

weaversbazaar news

Welcome to the November newsletter.

New Range of Artisan Bobbins

Our Master bobbin maker Andrew Dickinson has produced a new series of exquisite coloured collectors' bobbins. These beautiful bobbins will make a perfect gift: each one is handmade, unique, and unrepeatable and functional as well as beautiful. The bobbins have been made featuring 'stabilised wood'. Read more about Stabilised Wood in our Library here <https://tinyurl.com/yyu9ntry>.

Some selected examples are shown below, two from the medium range, see the full range here <https://tinyurl.com/y32f4zjr> and two from the large range, see the full range here <https://tinyurl.com/y5qw8car>. You can then click on each individual bobbin to see a full description.



weaversbazaar's website Poll: Weavers' Marks



The final results of October's poll (see below) on whether or not you use double warp on your frame or loom were very interesting with most votes for selecting a double or single warp depending on the design. However, there was also a significant number of those who voted who have never tried a double warp, so perhaps something to try for the future.

Results of double/single warp poll

I always use a double warp 2.6%

I have never tried a double warp 42.1%

Have tried double warp but prefer single warp 2.6%

Will use a double or single warp depending on the design 52.6%

This month the topic for the poll is inspired by our "Stop Press" of the simple but clever storage system used by Regina Mason (see image below) and is about how you store your yarns. 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.


In the section "Found on the Web" below you will find a link to an excellent Blog Post by Kennita Tully who has written it as further feedback on the Weavers' Marks initiative in collaboration with the British Tapestry

Group.


Courses and Events

As some physically present 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 ones available to attend once again in person.


Australian Tapestry Workshop reopens: From 10 November 2020

 The ATW is reopening from 10 November with two viewing sessions daily Tuesday to Friday which must be booked in advance by emailing contact@austapestry.com.au or calling on (03) 9699 7885. The reopening takes place during NAIDOC Week 2020, see events link here <https://tinyurl.com/vyak2n7q>. This year's theme – Always Was, Always Will Be – recognises that First Nations people have occupied and cared for the continent for over 65,000 years. ATW is honoured to be collaborating with many impressive and exciting First Nations artists in 2020 – currently on the looms are tapestries designed by Naomi Hobson and Mandy Nicholson and in the galleries are artworks by Lee Darroch and Brook Andrew. There are also still a few more days left in which to view AIR19: Artists in Residence details here <https://tinyurl.com/yvg36rle> and for those of us unable to visit there is a virtual tour here <https://tinyurl.com/yf4bm4ob>.


Friends of the ATW: Online Lecture. Thursday 26 November 2020 6 PM AEST, Melbourne, Australia

 This Online Lecture is free to attend live via Zoom although registration is essential. There will be an opportunity for the audience to ask questions at the end of the lecture. This lecture celebrates Valerie's recent appointment to the ATW Board of Directors and the upcoming opening of the 'Make the World Again' exhibition at the ATW (see below for details), which will feature her tapestry 'Fossil'. Valerie will speak with curator Kevin Murray about a number of her tapestry and textile projects which explore natural and personal histories and investigate concepts of memory, time and the past as an imaginary space. More details and registration here <https://tinyurl.com/yxwrb747>. Please note that AEST is Australian Eastern Standard Time.

Australian Tapestry Workshop: Make the World Again. 1 December 2020 – 26 February 2020. Melbourne, Australia

 'Make the World Again' exhibits thirteen Australian contemporary textile artists who symbolically and materially bridge what divides us. Techniques such as tapestry weaving, embroidery, dyeing, screen printing and cloth weaving are employed to explore how textiles bind our world together – connecting humans and nature, settler and indigenous, migrant and host. There will be two viewing sessions daily Tuesday to Friday which must be booked in advance by emailing contact@austapestry.com.au or calling on (03) 9699 7885.

Tapestry Studio 114: Studio open again for tapestry courses from November 2020, Edinburgh, Scotland

 Fiona Hutchison has advised that government guideline changes mean that she can once again have visitors and run small socially distanced workshops in the studio. Link to the workshops page on Fiona's website here <https://tinyurl.com/y3rl26gd> where you can see her short courses and also find information about her longer Study Programmes. She has just rescheduled her one year part-time study programme "Introduction to Studio Practice – Tapestry Weaving" to start in January 2021 with an optional second year possible. Find full details here <https://tinyurl.com/y3xozl25>.

