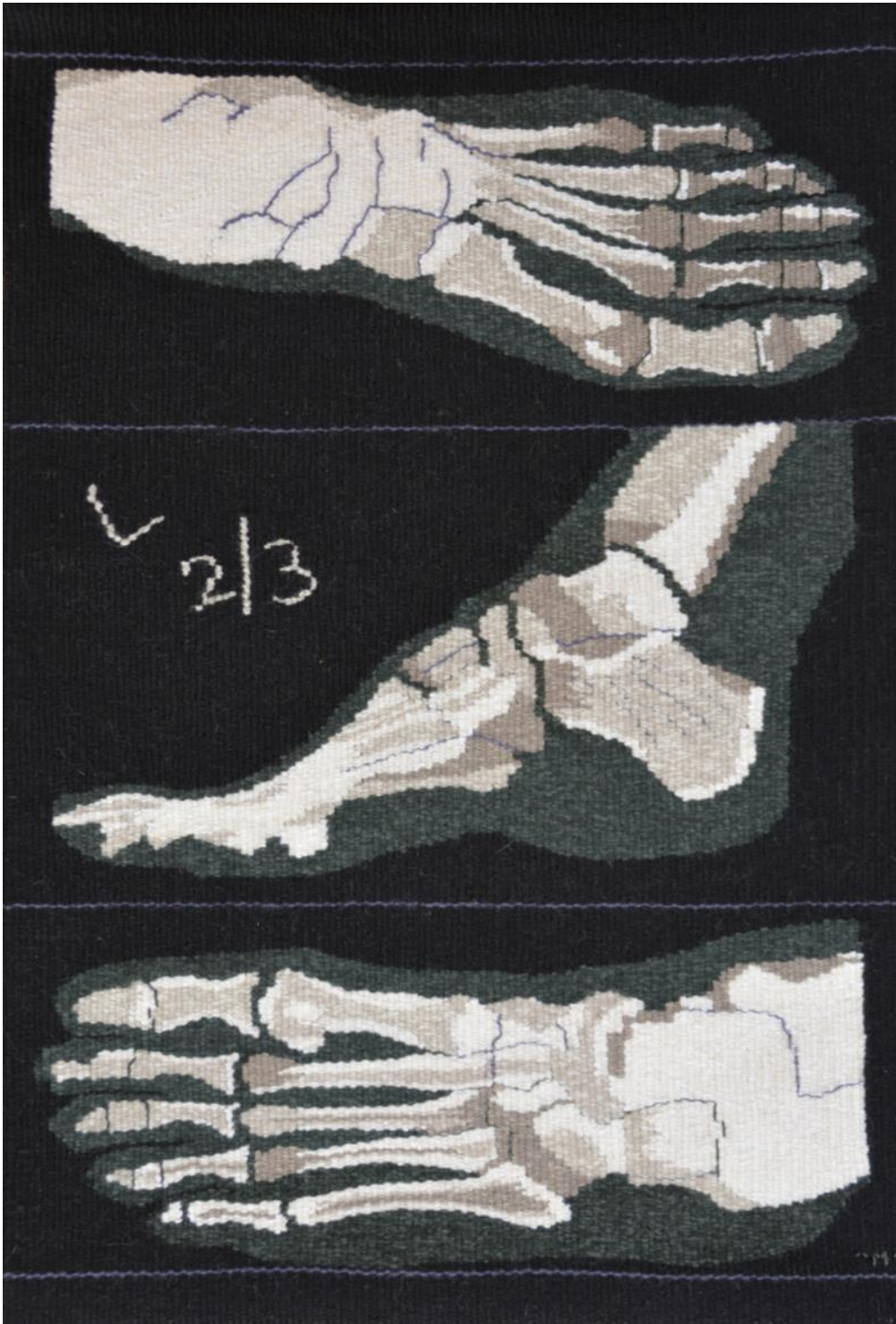
TAPESTRY

I am, first and foremost, an artist, working in the medium of hand woven tapestry. I believe that art is the most important thing, and technique/medium is secondary.

My aesthetic is dark, gothic, moody with a sense of humour. My tapestries have been finalists of many mainstream art prizes, and I even won one in 2016 with 'Windows No. 1'. I had my first solo exhibition in September 2020.

'Windows No. 1' by Michelle Driver

Lately I have been working on a series called 'Theatre Of The Grotesque', which combines creepy imagery from the past with quotes that defined my childhood years as a 'misfit'. The piece shown here - 'Theatre Of The Grotesque No. 5: Parental Advice' - includes something that was said to me by my mother when I wanted to go to art school – 'art is for losers'. Of course, I went to art school anyway. Although I haven't seen my parents for many years, they are rich source of material for my artwork!





