

2019 Sponsorship Update



Arthur Rank Hospice Charity

The Arthur Rank Hospice Charity had created a studio to enable various supportive activities to take place and the proposal was to offer tapestry weaving as one of them. Led by Paula Armstrong, the aims were: to have the opportunity to be creative and have a sense of achievement, enjoy social interaction with others, learn something new and develop an interest which can extend beyond the sessions themselves and have some time out. weaversbazaar supplied yarn and warp to support the tapestry weaving activities. Here is the final report of the project from the Project Development Coordinator, Jan Wilderspin

Sharing time and talents

Paula joined Arthur Rank as a volunteer following an introductory e-mail advertising Arthur's shed by the Cambridge Open Studios asking fellow artists if they would support Arthur's shed in running a session. Paula agreed to undertake the volunteer training and commence her group at the start of 2019. Together with Arthur Ranks fundraisers support, Paula submitted the application to weaversbazaar which was successful contribute yarn to the value of £120.

Arthur's shed is a studio room located within the landscaped gardens of Arthur Rank Hospice. The project has been inspired by the success of the Men's Shed Movement.

The Vision is for the wider community and people connected to the hospice to be able to come together in a safe, warm and friendly venue, that is non-clinical.

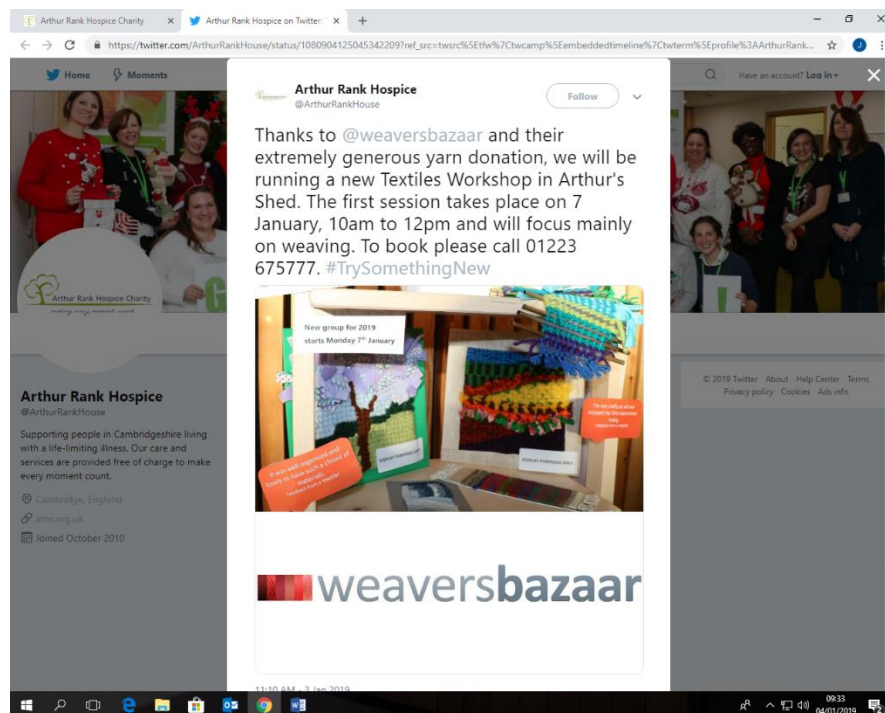
The aim is to demystify hospice care and support by raising the awareness of Arthur Rank Hospice and thus engaging the support from our local stakeholders.

For marketing we advertised Paula's sessions to several local health care and social groups within the Cambridgeshire area and social media as follows including the very kind donation by weaversbazaar.

Calendar entry: Paula has a long experience as a textile artist and tutor. She takes a broad, creative and flexible approach in her teaching, adapting to participant's individual abilities and aspirations.

The session is for beginners to intermediate. You will use a simple wooden frame to weave an item such as an inset for a cushion, or a small wall hanging. Various decorative techniques will be taught, using a variety of yarns to enhance colour and texture.

