

Wishing Everyone a Happy New Year

weaversbazaar news

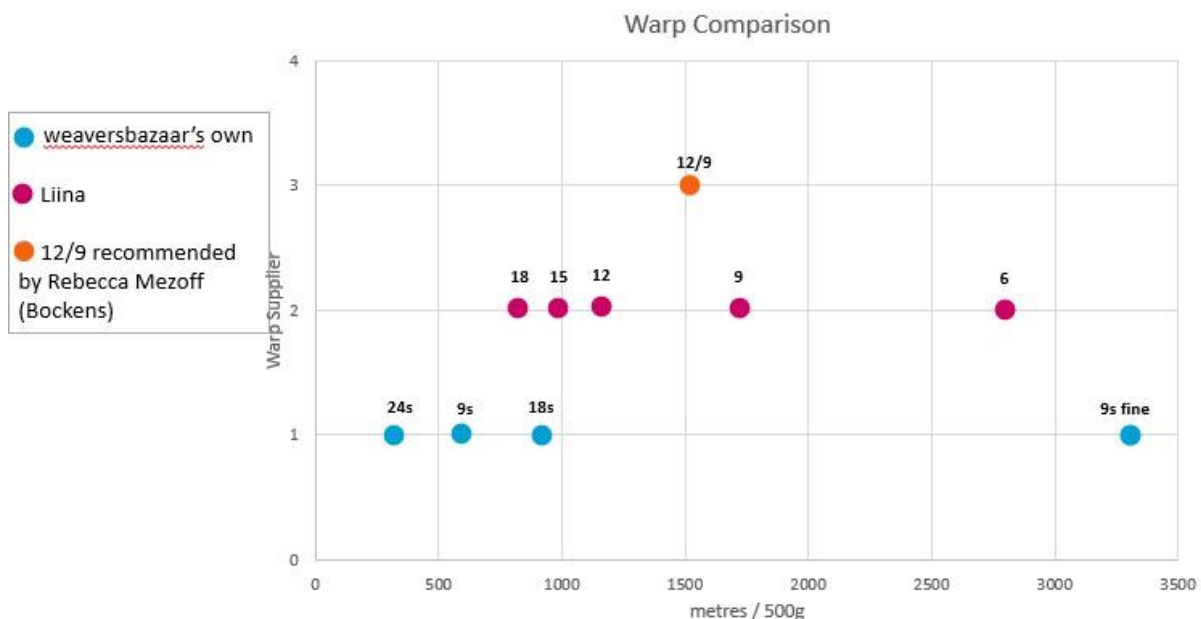
Introducing a new range of warp



For a lot of 2022 we had problems providing a full range of warp thicknesses as stocks were in short supply. Partly due to the war in Ukraine and partly because the UK is no longer in the European Union. However, we are delighted to introduce a new range of warp from Finland with the brand name Liina. The first of these exquisite warps can be found [here](#) in 500g and 250g amounts.

There is a backstory to this warp in that Matty (who founded weaversbazaar with me but now retired) and I, used to work for the same organisation and once on a business trip to Helsinki we took the opportunity to browse a yarn shop in the city and this was when I first became aware of Liina warp. Just shows that no visit to a yarn shop is ever a waste of time!

As warp names and comparisons can be quite confusing here is a simple diagram which compares the older weaversbazaar warps with the new Liina warps and also includes the Bockens 12/6 warp as recommended by Rebecca Mezoff (we often get asked how our warp compares to this warp) The comparison is on the basis of length or warp (meters or yards) by weight (grams or pounds). So hopefully you will find a suitable



replacement for your favourite warp size.

We are no longer stocking the weaversbazaar 9s and 18s but the 9s fine and 24s will be available for a while yet so the 7 different sizes provide a very broad range of options. Unfortunately, we still have no stock of linen warp but we hope this will be corrected soon.

All this information on our warp range, and more, is now on the updated knowledge zone warp page [here](#), including suggestions on the ends per centimetre/ends per inch and suggestions on the number of strands per weft bundle suggestions for our whole range.