Interwoven Art Exhibition: Tapestry Artists of Puget Sound. Online

An online virtual exhibit featuring work by select artists which can be explored via clicking on the arrows to the left and right of the images to scroll through the exhibit and learn more about the individual artists and their inspiration for these beautiful and colourful pieces at <https://tinyurl.com/y38fnqxd>.

Opportunities and scholarships

West Dean College: Maker-in-Residence Programme Open Call 2020-2021. Submission deadline 29 November 2020



The Residency Programme invites the selected artists to work within one of the College's workshops and is designed to support artist-makers to develop research projects and studio-based practices. The College is renowned for its promotion of craft across a range of subjects, from creative writing and contemporary arts practice, to specialist study in tapestry weaving, ceramics, and historic craft practices. Full details of this opportunity and how to apply online as well as information on eligibility and entry requirements available here <https://tinyurl.com/y675ojos>.

Coffee Break: How to weave from an original design - Jilly Edwards

An insightful video in which Jilly Edwards describes the weaving process from inspiration to execution as she prepares a piece for exhibition. She explains her process that begins with something that inspires her and how she uses words, images and colours in her sketch book to record ideas that will eventually lead her to make an original design which she can translate into a woven piece. Watch this very informative video here <https://tinyurl.com/y6s3mheu> and read more about her creative process and see more images of her work in this interview on Textile Curator here <https://tinyurl.com/y342ehlr>.

Bonus Coffee Break: Elizabeth Buckley - Heading as Foundation for Well-Woven Tapestry and Using an Aubusson bobbin

Two useful videos by Elizabeth Buckley. In the first she describes the process of preparing and weaving the heading for tapestry cloth on her low warp, basse-lisse, Aubusson loom. As she mentions different tapestry traditions approach weaving the heading in different ways, but this is the traditional way for Aubusson weavers using traditional tools. Watch the first video here <https://tinyurl.com/yyrunsbw>. The second video demonstrates the use of the traditional Aubusson double ended bobbin or "flute". It shows how to evenly wind multiple strands together onto a bobbin, and "Les Bons Gestes", the traditional efficient hand movements for weaving tapestry on a low warp, basse-lisse loom. Watch the second video here <https://tinyurl.com/y6olpyhq> which may be particularly interesting for anyone who took advantage of the recent weaversbazaar flash sale of double ended bobbins. You can read more about Elizabeth and her studies in Aubusson on her website here <https://tinyurl.com/yy2mbh4v>.

Artist Profile: Sheila Hicks



Born in Nebraska in 1934 Sheila Hicks studied in Yale under Josef Albers. In the 1950's as a Fulbright scholar she travelled in Latin America and this developed her interest in working with fibre and making. Since then she has brought a spirit of continuous discovery to working with fibre, which she calls "supple materials." She has made everything from minimes—small woven sketches—to massive outdoor installations. She says she has no prejudices about materials, "the more pliable they are, and the more adaptable they are, the more I am attracted to them." She challenges the notion that weaving's warp and weft must follow a grid, wrapping memorable objects in fibre, and even using her

materials to puncture ceilings. Despite her successful 50-year plus career she still considers herself an “outsider” artist. In fact, as she talks it is clear that she is keen to hold on to this status for the freedom it gives her. Watch a MoMA video of her talking about her work and exhibition here <https://tinyurl.com/y3b952rv> and another with her being interviewed in the Project Space of her exhibition at the Hayward Gallery in the UK here <https://tinyurl.com/y4azstg5> which is very insightful. Link to her website here <https://tinyurl.com/y2b54cwm> where you can not only see a gallery of her colourful and stunningly beautiful work but also connect to a whole collection of films about different aspects of her work and exhibitions.

Found on the Web

Gist: How to Fix a Broken Warp Thread by Amanda Rataj



A useful and straightforward guide to “How to Fix a Broken Warp Thread”. The guide is aimed at the cloth weaver, but the technique can equally be used by someone weaving tapestry. See the full article with this simple technique here <https://tinyurl.com/y4uogwrj>.

Zoneone Arts: Margaret Jones - Weaving embedded with meaning



Tapestry weaver Margaret Jones is interviewed by Deborah Blakely for this comprehensive discussion of her practice. Many images of her beautiful work are included and the meaning and inspiration behind the pieces is discussed. The interview also touches on the necessity of exhibiting internationally and the dichotomy of weaving small versus larger pieces as well as the importance of maintaining the integrity of your own practice. Read the full interview here <https://tinyurl.com/y5fsqxjr>.