Tweet entry



In January with one person in attendance Paula commenced her sessions here at Arthur's shed, now up to 8 people each session attend. From January – April 2019 offering sessions for 2 hours, on alternate Mondays for up to 8 people, with a new session commencing in June. People attending have been visitors to the hospice, carers of patients, staff member (on their day off) and people with no previous contact with the hospice.

Feedback has always rated Paula sessions at the highest level with positive comments.

'Shedders feedback'. 'A super relaxing, friendly morning.' 'So enjoyable'

Our sincere thanks go to the weaversbazaar for your support and undoubtedly Paula who has truly shared her time and talent in support of Arthur Ranks hospice.

Tapestry Weaving at East Riddlesden Hall



weaversbazaar were approached by Elizabeth Paget with a request to support a series of activities being held at East Riddleston Hall National Trust Property, aimed at highlighting the tapestries it held. These would include demonstration weaving, have-a-go weaving and workshops to develop tapestry weaving skills amongst staff and volunteers at the hall. Weaversbazaar donated warp and yarn.

Background

East Riddlesden Hall is a seventeenth-century manor house, once set in a large estate but now on the outskirts of Keighley, West Yorkshire. The property was bought just before the Civil War by James Murgatroyd, a wealthy clothier from Halifax. He demolished the existing house and replaced it with a more 'modern' building in a style very characteristic of the West Riding. It was possibly not a happy choice of location as things turned out; Murgatroyd was a staunch Royalist and found himself right in the middle of a Parliamentary stronghold.

Both Murgatroyd and his son, John, did not long survive the war, both dying in the early 1650s. The house was bought by the Starkie family, who added a new wing and a 'temporary' linking building (the 'temporary' room – the 'Great Hall' – still stands, but the eighteenth-century wing is long gone).

For the last hundred years or so of the Hall's pre-National Trust existence it was subdivided into farm workers' tenements and was threatened with demolition when it was rescued by two philanthropists from Keighley, the Briggs brothers, and gifted to the Trust. It has been restored to something like its seventeenth-century glory, although the layout may not be quite accurate thanks to it being subdivided for so long.

The project

For many years the Hall has been closed on Thursdays and Fridays, but towards the end of last season it was decided to try opening on a Thursday. As this was a completely new venture it was proposed to try something a bit different – room guides are asked to wear costume (and most are very happy to do so), and several also demonstrate crafts relevant to the house and its contents. We have two spinners, a maker of rag rugs and an embroiderer who specialises in blackwork. The tapestry project sits very neatly in this niche.



The Hall is very fortunate in having a very large seventeenth-century Flemish tapestry in the Great Hall (left) and a modern tapestry by Chrissie Freeth upstairs (below). Both tend to be unfairly overlooked. The tapestry in the Great Hall is very difficult to miss, but a lot of people do, being more intent on heading for the staircase. The Chrissie Freeth is much easier to miss, being displayed at the end of a corridor which leads nowhere.

weaversbazaar

My aim is to change all that! I set myself up in the corner of the Great Hall (or occasionally in the Dining Room, depending on the needs of the rota) and, spider-like, trap people as they come in. I have two warps on the frame, one for me to weave my own version of a (very small) part of the Flemish tapestry and another for the visitors to have a go themselves.

I have been really surprised at the genuine interest people have shown in the tapestries, both the professional ones and my own pale imitation. Most people wander over to see what I'm doing, those who don't I leave in peace. The occasional visitor has had some experience of tapestry weaving, but for the majority it's something entirely new. A number have admitted that they had no idea how the tapestries were made – most assumed they were embroidered – and are rather startled to see no foundation but the warps. One lady (in spite of me demonstrating) didn't get it at all and went away in complete awe, if baffled. I'm constantly impressed by the questions and comments and am learning every bit as much as I'm teaching. It has been really fortunate to have both traditional and modern tapestries on hand as most people had no idea that tapestry weaving is still alive and well today.