Sample Cards

Our sample cards are being updated to include the new warp range and the new version 0826 will be available in a couple of weeks.

weaversbazaar plans for 2023

This year the weaversbazaar resolutions include some great things and some not-so-great things to ensure we can continue to provide good quality yarns at a reasonable price. Unfortunately, we are suspending our sponsorship scheme for 2023 but we aim to reinstate it in 2024 and we have no plans to have face to face workshops this year. But on the brighter side we will be

- Revamping the newsletter, now the survey of your feedback is complete
- Focussing on rounding out the yarn colours in some parts of the colour wheel – so new colours will be arriving.
- Providing more courses by video – our poll this month explores which challenges of tapestry weaving you might like to have access to video instruction on
- Finding solutions to fibre shortages such as linen warp

We look forward to bring you more good news and updates throughout the year



weaversbazaar's website Poll: Which places have you been inspired to weave in?



So the results of the December poll on which places you have been inspired to weave in are here and you can see them below. The highest percentage response was for at home in any space available, closely followed by in your own studio. It is lovely to see that lots of you weave whilst on holiday although apparently not many whilst actually travelling and hardly anybody at all whilst commuting. Weaving in the garden or other outdoor natural spaces are equally popular and when taken together add up to a significant number of you who enjoy weaving outside. Very few of you have hire a separate studio space in which you can weave. Perhaps you might be inspired to try weaving somewhere new!

Which places have you been inspired to weave in?

<i>At home in any space that is available</i>	<i>26.3%</i>
<i>Your own studio</i>	<i>21.7%</i>
<i>Hired studio space</i>	<i>3.3%</i>
<i>In the garden</i>	<i>10.5%</i>
<i>Outdoors beyond the garden in nature</i>	<i>11.2%</i>
<i>On a train</i>	<i>2.6%</i>
<i>On a plane</i>	<i>2.6%</i>

In a cafe	5.9%
On holiday	15.1%
On your commute	0.7%

This month the topic for our poll is “What online video-based Tapestry courses would you be interested in (long or short)?” You will find the list of options for this poll on the website home page as usual at <https://tinyurl.com/mbay9mk> where we have incorporated some specific questions.

We are also posing the general question in Q & A Corner so that you can add any ideas that you have for online courses that you would like to have available that are not covered in the poll questions.

Q & A Corner

We haven't yet received many responses to December's questions but given the busy time of year perhaps that is not so surprising. Any more responses still welcome.

Mike Wallace did send us a lovely answer to our question about the strangest place he has woven which in his case was Chatsworth House - as part of an effort to promote their newly restored and renovated tapestries. He says that he had lots of great conversations, and it certainly drew people's attention to the huge tapestries on the wall, and he generally had a good time with the staff being hugely welcoming and friendly. Sounds like a really good experience. Anyone else woven anywhere unusual?

This month **Q & A corner** would also like your views on Tapestry courses you would like to be able to find online be they long or short courses. Although the topic is covered this month's poll a response to Q & A Corner gives you the opportunity to highlight anything we haven't thought of. Answers and ideas on this and any other topics to info@weaversbazaar.com please.

Courses and Events

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.

Margaret Jones and Jane Brunning: Workshops and Tapestry Surgeries for 2023. Angmering, UK.



In response to student requests, Jane and Margaret have developed two new weekend courses for later this year as well as their regular workshops and surgeries



- **The Translation from Image to Weaving: From Image to Tapestry: 22 – 23 April 2023.** If there is a tapestry you have always wanted to weave but weren't sure how to go about it, or if you just want to learn how to design an image, make a cartoon and start to weave it then this is an opportunity to explore these areas.
- **Weaving a Small Tapestry: 19 – 20 August 2023.** The focus for the two days will be on designing and creating miniature tapestries no more than 6cm in width. Designs will come from the beautiful gardens at the studio and focus on the landscape and natural world.

Full information and booking forms for both courses at <https://tinyurl.com/2rzm8mh6>. On the same page there is also information on Margaret and Jane's regular weaving workshops as well as Weaving Surgeries for more advanced and confident weavers. You can also find more about the latter on Jane's website at <https://tinyurl.com/5x96h8f8>.

