



Wishing Everyone the Happiest of New Years



weaversbazaar news

Firstly, a special thank you to Eleonora Budden for allowing us to use her tapestries depicting the change of year and her signature for the front cover of this newsletter. Eleonora says *"This year I have woven a few tapestries. One of them called "Chroma: Long Song" is the slim sister to "Chroma: Soundwave". Both are reversible and malleable so I can arrange them into waves and shapes. So, I thought I could use Long Song to write a message: "byebye 2022 ...*

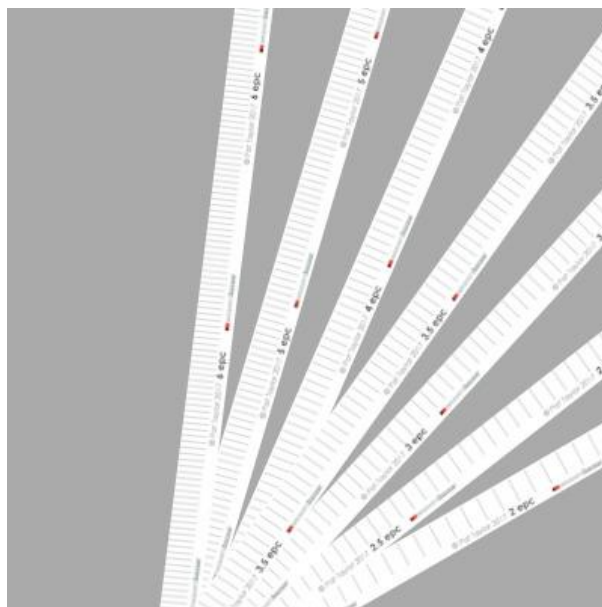
HELLO 2023!" Her signature is formed in the same way. Is there nothing that can't be said with Tapestry!



An old favourite is back – Warp Sett Tapes

For some time a lot of our warp sett tapes have been out of stock. But I am pleased to say all the warp settings are back in stock. These are alternatives to tape measures to help with warping up on a frame. They were devised by master tapestry weaver Pat Taylor. they can be stuck onto the top and bottom of a weaving frame to help with warping up. Each pack contains 10 tapes of at least 40 cm of the same sett. Choose from 8 warp setts:

- 2 epc (5 epi),
- 2.5 epc (6 epi),
- 3 epc (7.5 epi),
- 3.5 epc (8.8 epi),
- 4 epc (10 epi),
- 5 epc (12.7 epi),
- 6 epc (15.2 epi) and
- 7 epc (17.8 epi)



To use them simply stick onto the top and bottom of a weaving frame then warp up with the front warps aligned to marks on the tapes and the back warps running up or down the back of the frame.

Sponsorship Update

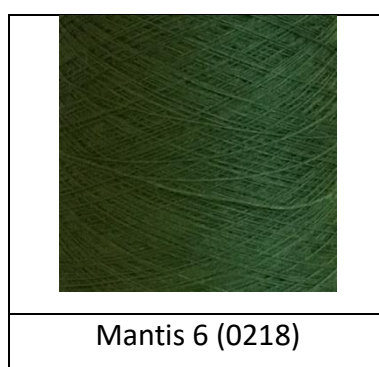
The end of a year is always time for reflection and so we like to summarise the outcome of our sponsorship programme for 2022. Three projects were sponsored

- Heallreaf 4 Tapestry Exhibition – Margaret Jones
- Tapestry Touring International exhibition “The Natural World” – Jane Freer-Wyld and Lindsey Marshall
- Waterline Project – Joan Baxter, Anna Wetherall and Irene Evison

The happy outcomes and a few words from the projects themselves can be found in our 2022 Sponsorship Report [here](#) by going to the Sponsorship section and scrolling down to the 2022 report

New Colour – Mantis 6 (0218)

We have a new brand colour in our Fine yarn range which fills a space in the Green range by adding a darker shade. On screen it may look similar to Savoy Green but Savoy Green is more-grey than Mantis 6 and therefore is a tone rather than a shade. Have a look at the Green Group of colours, and how Mantis 6 fits in [here](#).



