

## weaversbazaar news

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### New Range of Artisan Bobbins



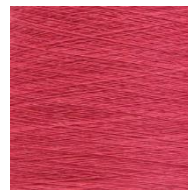
Our Master bobbin maker Andrew Dickinson has produced a new series of exquisite bobbins made from light and dark woods (English Box and Ebony) with inlays of ebony, box and faux (casein) ivory and embedded with dots of sterling silver. The tips are nickel silver. Each is handmade and unique (image on left shows some of the stages in their making) and functional as well as beautiful. Examples are shown below, for the full range see

<https://tinyurl.com/ytsydy83l>



### Colours Available in Additional Yarn Weights

Yellow 2 and Cerise 8 are now available in our Medium yarn (9.5/2) individually and Cerise 8 has been added to the medium Cerise collections see <https://tinyurl.com/ycafszsv>



[Yellow 2](#)  
[\(0168\)](#)

[Cerise 8](#)  
[\(0144\)](#)

### Which Colours in Which Weights?

As we evolve our colour range we know it can be quite confusing to figure out which colour is available in which weight so we have produced a chart to help, arranged in colour order <https://tinyurl.com/ybe4bmyy>

## weaversbazaar's website Poll: Views on online courses

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For the last month we have been thinking about the uncertainty of when our workshops and courses can start again and so we sought your thoughts on taking online courses. Firstly, we had a massive response to this poll so thank you. The outcome looks as if there is a clear preference for video over Zoom-type live courses, for instruction manuals to be included and to use your own materials. By separate feedback it is also clear you would prefer not to have a time limit set on the availability of courses once paid for. This is a great steer for us and this week a trial course is being videoed, so we hope to bring you more information on online courses next month. Watch this space.

This month we thought just for fun we would find out how you manage your yarn stashes, whether they continue to grow or whether you find other outlets for the yarn. The new poll is on the home page as usual.

We have received more interesting feedback relating to earlier polls.

Stacey Harvey-Brown responded to the poll which ran over March and April regarding the life experience of weavers and whether they had Art and/or Science backgrounds. She has sent us her essay on Weaving in the Field of Science about how science and art are not only linked but also questions whether woven textiles are a valid art-form through which to explore/explain science? Link to the full essay here

<https://tinyurl.com/ya63u6fq>.

Hilary Charlesworth has responded to the poll in the May newsletter about the combination of different fibres used with some very useful advice regarding her experience with mixed fibres. "I always use mixed fibres in my woven tapestries - latest one using a wide variety of fancy knitting yarns, rug yarns, and acrylics all on a highly twisted cotton warp. The key is to judge the amount of "give" in each yarn and allow the appropriate slack when crossing the warp - so the tension remains even throughout the piece. I love the texture this gives...." Here is an image and a detail of her latest piece to illustrate her advice.



Thank you all very much for your feedback.

If you have any further thoughts on online courses or sketchbooking and journaling we would love to have your feedback at [info@weaversbazaar.com](mailto:info@weaversbazaar.com)

## Courses and Events

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As some physical courses and events are beginning to be advertised due to the changing situation but 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 the newly advertised ones available to attend once again in person.

### **Common Thread: 1 June – 29 August 2020. New Art Centre, Salisbury, UK**

NewArtCentre. Tapestry weaver Katherine Swaile is one of the artists showcased in New Art Centre's exhibition Common Thread which you can visit by appointment. The exhibition brings together a group of artists each of whose work focuses on the history of textile technology and design, and their shifting values for people across place and time. Exploring the ways which certain textile producing technologies are still in effect, while others are being challenged, the works in this exhibition reflect on the place of textiles both in art, and in contemporary society. More information with a link to the exhibition catalogue here <https://tinyurl.com/y7me5f8p>.