Weaving in France: Roofs, Walls, Shutter and Doors. 23 – 30 June 2023. La Roane, France



Louise Martin and Jane Brunning are the tutors for this week of weaving in the calm open surroundings of La Roane, a 20 acre former upland farm, in South West France. Through guided drawing exercises you will absorb the form and textures of the local architecture, then develop your drawings into designs to weave during the week. You can read more on Louise's website at <https://tinyurl.com/3dbhzbwa> where you can find her contact details for further information and to book, as well as information about all her other workshops this year, or contact Jane through her website at <https://tinyurl.com/5x96h8f8> for further details and to book a place.

New Bedford Museum: Yarn/Rope/String. Until 12 March 2023. New Bedford, MA, USA.



The Fiber Art Now Yarn/Rope/String exhibitions were designed to encourage innovative use of fibers that artists incorporate into new and exciting works of art. Now exhibiting at the New Bedford Museum until 12 March 2023 the current exhibition was juried by Michael F. Rohde. More details at <https://tinyurl.com/2vh8sv2s> and there is a virtual catalogue at <https://tinyurl.com/2sjh656r>.

Australian Tapestry Workshop (ATW): MMeets Weaving Play at M Pavilion. 4 and 11 February 2023. Melbourne, Australia.



Free event at ATW to try your hand at weaving, and create your own piece with recycled wool leftovers from Australian Tapestry Workshop tapestries. Find out more and register for the event at <https://tinyurl.com/3sx7jwam>. There is another Weaving Play on 11 February 2023.

Nearly Wild Weaving: Updates Events in February 2023. Online, UK.



There is a lot happening this February at Nearly Wild Weaving not only the regular Tapestry Together and Tapestry: In Conversation, but Irene and Anna are trialling a new workshop series Tapestry Together Workshops.

- **Tapestry Together: Hatching and Hachure. 8 February 2023.** The technique and its applications will be discussed with examples in two separate sessions. More information and to book the afternoon session go to <https://tinyurl.com/2p9ycnbx> and to book the evening session go to <https://tinyurl.com/35uehfd>.
- **Tapestry: In Conversation - with Rebecca Mezoff. 22 February 2023.** Rebecca is very well known as a weaver, writer and teacher of tapestry weaving with her constantly evolving series of online classes. During the pandemic she also started Change the Shed as a point of contact for weavers. For more information and to book go to <https://tinyurl.com/3dw22u4e>.
- **Tapestry Together Workshops: Eccentric and Wedge Weave. 25 February and 11 March 2023.** This two stage workshop will initially focus on gaining a good understanding of the topic, exploring ideas and trying out techniques. The second stage will focus on reviewing the work and sharing advice and help for moving forward. For more information and to book go to <https://tinyurl.com/3bzxxdd>.

Bradford School of Art Short Courses: Jacquard Weaving. 11 February 2023. Bradford, UK.



The course for beginners will cover the basics of jacquard design and theory, to enable students to develop and apply their own jacquard design ideas. After the course students will be sent their own metre of jacquard woven cloth. For more information and to book go to

<https://tinyurl.com/3r7s2u3y>.

Opportunities and scholarships

Handweavers Guild of America: Small Expressions 2023. Call for Entries Deadline 28 March 2023



HGA, Small Expressions is an annual juried exhibit featuring contemporary small-scale works. The exhibit showcases works created using fibre techniques in any media, not to exceed 15 inches (38 cm) in any direction, including mounting, framing, or display devices. More information available at

<https://tinyurl.com/yw4uethd>.

MidAtlantic Fiber Association: MAFA 2023. Hands On: The Art of Making. Entries open 15 February to 28 March 2023



MAFA conference attendees and members are invited to submit non-wearable, artistic works with the theme "Hands On: The Art of Making". Fiber artists may express an event, story, message, or conversation through the use of fibers and are not restricted to a literal interpretation. More information and entry rules, requirements and information available at <https://tinyurl.com/ykrp7w9f>.

Gist Yarn: WEAVE: The Artist in Residence Program 2023. Applications Deadline 27 February 2023



The WEAVE Artist in Residency programme is a 12-week long remote residency that aims to support weavers and fibre enthusiasts who engage in community-based fibre practices. This is a remote residency that is limited to US-based weavers. Read all about the criteria for eligibility, what is involved in the residency and find the link to the application form at <https://tinyurl.com/yj7sd253>.