‘Theatre Of The Grotesque No. 5: Parental Advice’ by Michelle Driver

HANDWEAVING

Handweaving, for me, is more relaxing and commercial than tapestry weaving – this is the bread and butter of my business, Threefold Designs.

I create infinity scarves made in rich colours with vintage weaving drafts - all my scarves have a black warp base. I originally designed them because I didn’t like wearing traditional scarves, and back then there weren’t many people making infinity scarves.

Last year, I designed plant holders made with white cotton and handwoven fabric. I started making these because I had become obsessed with indoor plants, and now they are my current best sellers.

Like my art practice, it is very important for my work to be as original as possible – before launching any product, I do extensive market research to ensure no one else is making what I want to make.



Handwoven Jade Green scarf by Michelle Driver



Handmade Pink Plant Holder by Michelle Driver

YOUTUBE

I started my YouTube channel in September 2019 for a few reasons – to get confidence in front of the camera, to showcase my work, and to provide what I thought was missing from YouTube.

I love watching Studio Vlogs, and creative processes – so why aren't there more visual artists (especially working in textiles) on YouTube? I also felt that the over 40s were not well represented either, as I believe that you can start being creative at any age.

My YouTube channel has evolved into a mix of creative motivation, studio vlogs and tips for tapestry weavers. It's the channel I wish I could have watched when I was learning to weave.

So in summary, what is a 'week in the weave of Michelle Driver'? Well, I definitely weave every day – I have a somewhat obsessive personality, so am in my home studio until 10pm every night, as well as all weekend. My family are pretty accepting of this, though my partner does 'make' me leave the studio every now and then 😊 I have to be very organised to ensure that I am keeping my shop well stocked, prepare for markets and exhibitions, and upload a YouTube video every 2 weeks.

You can find my website at <https://www.threefolddesigns.com.au>

And my YouTube channel at <https://www.youtube.com/c/threefolddesigns>

Thank you Michelle for a fascinating insight into your creative world

Textile Gallery

Please carry on sending us images of your work so that we can share them here with our readers.

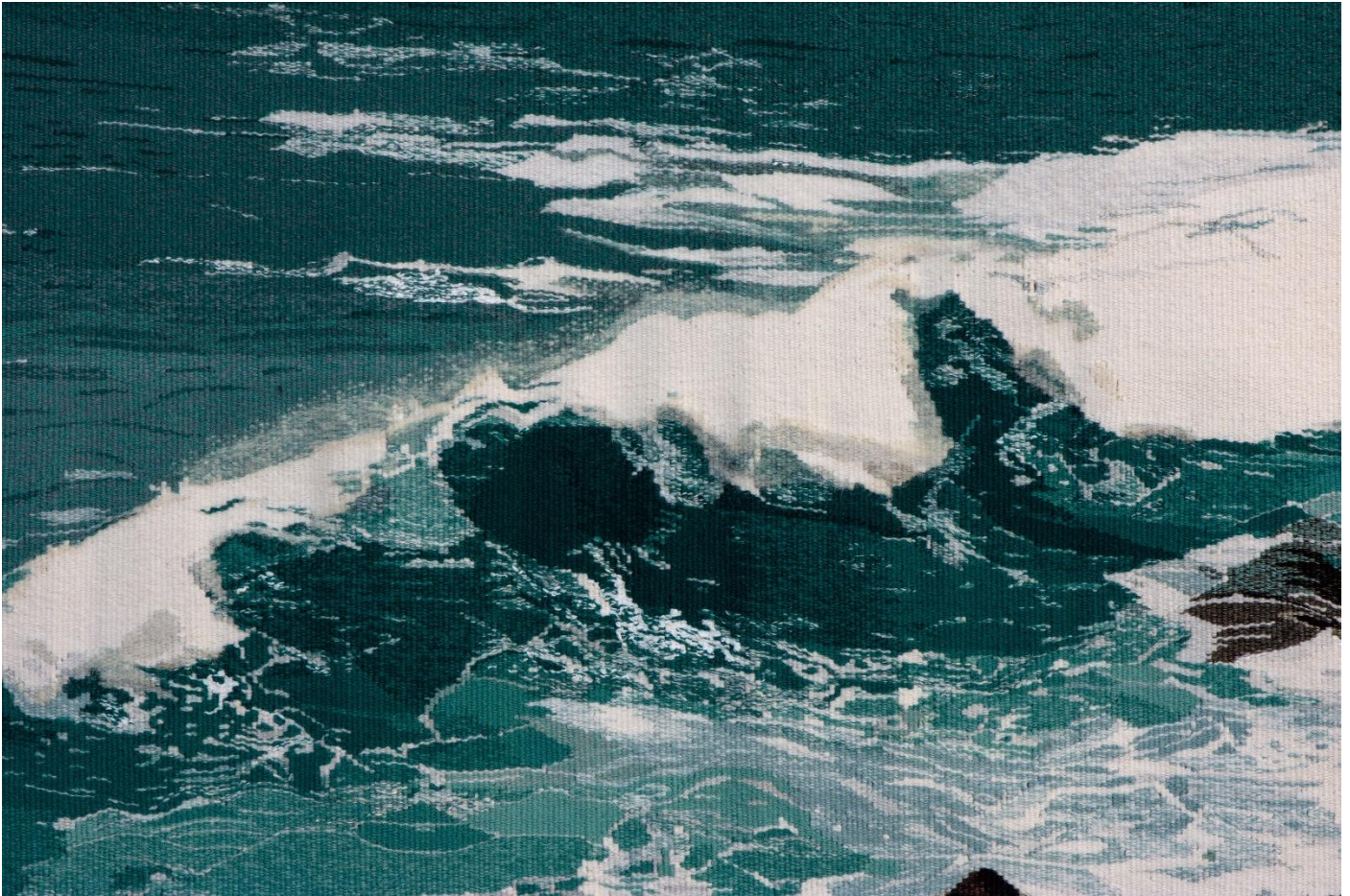
This month we have beautiful pieces by two weavers, Elizabeth Radcliffe and brand new weaver Finola Finn.