### **St Barbe Open Exhibition 2020. 7 July to 29 August 2020. Lymington, UK**



The St Barbe Open returns for its 20th year and is now firmly established as one of the highlights of the local arts calendar, attracting artists from Hampshire, Dorset and beyond. The exhibition includes textiles for the first time as well as paintings, prints, drawings and three-dimensional works.. Link here for more information <https://tinyurl.com/y9fhqfjr>. This year the judges were Stephen Powell – artist, Phil Smith – arts professional and curator, and Caron Penney – textile artist. Two tapestries by Christine Paine have been selected for the exhibition as well as a textile piece by Mike Wallace.

### **Mazandaran Kilims: Until 31 January 2021. St Gallen, Switzerland**



The Historical and Ethnological Museum (HVM) in Switzerland, which has now reopened, is hosting an exhibition of Mazandaran Kilims: Unknown Flat Fabrics From Northern Persia until January 2021. The flat fabrics from the remote province of Mazandaran in today's Iran, between the Caspian Sea and the Elburs Mountains, are known for their variety of stripes and abstract combinations of light and shadow. These mostly large kilims, woven in lengths, were created around 1900 and all seem to be unused. The residents of the area can no longer make any statements about their function or the fine technology with shimmering transitions. Find images and more information about the exhibition here <https://tinyurl.com/y9jhdo59>. Link to an article in Selvedge about the exhibition and associated book "Undiscovered Minimalism" here <https://tinyurl.com/yc8uzryx> and book review <https://tinyurl.com/yaadw3df> here.

### **The Baldishol: A Medieval Norwegian Tapestry Inspires Contemporary Textiles. Until 25 September 2020. Norway House, Minneapolis, USA**



The Baldishol is Norway's oldest tapestry (and one of the oldest in Europe) and dates back to the 13th century AD. Named for the church in which it was finally recovered in 1879, the Baldishol Tapestry is readily recognized all over Scandinavia and by those who are versed in Nordic textile traditions. This exhibition as the full title indicates is of contemporary textiles which have been inspired by the Baldishol. You can view a video virtual tour and details of the textiles in the exhibition here <https://tinyurl.com/y73sp4qj> and it is also possible to make a private appointment to visit the gallery in person from this page here <https://tinyurl.com/y7gpgecm>. Find more information in the Norwegian Textile Letter here <https://tinyurl.com/regvl6r>.

### **'Tapestry Goes Pop! The Woven World of Archie Brennan'. 26 March – 26 June 2021. Edinburgh, Scotland**



Dovecot Studios has announced an Art Happens crowdfunding campaign to raise £20,000 to bring together masterpieces from private and public collections to tell the story of Scottish weaver and pop artist Archie Brennan in a Dovecot exhibition co-curated with National Museums of Scotland. Archie Brennan (1931-2019) began his 60-year weaving career at Dovecot Studios in his home city, Edinburgh. From Australia to Papua New Guinea, he inspired weavers all over the world and became



the undisputed master of modern tapestry, as well as a sharp and talented pop artist. Find more information about donating here <https://tinyurl.com/ydelwrne> and an article from The Edinburgh Reporter about the campaign and exhibition here <https://tinyurl.com/y95lsyti>.

## Opportunities and scholarships

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### PhD Opportunity: 21st Century Tapestry: an investigation of smart materials, technology interplay and heritage craftsmanship

This project connects Scotland's world-renowned Dovecot tapestry studio with pioneering smart textile design researchers from the School of Arts & Creative Industries (ENU), and Edinburgh College of Art (UoE), and draws on established research within the field of craft practice, smart textile design and technology integration with fine art tapestry weaving. Applications are invited by the deadline of 30 October 2020. Further information and details of requirements and how to apply can be found at <https://tinyurl.com/y9s5wgmj>.

### Heallreaf Post 6 - 18 July 2021, Chichester UK



Margaret Jones has just posted news about Heallreaf 4 which has been postponed until 2022 and at the same time has announced Heallreaf Post for 2021 a new smaller exhibition of postcard size tapestries, being held at The Oxmarket Gallery in Chichester, West Sussex. UK in July 2021. It is an unjuried exhibition, free to enter and artists can submit as many tapestries as they like. All work must be for sale. Further information with a link to download the entry form here <https://tinyurl.com/ybp8kpng>.