Coffee Break: Textiles & Tea: Sheila Hicks



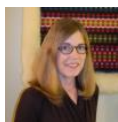
For our January Coffee Break we have the 100th video from the HGA series of Textiles and Tea which features a recent interview with the amazing Sheila Hicks. She talks about how she first started engaging with weaving and fibre arts and gives some wonderful insights into many aspects of her work and exhibitions and the way she interacts with things. Particularly interesting is how she would like to encourage people to touch her work although she recognises that this is often not popular with gallery guards! Watch the full video at <https://tinyurl.com/4dbwr7cj>.

And now for something completely different.....



The article "Solenne Jolivet: Thread becomes Art" which appeared in the TextileArtist.org blog highlights the way in which Solenne Jolivet draws on her background in embroidery and fashion to create pieces which put the focus on thread in a very weaverly way. Sometimes she mixes in paint or dye in order to bring the interwoven threads even further into the foreground. Read the full interview with many images of her work at <https://tinyurl.com/2p8d7fx4>.

Artist Profile: Robbie LaFleur



Robbie LaFleur, from Minneapolis, Minnesota, has been following Scandinavian textiles since she studied weaving at Valdres Husflidsskole in Fagernes, Norway in 1977. She is a handweaver of contemporary textiles inspired by Scandinavian folk textiles. She says that “the language of my looms is based on centuries-old techniques, learned in weaving school in Norway. The core graphic impact of old folk textiles drives each new weaving, in a search for balance, color and boldness.” She has studied extensively the famed Norwegian tapestry artist Frida Hansen and since 2013 she has been the editor of the excellent Norwegian Textile Letter, moving the newsletter to a digital format, allowing the publication of many more colour photos and world-wide access. You can read all about Robbie and look at her portfolio on her website at <https://tinyurl.com/bdeanwu3> where you can also find out much more about the Norwegian Textile Letter.

Found on the Web

Textile Artist: Tapestry Transformed: Five Artists Pushing the Boundaries

TextileArtist.org An article from Textile Artist which looks at five tapestry artists who are pushing the boundaries. First of all it asks what exactly is a tapestry? Then suggests that looking at these five artists, you'll be hard-pressed to answer that question, as while each of them uses traditional techniques, they've added their own approaches to subjects and materials in ways you wouldn't expect. Read the full article at <https://tinyurl.com/52k3wku8>.

Elizabeth Buckley Tapestry Artist Blog Post: Colour Blending using Multiple Wefts



A very useful illustrated blog post by Elizabeth Buckley which goes through the technique of colour blending using multiple wefts in a very clearly explained way by using multiple strands of thinner yarn in a weft bundle. Instead of having only a few colours, the palette opens up to a broader spectrum of possibilities. The French tapestry tradition has been using this approach to colour blending for over 900 years. Read the full post at <https://tinyurl.com/mry2k2fa>.

Angie Parker Textiles: Ethel Mairet - The Mother of English Handweaving

Angie Parker Textiles An interesting article from Angie Parker who was approached to lead the school's weave and natural dyeing workshops for Barnstaple Museums' exhibition last year on Mairet and the Arts and Crafts Movement. The “mother of English Handweaving” is how Ethel Mairet (1872 – 1952) was described by esteemed Japanese master potter Shoji Hamada. She was a highly skilled weaver and pioneer of Britain's twentieth-century modern craft revival. She was also the first woman Royal Designer for Industry (RDI) in 1939. Read the full article at <https://tinyurl.com/26uc4uzm>.

George Washington University: The Textile Museum: Textiles 101 resources



A short video and four articles on the subject of fibre, colour, structure and decoration as well as a link to a list of textile terms all covering the basics about textiles. Connect to the page at <https://tinyurl.com/2pnz8yw6>.

Textile Artist: Pricing Textile Art

TextileArtist.org This helpful article looks at all the factors which should be taken into account when pricing your textile art. It explores 3 methods for arriving at the right price. The first is based on costs, the second on market, and the third on perceived value. Read the article at <https://tinyurl.com/hfwcm22c>.