Elizabeth Radcliffe

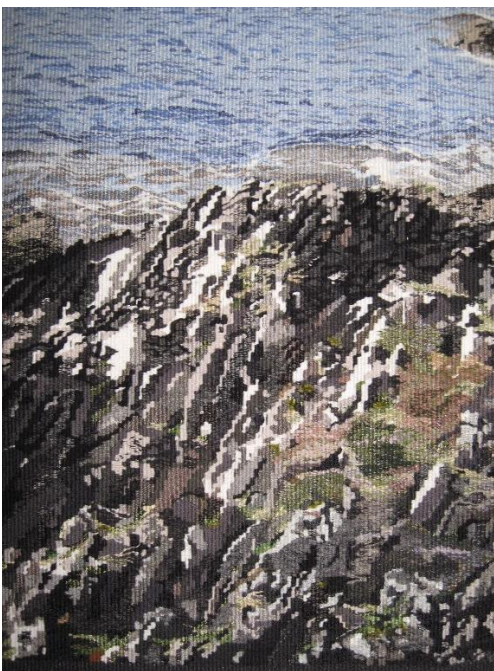
Elizabeth has sent us images of three wonderfully evocative pieces that she wove in response to 2020 being

Third party copyrights acknowledged. Original material copyright author.

the "Year of Scottish Coastal Waters". The images include a detail of the "Wave at Dalmore Bay" the larger piece which measures 118 cm x 130 cm, and took her around 16 months to weave and two smaller pieces, "Rocks at Doune" which is 54 cm x 64 cm and "Rockpool at Port Seton" which measures 37 cm x 27 cm.



"Wave at Dalmore Bay" (detail)



Finola Finn

Finola is a brand-new weaver who has sent us images of the samples she wove to learn about colour blending using the weaversbazaar "Blended Tapestry Weaving kit" and then her first piece of tapestry woven using her new skills. She says she just loves weaving and handling all the beautiful colours and now can't be stopped. Well done Finola - we cannot wait to see what you weave next.



Stop press:

Diplodocus and Baby



This wonderful tapestry will definitely speak to all of you weavers who have young relatives of a certain age as it was made by Linda Codd for her 6-year-old grandson. Like a lot of children of that age he loves dinosaurs. His father (Linda's son) asked him if he would like Grandma to weave him a tapestry and having seen a few of Grandma's tapestries before he said yes. It had to be a dinosaur and in particular a



Diplodocus with a baby. As you can see Linda rose to the challenge and after her grandson had approved the cartoon this is the end result which he is very pleased with.

Hopefully we have given you enough to see, think about and inspire you to get you through the next month.

If you have any questions that you would like us to address in the newsletter these can be sent to info@weaversbazaar.com

Stay Safe and Happy Making!