## Coffee Break: Michelle Driver: How to find your art style / visual language

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A very clearly explained creative process by weaver Michelle Driver of Threefold Designs with her tips on how to find your own unique art style or visual language so that you can develop work that can be readily recognised as yours. Watch the video here <https://tinyurl.com/ybh9qilp>. You can also link to her website here <https://tinyurl.com/yd5pkfvi>.

## Bonus Coffee Break: Garry Fabian Miller and Dovecot Studios, creating the Hearth Rugs

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A video about the fascinating collaboration between Garry Fabian Miller, who is one of the most progressive figures in fine art photography, and the Dovecot weavers. The film explores the creation of the three rugs in the Hearth Rug series and demonstrates the skill of both Fabian Miller and the Dovecot weavers in depicting colour and light. Watch at <https://tinyurl.com/y8smwevp>. Website with more information about the artist and his work here <https://tinyurl.com/y8gfmzf2>.

## Artist Profile: Brita Been

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Many of you will know the name of Brita Been as the winner of the Cordis prize in 2019 with her distinctive Telemark inspired tapestry "Vine". She started weaving in 1969 in Bergen as she wanted to become a teacher of weaving. Whilst studying she took a class in Tapestry and fell in love with the thick yarn used in rug making and went on to make rugs within the concept of "Art for the Floor". She explains in this Tapestry Talk video how she has a love affair with pattern and how this has developed into her very recognisable work <https://tinyurl.com/y7f5zsx7>. Link to her website here with lots more images of her distinctive work <https://tinyurl.com/y8oejnf9> and a review of previous exhibitions from Norwegian Textile Letter here <https://tinyurl.com/y9ndsscv>.


## Found on the Web

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### British Tapestry Group new website goes live

 The British Tapestry Group's revamped website went live at the beginning of July with many new features such as Artist of the Day and Resources to help those interested in learning or improving their tapestry weaving. Website link here <https://tinyurl.com/yatycbg>.

### Fiber 2020 Virtual Pecha Kucha Episode 15: Constance Old

 An intriguing alternative take on the materials that Constance Old uses for her weavings and rugs in this video from Silvermine Galleries. Constance works primarily with upcycled paper and plastic using unconventional items as the grids for her visually arresting and colourful weavings. She also talks about her artist residency in Joshua Tree, California and how she went out with the "Clean Team" to collect rubbish/garbage and how she turned some of that detritus into weavings and other pieces of art. Link to the video here <https://tinyurl.com/yajdgktl> and also link to her website here <https://tinyurl.com/y7jtb77>.

### House and Garden article: 5 brilliant creatives and craftspeople to buy from NOW

 Atelier Weftfaced's Caron Penney and Katharine Swailes are amongst the artists featured in this House and Garden article. Link to the article here <https://tinyurl.com/ydfx7vb3>.

### Monograph: Beneath the Surface



This Loom Room monograph has been extensively revised for 2020 for 8-shaft weavers and is available as a downloadable PDF. It follows a series of samples exploring the potential of using stitched double cloth and related techniques to create textural surfaces. Comprehensive descriptions of each of the techniques are given including historical context and extensive drafts which show how these all work in practice. More information on the monograph and how to obtain a copy from The Loom Room here <https://tinyurl.com/yaonbokw>.

### New Book: The Art is the Cloth: How to Look at and Understand Tapestries



Published by Schiffer, Micala Sidore's new book, "The Art is the Cloth: How to Look at and Understand Tapestries" offers a strategy, in 9 chapters, for looking at and understanding tapestries. A colourful guided tour from an expert, enabling weavers, textile lovers, and art lovers to notice and appreciate what tapestries can do and how they do it. The book contains photos of more than 300 tapestries from the 12th to the 21st centuries enabling you to think about them in ways you may have never considered before as the author groups pieces that talk to each other and also to the viewer. More information here <https://tinyurl.com/ybnmyy42>. A comprehensive review by Elizabeth Buckley is available here <https://tinyurl.com/y72j7hue>.