A Day in the Weave of Jane Freear-Wyld

This month we are privileged to have an insight into the creative practice and weaving life of Jane Freear-Wyld. She explains how this particular day was structured to give us an insight into her weaving practice. So here in her own words and beautiful images she shares with us “A Day in the Weave of Jane Freear-Wyld”.

7am – ish



Dragged myself out of bed as two guys are due soon to drastically ‘prune’ next door’s apple tree, which overhangs our garden. My husband, John, is supervising as they’re both at work.

Breakfast and the quick crossword

So, what’s a typical weaving day for me? There isn’t one. Today I have no cooking or jobs planned, but I might need to go out and do a few errands.

My tiny studio

This morning will be computer-based stuff, the afternoon weaving – I hope. Last night I wrote a to-do list, otherwise I’d have been thinking about it during the night.

10.25am

Just finished a long Tapestry Touring International email, as Lindsey Marshall and I are working out fees for the next gallery-based project: VERVE. We have 2 venues booked in 2024 and 2025 so need to get started. I’ve checked the

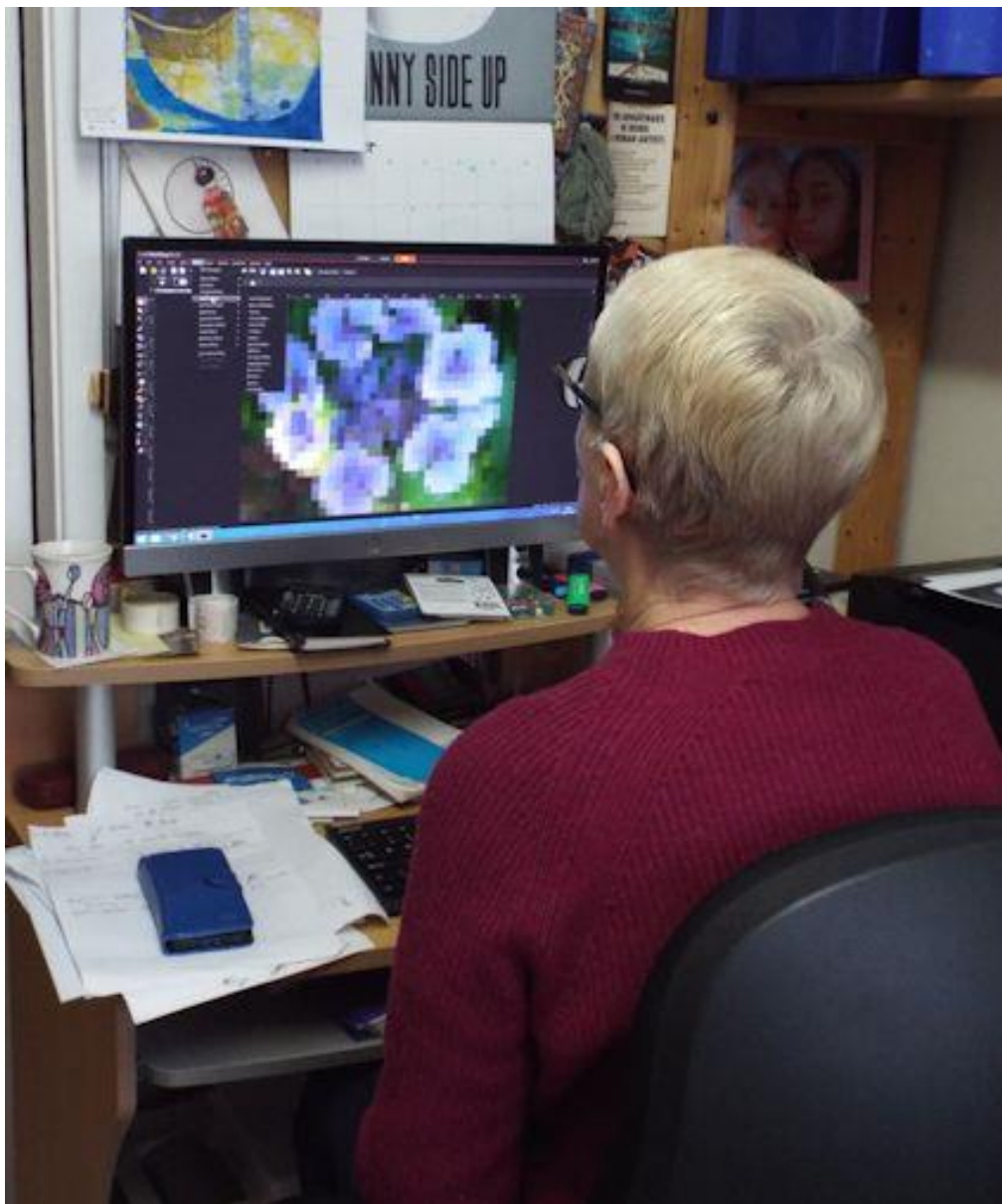


Exhibition Brief, made one tweak, so that's done.

Guys are getting on well with the tree, though it's very noisy. Poor birds aren't happy.

Back to designing now on the computer but need a third cup of tea before I start again. Also, a chocolate chip cookie...and a chocolate truffle.

Designing



11.15am

Peace! Guys are done, but the birds aren't back on the feeders yet. They're probably sulking in someone else's garden.

11.25am

Printouts done for the second design option. At some point I need to cut out the flowers and add them to the pixelated background to see if it looks anything like the design that's stuck in my head. Then I'll need to experiment with weaving 3D petals to see if I can get that to work as well.