Some people are more interested in what I'm doing than they are in the old tapestry, some the other way around. I was a bit hesitant at first to show my own efforts, one in particular being spectacularly bad, but actually they are really useful tools to explain some of the issues with tapestry weaving. And I think it's less intimidating having someone who's not terribly good, but can still produce work that is reasonably pleasing. I think it gives people encouragement to try for themselves.



Persuading people to have a go has been a mixed success. To be fair, most visitors come with their spouse or friends, who don't really want to be hanging around for someone to play with the weaving (although they generally seem to be happy to hang around and chat), so time is a bit of an issue. Also, there's an element of not wanting to make a fool of yourself in public, which I entirely understand. Having said that, those who have had a go have really enjoyed it and a couple have expressed an interest in taking it further (and were pointed squarely in your direction).

Since the school holidays have started we've had more children in the Hall. Most of them are more interested

weaversbazaar

in hunting the (wooden) mice scattered around the rooms, but some have been very keen to have a go at the weaving and have picked it up very quickly. Santa has been invoked on a couple of occasions! I hope they haven't forgotten by then.

Some of my favourite quotes so far:

'I'd have walked straight past that! I'm really glad I didn't.'

'I shall be looking at tapestries in a completely different light now.'

'Look, you can see his toenails!' (My particular favourite.)

'That's made my afternoon.' And mine, too, it has to be said.

End of Season Report

The hall is now closed for the winter (apart from one or two special guided tours concentrating on the conservation work currently being undertaken) and the End of Season meeting has been held. I'm very relieved that the feedback on the weaving has been very positive and it has been confirmed that they'd like me to continue next year.



Interest from the visitors continued, though I was no more successful in persuading people to have a go. A couple of children who had done some weaving with me earlier in the summer brought their mother back and very proudly showed her what they'd done, which was rather nice. We had a visit from a party of 30 schoolchildren, which was mildly chaotic, but not nearly as bad as it might have been. One of them came



over and peered very intently at what I was doing and then pronounced, 'This is great!', which it absolutely isn't, but who am I to argue with a six-year-old. Perhaps she'll have a go herself sometime.

All that remains to be done is for me to complete the spin-dye-weave project. The yarn is spun and dyed and I am in the process of weaving it up, which I am aiming to complete by the time we re-open for February half term.

The one thing that hasn't happened as planned is the workshops we were hoping to run while the house is closed. The room we were planning to use has been turned into offices, so it's going to have to wait until the hall reopens, when we'll have access to the Activity Room where various craft sessions

take place.

It has proved to be a most interesting and enjoyable experience. The visitors have really engaged with the tapestries and have shown real enthusiasm. There often comes a moment when they really 'get it' and their faces light up, which is always a delight to see. I hope that they will carry this interest forward to other tapestries they may encounter. Of course, for all the information I have been able to pass on, no one has gained more, or learned more, from the project than me.

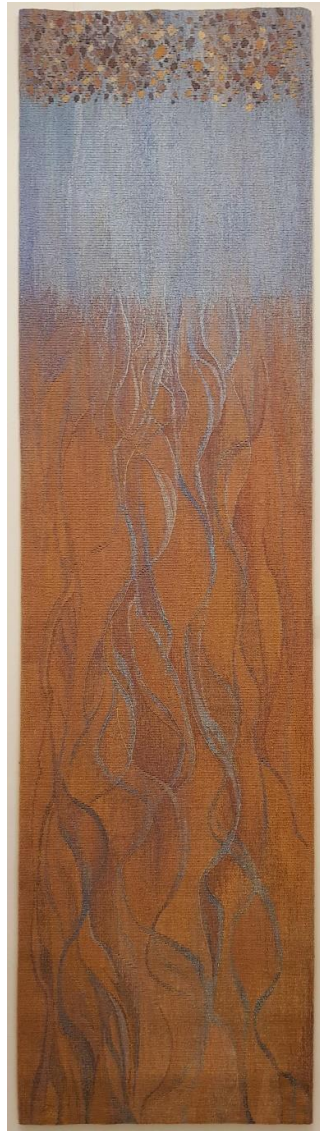
Finally, Elizabeth sent us an image of the tapestry she wove of east Riddlesden Hall. The grey yarns are from weaversbazaar and the yarns used in the sky are ones Elizabeth dyed herself.