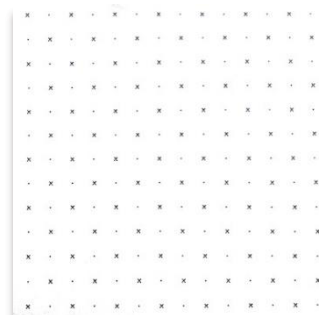
New Venue for a weaversbazaar Pop-Up Shop

Margaret Jones – a weaver familiar to many for setting up and curating the Heallreaf exhibitions, will now be holding a weaversbazaar pop-up shop once a month for the next 3 months from her studio. They will be on the third Saturday of each month between 11.00am and 2.00pm at 15 Old Glebe, Fernhurst, GU27 3HS. This is a West Sussex village lying close to the borders of Surrey and Hampshire. Contact Margaret Directly via her website <https://www.margaretjonesartistweaver.com/> or weaversbazaar at info@weaversbazaar.com in advance, if you would like to be sure something specific will be available.

Dairy dates for this pop-up shop are **January 21st**, **February 18th** and **March 18th**

Dot and Cross Paper

For any maker who needs to block work out before mounting or finishing we now have dot and cross paper available on the website. The dot and cross pattern on the paper is ideal for providing a grid against which to block a project out. The width is 92cm (36 inches) and the price is £2.50 per metre (approx. 39 inches). The paper will be sent out neatly folded unless you request it to be rolled. Details on how to order can be found [here](#) on the Accessories page of the website





weaversbazaar's website Poll: Have you accumulated unfinished weaving projects and what are your plans for them?



So the results of the November poll, on whether we have unfinished weaving projects accumulated and what we plan to do with them, are in and you can see them below. The highest percentage response was for those unfinished projects which we plan to come back to finish at some point, closely followed by the choice of stopping work on one project to start another project, which was equal with choosing not to finish a project that wasn't working and those who said they usually work on several projects at once, so that they are at different stages. Fewer people said that they only work on one project at a time until they have finished it – I admire their focus! So I think it is safe to say the majority of us have unfinished work which we may or may not return to.

Have you accumulated unfinished weaving projects and what are your plans for them?

<i>I work on one project at a time and finish it before starting another</i>	11.8%
<i>I work on several projects at once so they are at different stages</i>	15.1%
<i>Sometimes I stop work on one and start another project</i>	15.1%
<i>Sometimes I don't finish a project if it isn't working</i>	15.1%
<i>I have unfinished projects I plan to come back to finish</i>	17.2%
<i>I have unfinished projects I don't plan to go back to</i>	6.5%
<i>My unfinished projects become samples for reference</i>	10.8%
<i>I repurpose unfinished projects for something else</i>	4.3%
<i>I throw away my unfinished projects</i>	4.3%
<i>I give away my unfinished projects</i>	0.0%

This month the topic for our poll is about the places you weave/have woven or been inspired to weave by. You will find the list of options for this month's poll on the home page as usual at <https://tinyurl.com/mbay9mk> where we have incorporated some specific questions. Inspired by this poll topic we also wanted to ask a specific related question in Q & A Corner and we very much look forward to seeing your replies (see below for question).

Q & A Corner

We have a couple of topics which readers have sent in for our December Q & A Corner and one additional question ourselves which we wanted to ask which is related to our new poll for December.

Lesley Illingworth wanted us to ask for readers recommendations for which is the best book they have found for learning wedge weaving.

We also heard from Liz Jones who said that based on her understanding of yarn from when she was an art student she wanted to ask the question: 'Given that some yarn e.g. Shetland wool on cone, is oiled in production and that cotton canvas has to be primed before using with oil paints as the oil will rot the canvas otherwise – is it safe to use oiled wool on a cotton warp.' She would like to know if anyone has any

experience regarding this. Lin asked a textile engineer for a view on this, and he said that a lot of yarn is oiled in the spinning process, but modern technology means the amount of oil used is very small and it shouldn't really make a difference.

We also wanted to ask our readers an additional question which relates to December's poll topic about the places you weave (see above and on the website) which is to ask what the strangest place you have ever woven is? Answers to info@weaversbazaar.com and we will collate them next month.

If you have any thoughts or suggestions to add, or any experience you can share with our readers on this or previous topics, or indeed if you have any other questions that you would like to ask our newsletter subscribers then please let us know at info@weaversbazaar.com and we will continue to ask questions and provide feedback here in **Q & A corner**.