11.50am

The photo of a fern growing out of a wall didn't work, so I've given up. I now desperately need a break, so a few games of Spider Solitaire will sort my muddled brain out. We both

had Covid last June. It took us weeks to get back to something like normal, except for my concentration levels which still aren't good. They were beginning to improve when I came down with the cough/cold/flu-like thing that's going round. I'm back to having to really push myself again.

12.25pm

In my defence, for playing Spider Solitaire so long that is, I did answer an email as well.

Right. Decided to get everything ready for weaving after lunch. I've 'stuck' the design onto the warp with masking tape. This helps as I used to put it on my lap but the constant looking up and down made me feel very sick and dizzy. This tapestry, 'Reflect 3: Doorway', is 1m x 2ms, and I've woven almost $\frac{1}{4}$ of it. I like weaving from the bottom up, watching it grow. I took the photo in Melbourne, Australia in 2008, and

manipulated it that year so it's a design that's been hanging around for ages. As usual the design is very detailed, even though I tried my best to simplify the cartoon.

Weaving this tapestry is a very strange experience, which has never happened to me before. Normally I'll look at my weaving, look at the design and decide which bit I'll weave next. It's taken me a while, but this tapestry doesn't play nicely. IT decides what's going to be woven, not me. If I want to weave the left side, I quite often have to go all the way over to the right and work my way over.

2.15pm

A leisurely lunch, and another cup of tea. Now I'm weaving, just in time for the Radio 4 afternoon play.