### A Day in the Weave of ..... Matty Smith

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As well as the usual sections this month we are introducing a new feature "A Day in the Weave of...." Each month we will ask a different weaver to give us an insight into their creative practice and how they incorporate their weaving into daily life. It felt highly appropriate to ask Matty to be our first featured weaver now that she has retired from weaversbazaar and I am delighted that she agreed. So here in her own words and images is "A Day in the Weave of ..... Matty Smith".

# weaversbazaar

Firstly, I should say I am not a weaver who spends my time weaving; I fit it in where I can around the



surprising number of jobs that seem to be generated within a household of two retired people. I have been exploring textiles in various forms since the 1970's. But throughout the decades, although I have always enjoyed mastering the skills, I was left dissatisfied with the creative outputs - until I discovered tapestry art at a West Dean Summer School in 2008.

My weaving 'studio' is a reclaimed utility area which, though small, has the blessing of good light and a central position within our house so easy to dive in and out of as time allows. My yarn is mainly stashed in our garage with a few bits and pieces in boxes and storage units in the studio.

I seem to weave one large-ish piece and one or two smaller images every year. My imagery tends towards a graphic style and starts with an

idea, a photo image or another work of art in a different medium which then gets distilled through manipulation on the computer, reinterpretation through collage or painting and further refined through endless sampling. And I always find the final step from sampling into starting to weave the actual piece by far the biggest and most challenging one to make.

Once underway, however, I find I settle into the rhythm of the weaving quite quickly. I will usually weave for a couple of hours at a time, interruptions permitting, and then step away from the loom for another couple of hours.



Whilst I always use a cartoon and also mark the warps to ensure I keep to the plan, I often make changes to the structure of the design as the weaving progresses and I see how the image is developing. The only real

drawback of my little 'studio' is that I cannot step away from the loom and look at the work from a distance.



I am quite a quick weaver but have to keep a really close watch on the edges of my weaving as they tend to drift in - so I always use guide warps to alert me to any movement.

I have enjoyed developing designs in response to the artistic work of others. On each occasion the process of making someone else's design my own through

reinterpretation has been really satisfying. In terms of weaving techniques, I especially enjoy adding texture and layers to my work. The current work, shown in progress on my loom, is a design developed in response to two works of art held at the Gracefields Art Centre, in Dumfries – one is a painting and the other is an outdoor installation. The central area is woven in locked line 3/1 sumak which creates a definite sense of



‘presence’!

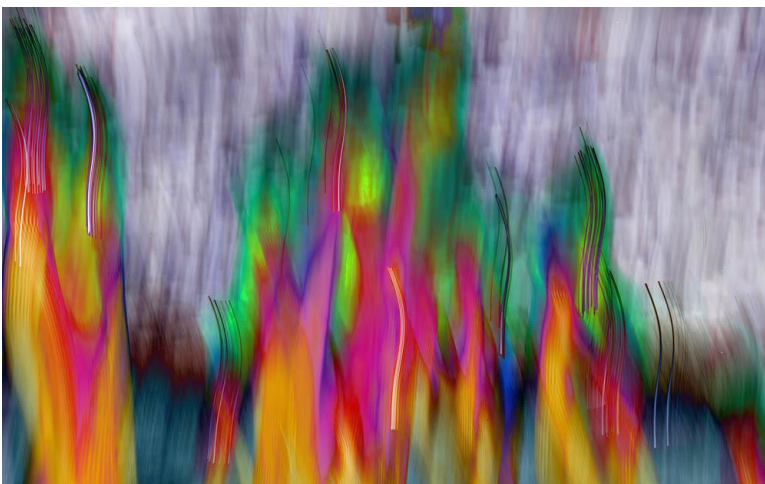
## Textile Gallery

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This month we have been sent a bumper collection of beautiful images of work created by customers and newsletter subscribers so to celebrate summer and the wonderful colours we decided to include three sets of images in July’s Textile Gallery. Please carry on sending us images of your work to share.