Courses and Events

As the situation continues to change, we are still seeing a mixed offer of virtual and live courses and events. So, at least for the time being, we will continue to highlight and include both here. 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.

Fiona Hutchison: Tapestry News from Studio 114. Workshops for 2023. Scotland, UK.



After a very busy summer and autumn Fiona has a full programme of workshops ready for 2023, both in her studio in Edinburgh and at other venues in the UK. More details of all her courses for the next few months can be found on her website at <https://tinyurl.com/4tdhv397>. These include the one year course "Introduction to Studio Practice" which begins in January for artists who want to further their design and tapestry skills. Also in January is a weekend workshop "A Splash of Colour" about working with colour, followed in February by an "Introduction to Tapestry Weaving", and in March by "Surfacing – Texture of the Land". Fiona also offers individual Artist Mentoring and 1 to 1 Tuition by arrangement and you can read more about those at <https://tinyurl.com/ycksw44c>.

Atelier Weftfaced: Online Courses 2023. Petworth, UK



Caron Penney of Atelier Weftfaced will again be offering a selection of online courses on Thursdays during 2023. These include over the next few months: "Colour Blending" and "Understanding Shapes" in February; "Colour Blending with Complimentary Colours" in March and; "Chevrons and Diamonds" and "Circles without Edges" in April. Full details can be found at <https://tinyurl.com/4epjuczr> where you can also sign up for individual courses and see further dates as they are arranged. Caron also advised that she now has a dedicated YouTube channel "School of Weftfaced" where you can already see some videos at <https://tinyurl.com/5n6pbf9a> and she will be posting more. Finally Katherine Swailes, of Weftfaced, is exhibiting in "Sussex Landscape: Chalk, Wood and Water" at the Pallant House Gallery until 23 April. You can find more information about the exhibition at <https://tinyurl.com/2d8b5bd4> where you can also book tickets.

Handweavers Guild of America: Textiles and Tea. Online Tuesdays (4:00 pm Eastern Time) 2023. Atlanta, USA.



Handweavers Guild of America Inc. hosts Textiles and Tea every Tuesday and has just published the programme for January 2023. You can see the ongoing programme with full details of each session as each month is published at <https://tinyurl.com/3446epb2> where you will also find the links to

register for any individual session. The sessions are always very interesting but of particular note for tapestry weavers is the session on 17 January 2023 which will feature Máximo Laura. Register for that session at <https://tinyurl.com/3tj5phde>.

Australian Tapestry Workshop ATW: 'In House: Works by ATW Weavers'. Until 24 February 2023. Melbourne, Australia



"In House" celebrates the artistry and creativity of past and current weavers at the Australian Tapestry Workshop who often pursue their own personal artistic practices alongside their collaborative weaving at the ATW. The exhibition not only features work by current weavers but also includes pieces by former weavers. You can find out more at <https://tinyurl.com/3p99kkte>.

Australian Tapestry Workshop (ATW): 2023 Classes: Online and Onsite. First half of 2023. Online and Melbourne Australia.



ATW have released the dates for their classes in the first half of 2023. They include an "Introduction to Tapestry Weaving" which is available as either an onsite weekend class, see <https://tinyurl.com/4vy2cy4w> for the dates and more information, or as an online version of two modules, see <https://tinyurl.com/y76eepnk> for dates and more information. There is also an intensive six month "Expanded Weaving Course" which is a mix of onsite and online, in which participants will learn the skills to produce their own designs in tapestry, see full information at <https://tinyurl.com/3nptu8a3>.

ATA Speakers Series: Kira Dominguez Hultgren. 21 February 2023. EST, USA.



The ATA's Speaker's Series aims to inspire experimentation and to inform members of contemporary artists working in the expanded field of tapestry. Each year, ATA will be organizing two speakers to provide members with the opportunity to hear from contemporary artists incorporating textile based practices that either include or are in conversation with tapestry weaving. Kira Dominguez Hultgren will be the first speaker in 2023. Read about the Speakers Series at <https://tinyurl.com/5yxskepv> and register for the talk at <https://tinyurl.com/mr43rtak>. You can also visit the artists website to find out more about her and her work at <https://tinyurl.com/mhn5tzwy>.