Heallreaf 3 People's Choice Prize



weaversbazaar sponsored the People's Choice prize in the Heallreaf 3 exhibition; the third biennial International Exhibition of Woven Tapestry organised and curated by Margaret Jones. This major event was held in two locations, in Nottingham and then London, and attracted a great many visitors. Each visitor was invited to nominate the woven tapestry they liked the most in a secret ballot. The result was a joint award to Margaret Jones, for her



diptych 'Fallen' (above), and Joan Baxter for 'Strandsong' (below). Each were awarded a prize of £125.

Irene Evison



Irene applied for sponsorship in support of a range of activities she was planning - both structured and unstructured, aimed at engaging people with tapestry weaving. This included workshops, 'have-a-go' sessions and possibly linking in with Oswestry House on collaborative activities. We donated yarn and warp as well as loaning her tapestry weaving equipment. Here is her report:

I've stood in a lot of fields this summer. I had visions of balmy sunny days, but instead I spent most of the time in wellies, a warm jumper and more often than not, a full-length wax coat, dodging the wind and the rain. And what's this got to do with weaving, I hear you wondering.

weaversbazaar

I was lucky enough to have weaversbazaar sponsorship so that I could use participatory tapestry weaving as a way to engage people with the natural world. I attended a number of outdoors-y festivals and events - The Bushcraft Show in Staffordshire, The Wilderness Gathering in Somerset, the Scout Association's Bushcraft weekend near Rugeley, the National Trust's Top of the Gorge Festival at Cheddar, and Treflach Farm's Fandango Farm in Shropshire.

A wide variety of people more used to hiking, running, making fires and forest shelters tried their hand at tapestry weaving, each one contributing to a single woven tapestry created at that



event, a unique piece 'weaving the view' from where we stood with our easel and frame. It was easy to attract people to have a go, appealing to their natural curiosity, and showing them the simple 'in and out' of the yarn through the warp.



"It's meditative.....it's so calming It's so therapeutic" Overwhelmingly, people were positive about the experience, even after just a couple of minutes. The activity drew out their creativity, and the simplicity of the basics of tapestry weaving enabled even those with no artistic confidence at all to see what they could do. It also attracted people of all ages, and many who I would not normally have expected to have a go at weaving (just shows what I don't know!). From my point of view, it also got people properly observing the

natural world around them – the vegetation and trees, the shape of the landscape, the type of land use. An all-round success, thank you Lin and Matty!



weaversbazaar

Timelines

A group of tapestry artists based in Ireland and Scotland, are collaborating on the design and creation of a 2m by 2m woven tapestry called 'Timelines on the Edge'. It will reflect their concerns about climate change and the effects of pollution on the planet and the plan was for it to be on display at International Contemporary Tapestry before touring to Galway for Project Baa Baa Events Galway 2020 European Capital of Culture. No new date for exhibition is available at this time. Weaversbazaar donated yarn for the project. You can read more about it on their Facebook page at <https://www.facebook.com/timelinestapestry> The timeline weavers are Frances Crowe, Pascale De Coninck, Joan Baxter, Terry Dunne, Frances Leach, Heather Underwood, Lorna Donlon, Tish Canniffe, Muriel Beckett and Catherine Ryan. 10 artists, 10 lines and one tapestry.



Artspace

Artspace, based in Brighton, aims to provide "opportunities for people to engage with art activities in a stable and supportive space. We encourage our studio members to decide which creative avenues they wish to pursue, with guidance tailored to their individual interests". As part of the activities being offered, Jackie Bennett applied for weaversbazaar's support in delivering a tapestry weaving workshop at Artspace". We were able to donate yarns, warps and the loan of tapestry weaving equipment.