Weaving

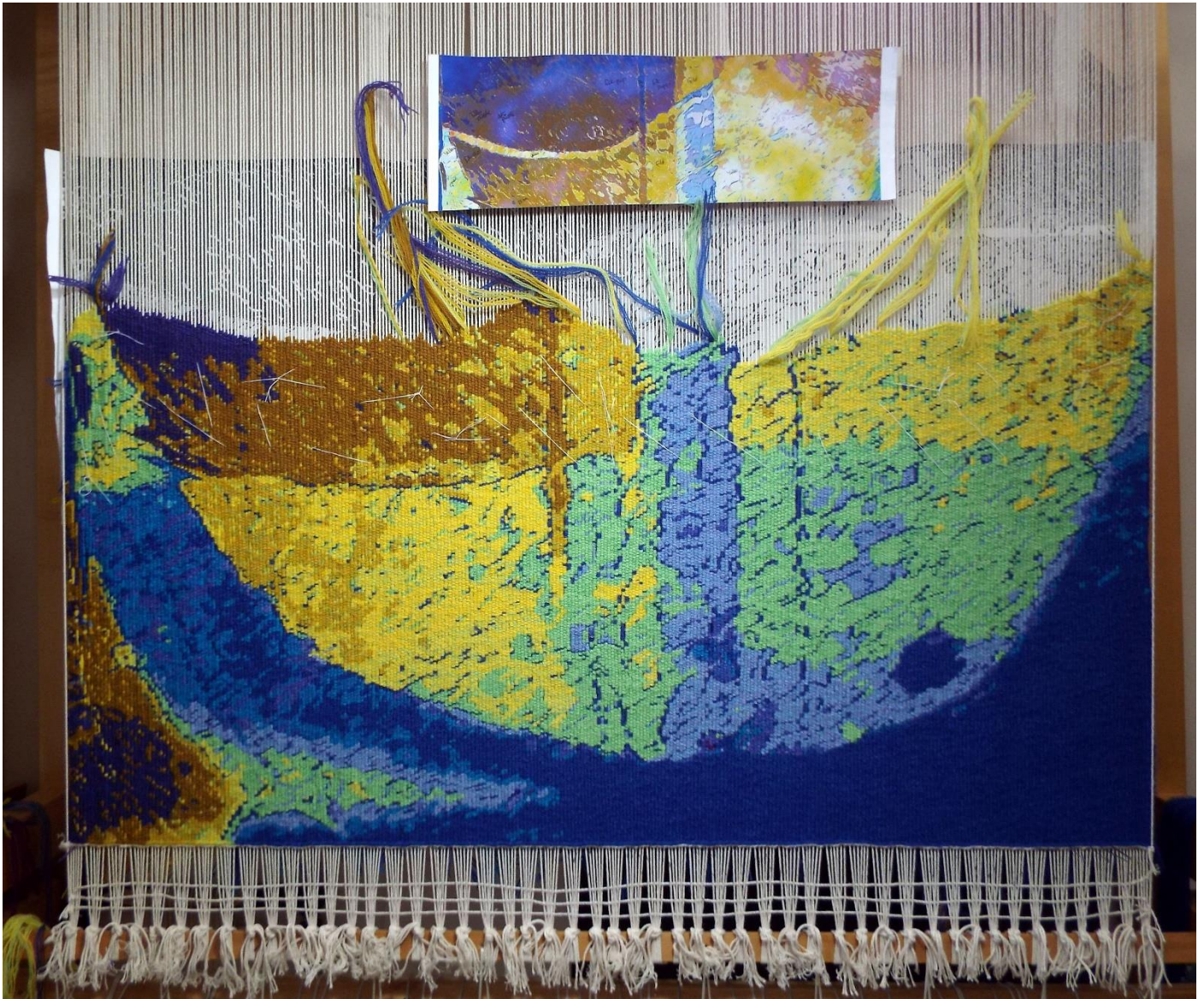
4pm

Quick break, another cup of tea and a truffle. It really wasn't a good idea to leave the box on the side in the kitchen.

5.50pm

Just finished for the day. The last thing I did was to re-tack the cartoon to the tapestry as it had slipped over to one side.

'Reflect 3: Doorway' progress so far



I haven't had a day like this for ages, where I've been in the studio for most of the day. I'll have to try and make sure I get one full day every week, instead of daily deciding how much time is left for weaving.

Lindsey and I would like to thank weaversbazaar for supporting Tapestry Touring International's latest exhibition: The Natural World.

{Editors Note: Thank you Jane for giving us an insight into your creative activities and sharing your colourful images and by default your truffles!}

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.

We are interested in sharing images with our readers not only of finished pieces but also works in progress from weavers at all levels.

Stop press:

How to contact us – feedback from the newsletter survey

Thank you for the really great response to the recent newsletter survey. We have started to analyse the results so watch this space. One thing that we noticed was that several of you asked how you could get in touch to suggest items for potential inclusion in the newsletter so we thought we would reiterate that you can send an email to info@weaversbazaar.com and you can also contact us through the weaversbazaar website contact page at <https://www.weaversbazaar.com/contact-us/>. We are always pleased to hear from you with your suggestions, questions or details of any events or courses that we may be able to share with our readers.

Stay Safe and Happy Making!