Indoor Rainbow Made of Thread Flows Through the Toledo Museum of Art: Gabriel Dawe



An article about this site specific installation in the Great Gallery at the Toledo Museum of Art by Mexican artist Gabriel Dawe. It is composed of embroidery threads strung to create an indoor rainbow, one that plays with space. As light streams through the glass ceiling of the museum, it filters through the colorful threads, creating an ethereal holographic look. Read the article here <https://tinyurl.com/y2itafve>. You can see more images of his delicate light filled Plexus installations on his website here <https://tinyurl.com/y6t69sqg>.

Project Baa Baa: Interconnections, International Contemporary Tapestry 2020 Catalogue



This beautiful catalogue is a celebration of Project Baa Baa’s International Contemporary Tapestry Exhibitions – “Interconnections”, “Tapestry 20/20” and “Timelines” - the artists, and the tapestries they created for it as part of Galway 2020 European Capital of Culture. With forewords by renowned tapestry artists and authorities, Prof. Lesley Millar, Joan Baxter and Frances Crowe, this is a visual guide to the variety and quality of contemporary work in a medium that has been used to communicate the human story for hundreds of years. Link to the page here <https://tinyurl.com/y6479l36> to order the catalogue.

Dovecot: Tapestries and Rugs



Since 1912, Dovecot has been working in collaboration with leading international artists by commission from private and public collectors from across the globe. Many of the projects to create private or public commissions have been ambitious and represent a significant level of creative endeavour and superior craftsmanship. In the spirit of continuing advancement of craft and visual art in all its forms, Dovecot has also produced a range of speculative works available for purchase. See many of their projects here <https://tinyurl.com/yvtueupk>.

My Tapestry Journeys Blog: Tapestry Weavers: Leave Your Mark!



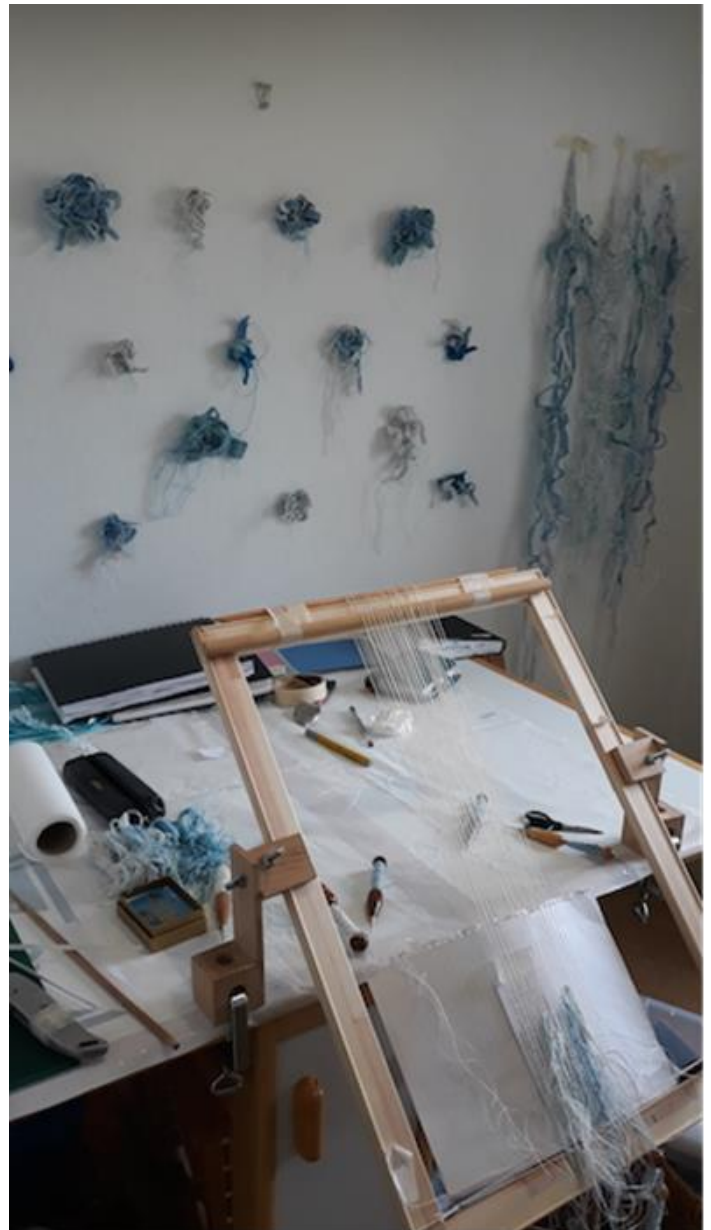
Kennita Tully has written a new Blog Post on her My Tapestry Journeys Blog in response to the British Tapestry Group/weaversbazaar initiative to create a catalogue of Weavers' Marks. She says that it was a lightbulb moment when she read the newsletter article because painters do it, sculptors do it, even little kids do it, so why don't tapestry weavers sign their work? In hoping to broaden the conversation, she did a recent post on the American Tapestry Alliance's members Facebook page, Let's Talk Tapestry, asking for everyone to share their marks and there were quite a few responses which are not yet included in the database. Her hope is that her posts will encourage tapestry artists to add their mark to the database. See her full blog post here <https://tinyurl.com/yy5z2tkd>.