Opportunities and scholarships

Handweavers Guild of America: Assistant Editor Position.



HGA are looking for an enthusiastic Assistant Editor to join their team and participate in all stages of the publication process. The Assistant Editor supports the Managing Editor in all aspects of the administration, commissioning, planning, and production of HGA's quarterly member magazine Shuttle Spindle & Dyepot and any other relevant publications. Full details of the position and how to apply at <https://tinyurl.com/393b4kxj>.

Coffee Break: Venancio Aragon



For our December Coffee Break we have a video from the HGA series of Textiles and Tea which features Venancio Aragon, a weaver of Navajo descent who weaves on an upright tension loom, a technology of Indigenous origin. He views his loom as a powerful connection to culture, identity, and history. His quest to learn and preserve his people's textile traditions has led to an ongoing journey of piecing together fragments of memory, oral histories, and archaeological materials into his work. He fuses bold geometric designs with polychromatic saturation to reflect his individual and technical freedom of

expression in what he calls his “expanded rainbow aesthetic”. He views his tapestries as a living record of the cultural survival of his people and as a testament to the current vitality of his heritage. Watch the video at <https://tinyurl.com/36t7uxr8>. You can read more about the artist at <https://tinyurl.com/4jvhvzvs> where you can also see a gallery of his colourful work. You can also watch another evocative video “Spider Woman’s Web” at <https://tinyurl.com/mr22cv67> in which Venancio is one of a group of young Diné (Navajo) weavers featured and there is an interesting discussion about what weaving means to them, ensuring sustainability, and the value of art and beauty in terms of things which fulfil daily needs.

And now for something completely different.....



Kristina Austi (former name Kristina D Aas) was born in Lithuania and is now based in Norway. She works with a variety of textile techniques including embroidery, installations and collage but digital jacquard weave is her main discipline, where she explores ‘themes that relate to the understanding of reality and surroundings’ and translates her findings onto different surfaces.

You can read an interview with her at <https://tinyurl.com/mt6fhmts> where she talks about her work and why digital jacquard weave is now her main discipline. You can see her work on her website gallery at <https://tinyurl.com/2sjvdjw7> including the visually stunning Red Sea Foam inspired by a fairy tale from her home country.

Artist Profile: Friedensriech Hundertwasser, Fritz Reidl and Hilde Absalon



Our featured artists this month are Friedensriech Hundertwasser, Fritz Reidl and Hildegard Absalon as the three of them are connected. Friedensriech Hundertwasser became interested in tapestry early in his career as a result of his friendship with Austrian artist/weaver Fritz Riedl (1923-2012). Riedl and Hundertwasser studied at the Academy of Fine Arts in Vienna during the post-war years. Riedl committed to tapestry weaving by 1949 and thereafter enjoyed a long career weaving his own abstract expressionist designs. The Hundertwasser tapestries were produced by only a few weavers, many of them were woven in Vienna by a local artist/weaver named Hilde Absalon and others at Gobelinos Riedl, a studio founded by Fritz Reidl himself in Mexico in 1968. I have to thank Ellen Ramsey who is this month’s “A Day in the Weave of ..” for making me aware of Hundertwasser through her excellent two part blog about her recent visit to his Museum in Vienna. Read part 1 at <https://tinyurl.com/36xk26c3> and part 2 at <https://tinyurl.com/4vh96wfk>. You can see many images of the colourful tapestries at <https://tinyurl.com/344xv65y> where clicking on individual images will give more information including where and by whom it was woven. There is also a short video interview with Hildegard Absalon at <https://tinyurl.com/mth8mdec>.

Found on the Web

Norwegian Textile Letter: Inka Kavalo: Playfulness and Joy in my Atelier



Inka Kavalo is a Finnish textile artist and tapestry weaver. She also uses embroidery, knit, applique and stitch in her work. She occasionally makes sculptures which initially represented animals and later stylized human figures and heads, and she says that their role has always been of being an audience in the exhibition hall. She is inspired by traditional textiles. Read her article with colourful images of her work

at <https://tinyurl.com/mr3sui52>. You can read other interesting articles in this edition of the Norwegian Textile Letter at <https://tinyurl.com/5pz9psht>.