After the event Jackie emailed us to say "Just to let you know that the Artspace weaving workshop went ahead yesterday. We had 4 participants and they all seemed to enjoy it and talked about how therapeutic they thought weaving is. It was really lovely to be able to use the weaversbazaar heavy yarns and warp for this workshop - thank you for those. We talked about what materials are easily obtained and the difference between weaving and knitting yarns.

Rosie Savage, one the Artspace Studio Team, said "Just wanted to add our thanks from Artspace for your support to this workshop - it was really enjoyed and valued by everyone who took part. Thank you - I do hope we can do another session in the future!"

Battle of Jutland

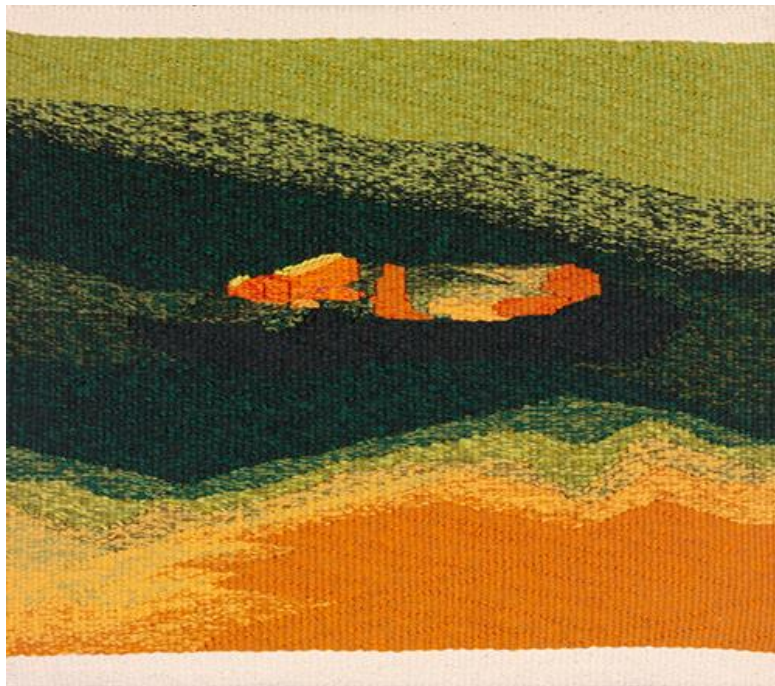
Tapestry artist Katie Russell, applied for support in creating work for an exhibition for the Scottish Maritime Museum in Irvine. Her plan was to design and weave commemorative tapestries around the topic of the Battle of Jutland. Katie had some funding from Creative Scotland to support her research travel to Denmark and Germany and weaversbazaar donated yarns and warp. She contacted us with an update in which she said:

"Here is a photo of a tapestry weaving that I have been working on using the bright colours that I received from weaversbazaar.

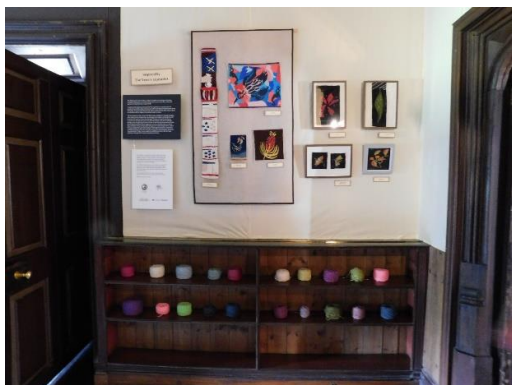
My project was to explore the multi beam scans of shipwrecks from the Battle of Jutland and these came up as being very bright and vivid. Usually I do not use bright colours, so I wanted to push myself out of my comfort zone! With using brighter blues, greens, yellows and oranges it has given me more confidence in tackling other images now.

The image is called HMS Ardent, woven in cotton and wool.

Thank you so much again for this!"