A Day in the Weave of Fiona Hutchison

Continuing our new feature this month we are privileged to have an insight into the creative practice and weaving life of Fiona Hutchison. So here in her own words and images is "A Day in the Weave of Fiona Hutchison".

What is the daily routine for a tapestry artist?
Apart from drinking too much coffee no two days are ever the same. If possible, I try to get an early start in the studio and have a clear idea of what the daily tasks will be. A good day would be a day of weaving or developing designs, perhaps sampling and experimenting with some new materials.

On arrival at the studio the kettle goes on and I have the first coffee of the day whilst checking emails. This is when all the plans for the day start to unravel..... e mails coming in to remind me there is that deadline for an exhibition. They need a C.V., an artist statement and 3 images of each work by the end of the day. (thankfully the photographer has already taken some good pictures for me). Or a potential student requires more information about a course. There is that funding application I had forgotten about with a deadline at the end of the week, or The Craft Council is telling me I need to update my website..... which reminds me that my own website has not been updated for ages. And of course I just have to have a quick check of Pinterest, Instagram and Facebook!!!!





So, before I know it, its nearly lunch time and no weaving or creative work has been done.

It is so easy to let the day slip away under a pile of e mails and paperwork and other distractions.

There is so much more to running a studio than being creative. The question that I am regularly asked (by my non artist friends) So what is it that artist do all day? They are often surprised to find out that not every day is spent weaving, drawing and making. I am lucky if I spent 3 out of 5 days being creative.

If there is a big tapestry on the loom or an exhibition deadline, I have to be very strict with myself. I need to set out days for just weaving and stay away from the computer till the days weaving quota is done. I will also set a weekly target for my weaving or jobs to be done, this helps to get me focused and to meet the approaching deadline. Being

organized is the key. Before I go home, I must look at the day's progress and assess what I have achieved. Then plan what is to be done the next day. If it is a weaving day, I like to get a supply of bobbins prepared with all the colours mixed wound ready to go. Next morning, I am then able to get straight into weaving and by lunchtime I can see real progress.

Amidst all this planning, making and paperwork the most important thing to do is give yourself time to play. To explore and experiment for no other reason than having fun. When there is no preconceived design idea, final outcome, or deadline other than your own pleasure then interesting things can happen.

If there is one positive thing to be taken from these very different and difficult times during lockdown is that we have all learned to work in different ways. With all teaching cancelled and exhibitions postponed there has been more time to play, explore new materials and learn new skills. Exciting new beginning for the future.





Textile Gallery

This month we have images for the Textile Gallery of some beautiful tapestries woven by Kristin Palmqvist and Ann Ward. Both Kristin and Ann use weaversbazaar yarns in their work.

Please carry on sending us images of your work to share.

Kristin Palmqvist



Kristin is from Sweden and has sent us some lovely images of two of her tapestries. She has also provided the interesting background story to each piece.

Kristin made this piece recently for her younger sister's birthday and called it "Hommage à ma petite soeur" (Kristin says that the french is just a tapestry wink) – her sister likes to wear violet and purple clothes and takes her dogs for early morning walks in foggy landscapes further south in Sweden". Kristin says that this is one of the first pieces she is happy with and feels that it is an idea worth developing further. She has mounted the tapestry on a birch frame also purchased from weaversbazaar which she has painted with chalk paint and drilled tiny holes to mount the tapestry with thin nylon (fishing

line. Kristin said “since I was quite satisfied with the whole outcome, I even made a first try to add a signature which you have encouraged us to do. Very good idea! It is not so visible on this small weave, and I need to develop the signature further”.