Joanne Soroka Blog Post: What Not to Say to a Tapestry Weaver



An amusing blog post by Joanne Soroka which lists a selection of inappropriate comments in the actual words said to her or to other weavers she knows. She finishes with a request to let her know what others have said to you, and she will add the offending material to the post. Read her blog at <https://tinyurl.com/yk8jrcnt>.

Australian Tapestry Workshop ATW: Completion and Cutting Off Ceremony "Parramatta"



ATW has announced the completion of the monumental 'Parramatta' tapestry. This 7 by 11.5 metre tapestry was woven in two parts by a team of thirteen weavers. It was designed by Chris Kenyon and will be installed in the new Parramatta Square 6 building in Parramatta, NSW. You can read more about it and see images of work in progress at <https://tinyurl.com/3rnsyy53>.

Australian Tapestry Workshop ATW: 2023 Artists in Residence Announced



ATW has recently announced the artists who have been awarded places on their 2023 Artists in Residence programme which offers artists and craftspeople working in any medium, and at any stage of their career, the chance to broaden their practice, working in their vibrant studio, exchanging knowledge and skills with tapestry weavers and engaging with local communities. You can read more and see work and artists from previous years at <https://tinyurl.com/283wmrkb> where you can see more details by clicking on individual images.

My Tapestry Journeys: The Natural World: a Tapestry Touring International Exhibit



This blog post by Kennita Tully documents her visit to see the exhibition "The Natural World" by the Tapestry Touring International team of Jane Freear-Wild and Lindsey Marshall. Participation in the exhibition was by invitation only and Kennita says that she felt honoured to be invited to participate. You can read Kennita's post at <https://tinyurl.com/2fneckn6> where you can also see images of some pieces in the exhibition. In 2023 The Natural World moves to Kirkleatham Museum, near Redcar and then to the Community Gallery at Farfield Mill, Sedbergh. You can see images of all the pieces at <https://tinyurl.com/588dy9h8>.

BBC News: 'Extremely rare' 500-year-old textiles stun Antiques Roadshow expert

Antiques Roadshow expert Hilary Kay was left stunned when a never-before-seen Elizabethan textiles collection dating back 500 years appeared during a recent episode of filming. Read the article to find out what was so unique at <https://tinyurl.com/yc3fxkzk>.

ArteMorbida: Amélie Margot Chevalier – Galerie Chevalier, Paris

An insightful interview with Amélie Margot Chevalier of Galerie Chevalier in Paris who for many years have specialised in antique tapestries (from the 16th to the 18th century), modern tapestries (from 1920 to 1960) and contemporary tapestries (from 1970 to today) and more recently antique and modern hand made rugs. Read the full interview at <https://tinyurl.com/3p8exu4f>.

Rebecca Mezzoff: 100 Episodes of Change the Shed



Rebecca recently completed the one hundredth episode of Change the Shed. She started Change the Shed in March 2020 when the first lockdown happened in her home state of Colorado, USA as a way to gather informally, talk about tapestry, and as a reminder that making things can help process difficult things. Initially the programme was every day but is now about twice a month. You can find

the newly reorganised webpage at <https://tinyurl.com/yck424mk> with a link which takes you straight to the YouTube page for Change the Shed.

Yarnworker: Push, Pull, and Headbutts



A lovely article from Yarnworker about the joys not only of weaving but also the experience of keeping goats for their fibre and the related history of cashmere. Read the full article at <https://tinyurl.com/yejv47bn>.