### Linda Bembridge

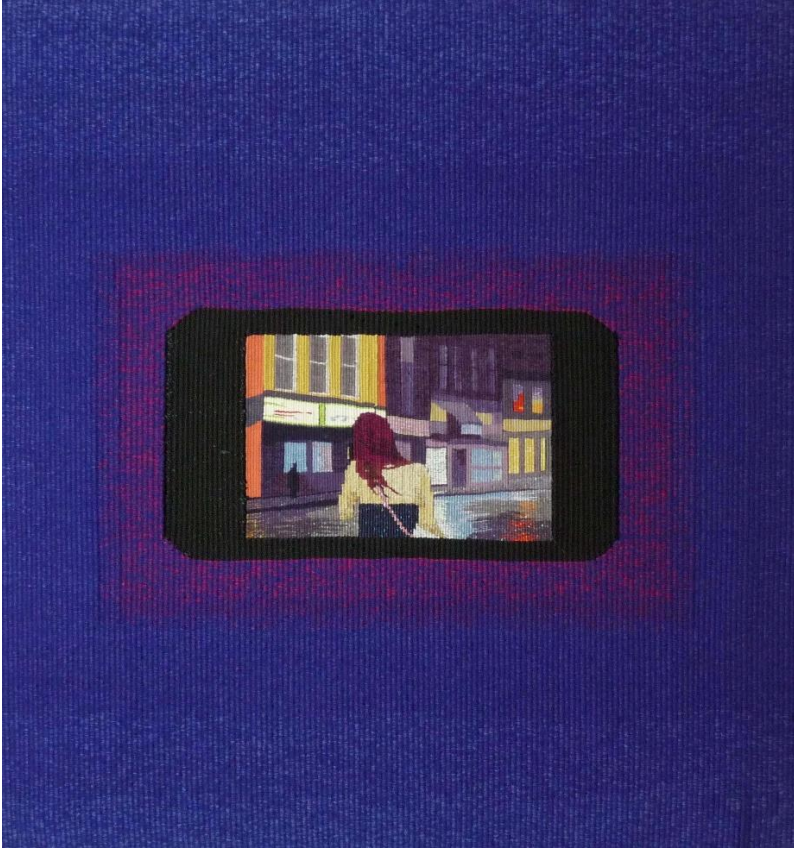
This is only the second tapestry that Linda has woven and was created from an image produced from one of her photographs taken at Kew Gardens last year at the Chihuly Glass exhibition. It was created in-camera by using a slow exposure and moving the camera while the shutter was open to beautiful effect.





### Christine Paine

Christine has a new website here <https://tinyurl.com/ybcy9c3x> where you can see more of her work including the two tapestries shown below “Call Me” and “Breathe” which have both been selected for the St Barbe Open Exhibition – you can see more details of the exhibition in the Events section above and on Christine’s website.



“Call Me” (above): 62 x 59 cm Cotton warp. Wool, cotton, linen & lurex weft.

“Breathe” (to the right): 25 x 50 cm. Cotton warp. Wool, linen and silk weft. Silk and wool combined in the acid green wool and seasky silk combination.



### Tommye Scanlin

Tommye Scanlin has sent us some images of her current work in progress. The first image shows the whole piece with cartoon and you can see the way breaking up the image into squares gives it a whole new intrigue and texture. The second and third images show more detail and a little of the weft blends that she is using which are made up of 6 strands of fine yarn. The warp is of wool sett at 8 epi.







## Stop press:

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### Say "Cheese"



In a recent chat with a customer, the topic of the origin of weaving terms arose and specifically where the term "cheese", for the way that warp is wound, came from. The researcher in me is now intrigued so watch this space for more on this topic. Meanwhile here is a short video from the Wild Textile Studio which is fun to watch

<https://tinyurl.com/y7xwd6pt> for those needing an understanding of a basic vocabulary of tapestry terms. Oh, and the definition of a cheese is "A cylindrical package of yarn, cross-wound on a parallel sided central core made of either paper, plastic or wood" courtesy of

the Worshipful Company of Weavers Glossary.

If you have any questions that you would like us to address in the newsletter these can be sent to [info@weaversbazaar.com](mailto:info@weaversbazaar.com)

*Stay Safe and Happy Making!*