The warp is linen 16/3 and the set was 4 epc. The weft is a blend of fine wool from weaversbazaar with noil silk from Sanjosilk.

Kristin we look forward to seeing your signature added to the BTG Weavers’ Marks Gallery once you have developed it further.

The second piece sent in by Kristin is of a flower a "fackelblomster" in Swedish and *Lythrum salicaria* in Latin (commonly known as Purple Loosestrife). She says that apart from the way yarns and their colors can surprise her endlessly, another amazing thing is how history and memories she has can transform themselves into a tapestry. This flower has made a long journey before ending up as a wool replica. It grew happily close to the Baltic sea outside Gävle in mid-Sweden but was transplanted to a University greenhouse garden in Umeå and used in many PhD projects where the professor in charge was one of Kristin’s mentors during her academic life. She obtained a few of these flowers to plant in her own garden when she made a small pond and filled the garden with flower beds - but then thought as the soil was so good it would be better to use the garden productively to grow vegetables.

So she started to move all the flowers to a forest site by a small lake that she had inherited outside Umeå. Flowers do not really thrive there but they manage and survive if taken care of. And they do not compete with "food space". When transformed into a tapestry this particular “fackelblomster” was mounted on a small piece of drift-wood from a boat once sailing on the Baltic, thus closing the loop and this short story.

The weave is about 10 cm wide. Warp is linen (flax) 16/3 and the set was 4 epc. Most of the yarn is wool from weaversbazaar - the birch stem is silk from Sanjosilk and the green crown is nettle yarn, also from weaversbazaar.

Kristin says that it actually took her ages to transform hundreds of digital images of the flowers and the lake background into the simplified form it eventually took. She eventually skipped the photos in favour of hand-drawing. She found she also had to buy all the different shades of purple, pink and violet yarns that weaversbazaar has because the true fackelblomster colour is so difficult to catch.



Ann Ward

As well as the images of her tapestry Ann has also provided the interesting background story to her inspiration for weaving this tapestry.

Early in 2018, she heard a talk on Radio 4 about Janet White, shepherd, author, botanist, conservationist and intrepid traveller, and her memoir, “The Sheep Stell”, which had just been updated and re-published. Ann bought a copy that day and it proved to be a fascinating and inspiring read for anybody who loves farming, sheep, wool, and all things to do with the countryside.



In “The Sheep Stell”, Janet White describes how in 1953, aged only 24 and already an experienced shepherd, she went to New Zealand to pursue her love of shepherding, islands, and adventure. Within a short time, she had taken up farming alone on a tiny, isolated island off the northeastern coast of North Island, tending a flock of sheep and a herd of cattle.

Ann, as a New Zealander who grew up on a sheep farm in New Zealand in the 1950s and 1960s, was reminded by her stories of her own experience of farming life in those days. Ann says she was amazed and inspired by Janet’s courage and indomitable spirit farming alone on her isolated island.

Later that year, Ann was very fortunate to meet Janet White while staying in a holiday cottage on her farm in Somerset. She had taken her copy of “The Sheep Stell” with her in the hope that Janet would sign it for her. During her stay, Ann and

Janet met several times over cups of tea, and Janet told Ann stories about her life as a shepherd, her extensive and adventurous travels, and her love of the countryside and its flora and fauna. Ann says that Janet is a wonderful raconteur and great fun to listen to. During their last meeting, she showed Ann a photograph of her New Zealand island and Ann offered to do a tapestry weaving of it based on the photograph. It took her a long time to start the weaving because she was preoccupied with family concerns and travelling, but then, in March 2020, lockdown gave her the time and space to start weaving again and the opportunity to fulfil her promise. The tapestry was completed, framed, and sent to Janet White. She wrote Ann a very gracious letter.

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When Ann learnt that the worsted wool from weaversbazaar which she had used for her weaving, comes from New Zealand and Australia she says she liked to think that the strands of New Zealand wool embodied in this small tapestry somehow link Janet White's shepherding life on her New Zealand island to Ann's own New Zealand roots and her love of sheep, wool and weaving.

Janet White is now in her 90s and is still shepherding, riding her quad bike around her farm in the Quantock Hills, checking her flock. Ann feels that it was a privilege to create something for her.



Stop press:

Imaginative Storage Solution from Regina Mason

A clever storage solution for yarns sent in by Regina Mason which does not take up much room but allows you to see and easily access all the yarns you are using for a project. Easy to adapt to your specific needs.





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!