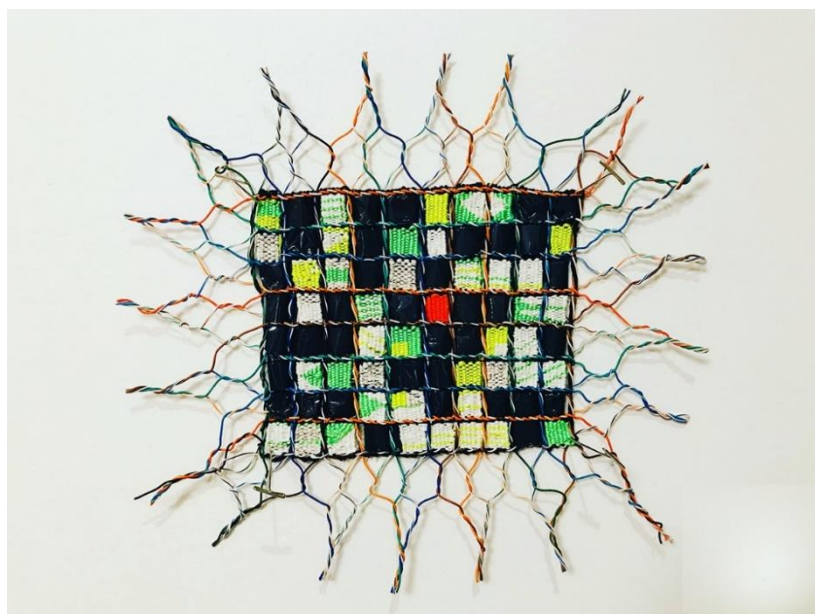
A Day in the Weave of Ellen Ramsey

This month we are privileged to have an insight into the creative practice and weaving life of Ellen Ramsey. She explains how she is developing a new body of work exploring digital culture. So here in her own words and beautiful images she shares with us “A Day in the Weave of Ellen Ramsey”.

I first learned the craft of tapestry weaving from Mary Lane in the late 1990s. After years of raising children, weaving here and there, working outside the home, and caring for elders, I was finally able to devote myself to tapestry full-time in 2017. This was my dream all those busy years, and I feel like now I am “living my best life.”

I’ve always wanted to have an “Instagram worthy” studio but instead I have a bedroom in my house where my 6-foot Shannock loom resides. I have a 4-foot Shannock loom as well that lives in our vacation home in the mountains of Oregon. (And I would be remiss if I didn’t also mention that I am the proud owner of a Weavers Bazaar Artisan Frame Loom!)