The Vyne Project



weaversbazaar

Lorna Goldsmith applied for sponsorship of a project she was developing in collaboration with the National Trust property, The Vyne, in Hampshire. The tapestries in The Vyne's tapestry room had been removed for conservation due to water damage and would be away for over three years. The Visitor Manager and House Manager were interested in developing a project that places the tapestries in the context of their construction. Lorna coordinated a series of activities during the summer of 2019 that aimed to promote tapestry weaving as an art form and skill that has long historical roots with contemporary expressions. weaversbazaar donated yarns and equipment that were used in 'have-a-go' looms set up in the rooms where the tapestries normally would have hung. There was also a display of contemporary tapestries from members of the British Tapestry Group and new interpretations of motifs from the Vyne's tapestries providing opportunities for comparison and contrast to show the possibilities of tapestry. Alongside the exhibit there were educational panels on the making of tapestries in the 18th century and a room devoted to demonstrations of weaving and spinning on spinning wheels. Volunteers from the British Tapestry Group and Guilds of Weavers, Spinners and Dyers engaged visitors to the house on the making of tapestries. Lorna said that "the donation and loan of equipment from weaversbazaar helped make the project a colourful reality".

Paulette Furnival



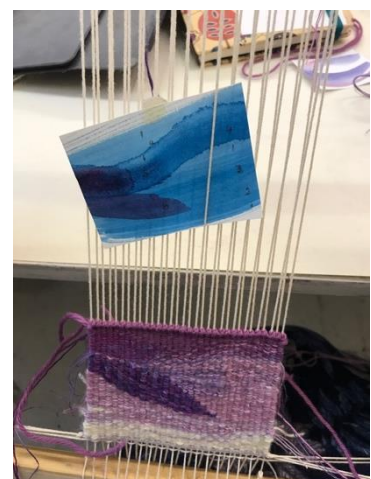
Paulette has embarked on a one-year course with Fiona Hutchinson as well as supporting a newly-established tapestry weaving group on the South West. Weaversbazaar supported her with equipment for herself to use on the course and handouts for the tapestry group.

The course is currently on hold but hear is Paulette's preliminary report

It's certainly been an exciting year for my tapestry weaving, as, thanks to the weaversbazaar sponsorship, I've been playing around with their yarns on Fiona Hutchison's one year 'Introduction to Studio Practice' at her studio in Edinburgh.

I've been on several tapestry courses, but they tended to focus on one specific area such as colour or shape, and I was looking for a course that took you through the whole journey from initial idea to finished piece. Travelling from one end of the country to the other twice a term was quite a financial commitment and the weaversbazaar sponsorship together with Fiona's encouragement has enabled me to play and experiment with different yarns and colours.

As well as supporting my own personal development, I am a member of an enthusiastic group of new weavers who have been taking their weaving out into their local community. My





sponsorship was for a tapestry frame and yarn and those, together with my experiences on the course and trying different types of yarn has enabled me to support their learning as well.

The course has, unfortunately, been interrupted by Covid-19 so I am still playing with the design and initial sampling but am looking forward to producing a tapestry using yarns and techniques which are new to me and which I can demonstrate to other tapestry weavers.

Darlington Young Carers and Richmond Refugee Tapestry Weaving Project.

Sally Reckert applied for support from weaversbazaar in the delivery of a project working with young carers and refugees. In her application she described the project as follows:



Project theme and outcome. Theme is maps - a room, local place, fantasy world, journey etc as a shared conversation between local Young Carers and Syrian refugee children who arrived here in the Summer of 2018. A joint tapestry to be entered into British Tapestry Group North exhibition - Fabric of the North May 2020 (Arkwright Mills [UNESCO world heritage site, Cromford) and October 2020 (Kirkleatham, Redcar). The exhibition, Fabric of the North, has as its themes: industrial archaeology, social history of the north, and northern landscapes.

In addition to donating yarn and warp for the project, weaversbazaar have also been promoting the Fabric of the North events in order to maximise awareness.



There were several workshops introducing weaving and developing design ideas. A community loom was then set up and the tapestry, designed and woven by the young people, has now been completed. Sally sent us many images of the work being done, a few of which are shown below.





A word from weaversbazaar

We applaud all these projects and the sponsees for their hard work and vision with their chosen projects and are we are proud to have contributed sponsorship