Orange Square, 2022, cotton, electrical wire, video tape, 10 x 10 inches

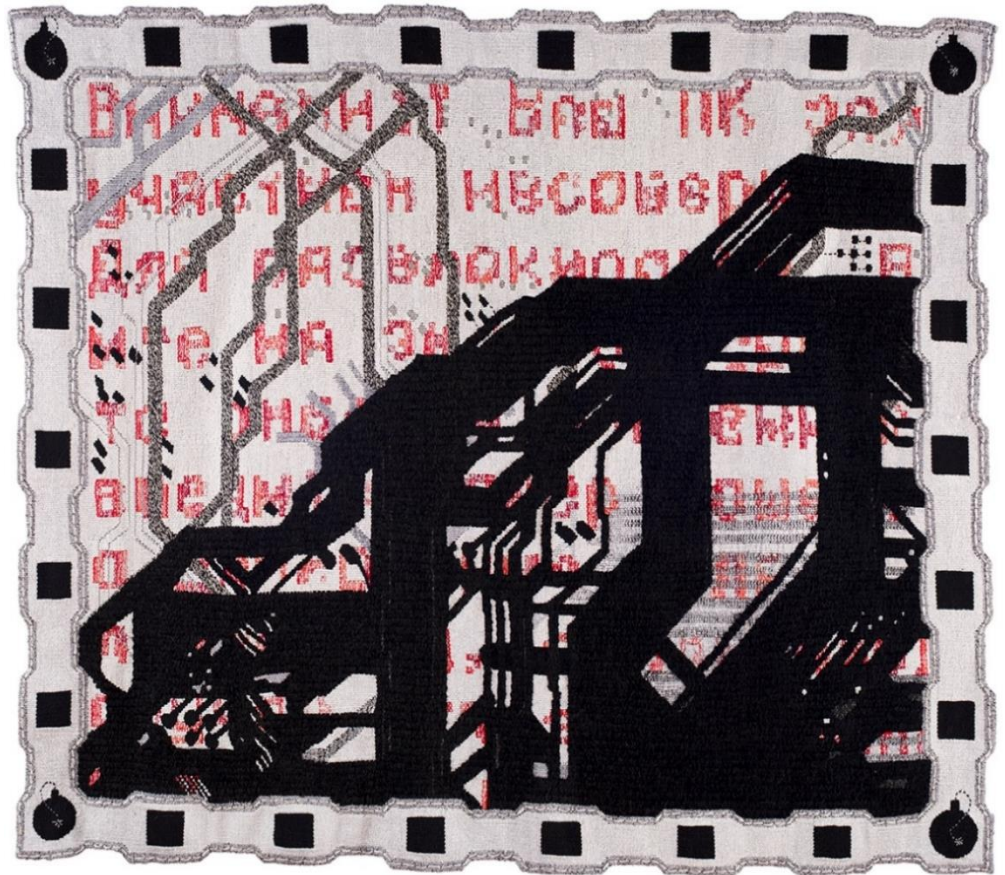


My practice is limited exclusively to tapestry weaving. I don’t own a multi-harness loom and have never woven yardage. I don’t have a good set up for dying fibre, so I purchase commercial yarn for my projects. I use mostly wool and silk, but I mix many other things into my weft bundles too -- from fancy novelty stuff to cord from the hardware store. Recently I’ve been dumpster diving at an eWaste recycling bin near my home. I have made a few experimental works using electrical wire and more are planned.

My typical day is pretty simple. I spend some time with coffee and email first thing in the morning. I walk my dog and then most days I go play tennis. Reliably, I settle into the studio after lunch and work for 4-5 hours. While I weave, I listen to podcasts, audiobooks, and music. My podcast feed includes some art related podcasts such as I Like Your Work and Art Juice. When I am in the mood for music, I pump up the volume and weave to funk and dance beats. (You can take a girl out of the 70s, but you can't take the 70s out of the girl!) I feel that I weave faster when I get groovin'.

You may be familiar with my older work that has appeared in the last two Heallreaf shows.

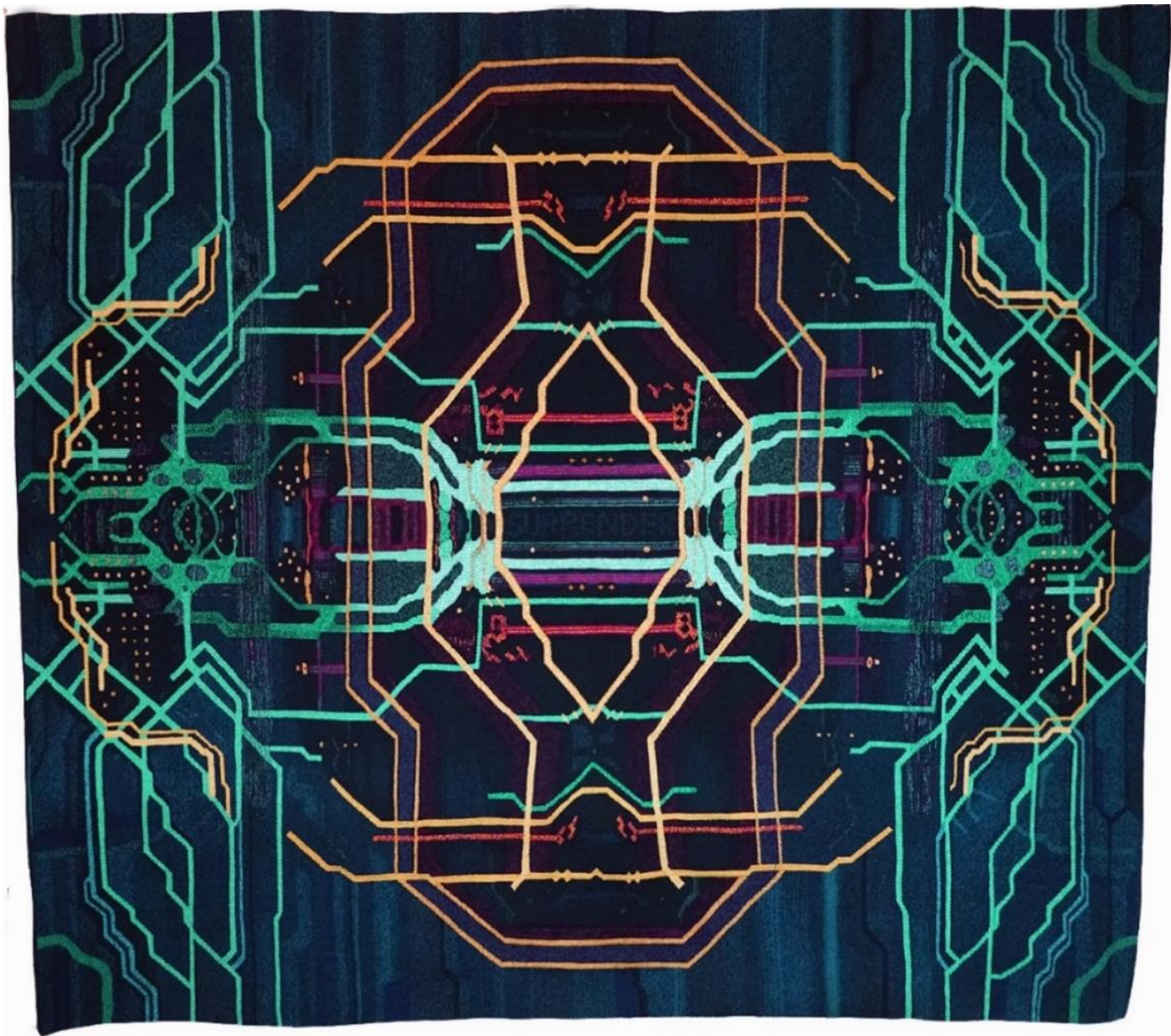
In 2020 I moved on to a different theme and approach. My most recent tapestries explore digital culture through the resolutely analogue medium of tapestry. Doing this feels like a metaphor for myself -- an old, out of fashion, digital immigrant gal just trying to make sense of the technologies that are impacting our lives in the only way I know how. I am struck by how much the tracings and elements on



Hacked, 2021, wool, silk, rayon, retro reflective fibre, metallic viscose, 48 x 54 inches

circuit board assemblies remind me of textile patterns, so I like the idea of fabricating textile-inspired tapestries using the visual language of the microchip.

Portal to the Metaverse, 2022, wool, silk, Tencel, 68 x 77 inches



I design my work in Photoshop, using it to rapidly iterate ideas, compositions, value contrasts. I tend to be impatient with the design process and using the computer has taken my design process up a notch. When I was drawing everything, I felt burdened by the design process. It took forever to find my direction in a piece, and I was easily discouraged. Now, designing is fun, and I can explore many lines of inquiry in just a few hours.

Artificial System (study), 2022, wool, silk, rayon, cotton, 10 x 8 inches



It is still early days for this body of work, and I feel that there is much untapped potential yet to be discovered. I just finished a very large tapestry titled Portal to the Metaverse. Conceptually, it takes off from the traditional role of textile as delineator of ritual space and what that might mean in our virtual future.

All in all, my mind is running a mile a minute and there are simply not enough hours in the day, or remaining years in my life, to do everything I want to do - but I'm going to try my best. More coffee please....

Follow my journey on Facebook and Instagram @ellen_ramsey_tapestry.

{Editors Note: Thank you Ellen for giving us an insight into your creative activities and sharing the images of your new and intriguing theme and design and weaving direction}

Textile Gallery

Please do carry on sending images of your work to info@weaversbazaar.com so that we can continue to share them here during 2023 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.

This month we have another update on her Finnegans Wake Project from Sybille Braendli Blumenbach.

Sybille Braendli Blumenbach - Wake and Weave - a translation project

Sybille has finished her latest James Joyce sampler sooner than expected and was kind enough to send it to us straightaway with an explanation.

Sybille says that she and her husband recently discovered that the letter W has played a large role in their creative and professional lives. The work her husband has translated begins with a W and before beginning work on Finnegans Wake he finished a novel whose title also begins with a W. Both Sibylle and her husband

have been w-riting in a professional and private capacity and obviously, there is the w of Wake in Finnegans Wake. She has also begun w-eaving with projects not only connected with the Wake project.



For this sampler Sibylle used a subdued colour scheme. there is the green which relates to nature in Ireland and the complimentary colours that form the lower band relate to some of the sumptuous interiors you can find in fin-de-siecle Dublin mansions.

The W tries to capture the travails of writing for long stretches in the usually solitary dialogue between a text and a translator.

Thank you Sybille and we look forward to the next bulletin.

Stop press:

Pantone Colour of the Year 2023

The Pantone Colour of the Year for 2023 is Viva Magenta. To read more about this colour and other Pantone Colours of the Year start [here](#)

*Stay Safe and Happy Making!*