

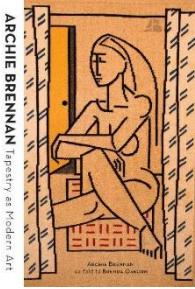
weaversbazaar news

More Special Offers

SALE!

With our annual stock take over we have once again found a few unexpected items we thought had gone long ago and have put them into the special offers section of the website <https://tinyurl.com/2y3nvz5v> so do have a look through.

A New Book on Tapestry



The long awaited (particularly in the UK) book on Archie Brennan by Brenda Osbourne - Tapestry as Modern Art - is now in stock and available here <https://tinyurl.com/3x7tecrz> with a healthy discount. This book is definitely not a book on how to weave Tapestry. It is a memoir, a record of Archie Brennan's 70-year career in Tapestry and an archive of his wisdom. It is a delightful record of why a dedication to weaving is worthwhile. See below for links to a full review of the book by Rebecca Mezoff

Relax and enjoy the FUN Section

weaversbazaar's website Poll: What else do you do while you are weaving?



See below for the results of the March poll on what else we do while we are weaving, which shows quite a wide spread of activities. The largest single category is weaving in silence, but we also collectively do a lot of listening to a wide variety of sources, including music, the spoken word, and the natural world.

What else do you do while you are weaving?

| | |
|--|-------|
| <i>Listen to my own music</i> | 14.4% |
| <i>Listen to music on radio</i> | 15.8% |
| <i>Listen to audio books</i> | 16.3% |
| <i>Listen to podcasts</i> | 11.5% |
| <i>Listen to talk radio e.g. Radio 4 in UK</i> | 12.9% |
| <i>Listen to something you are trying to learn e.g. new language</i> | 0.5% |
| <i>Listen to the natural world around you</i> | 8.1% |
| <i>Sing</i> | 1.0% |
| <i>Nothing - weave in silence</i> | 17.2% |
| <i>Talk to other weavers</i> | 2.4% |

This month the topic for the poll is about: "Framing tapestries" to tie in and explore further the question sent in by Tabitha Gilmore-Barnes which features in our Q & A Corner below this month. 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 of the specific questions that Tabitha had included.

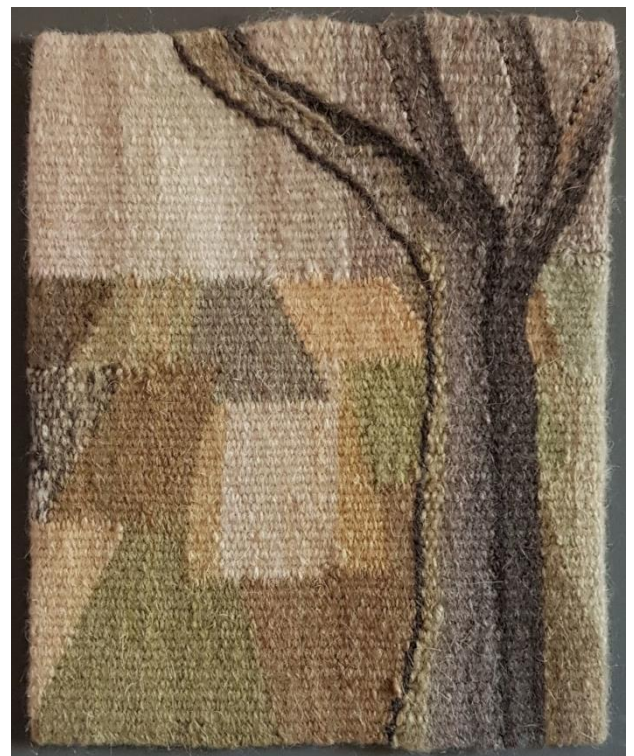
Thank you all very much for your valuable feedback on the content of the newsletter. If you have any further thoughts on any of the topics we cover we would love to receive your feedback at

Q & A Corner

Continuing with the questions that were sent in earlier in the year, this month we are featuring one sent in by Tabitha Gilmore-Barnes who wanted to ask other weavers about their recommendations for framing tapestries and specifically what ratio of finished tapestry size to frame they use and whether they use a mat/mount or not. This seemed like a good theme to also address in this month's poll (see above). Please let us have your thoughts or comments at info@weaversbazaar.com.

We also have a comprehensive answer (below) from Matty Smith in response to Jinty's question about the use of handspun in tapestry weaving. Matty says that "having been a spinner for many, many years, as well as an occasional dyer, when I came to exploring tapestry, I found I had quite an extensive stock of my own handspun/hand-dyed yarn - mostly in small quantities. I used some of them to create two images; both inspired by winter landscapes. The handspun yarn was uneven in thickness (my spinning was never very good) and more woollen than worsted so there is quite a 'fuzz' and texture to the woven surface. The dyes used were walnut husks, onion skins and osage orange roots all with an iron mordant in exhaust dye baths (already used for dyeing other batches so with less dye left in them). I was pleased to have been able to use my handspun yarn in this way but found its variable thickness and limited quantities too constraining for larger works."

Matty has kindly also sent images of her two lovely pieces which you can see here. Thank you Matty.



Don't forget that if any of you, our lovely readers, have any other questions that you would like to ask our newsletter subscribers this year then please let us know at

info@weaversbazaar.com and we will continue to ask them here in **Q & A corner** as well as featuring your input to the questions posed.

Courses and Events

As the situation continues to change, we are still seeing a mixed offer of virtual and physically present

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courses and events. So, at least for the time being, we will continue to highlight and include here both those courses and events which are virtual and those which it is now possible to attend once again in person. 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.

Australian Tapestry Workshop (ATW): International Speaker Series: Cloth Culture. Florence Jaukae Kamel (PNG). Online 10 May 2022. Melbourne, Australia



International Speaker Series: Cloth Culture is an online series of lectures featuring five contemporary artists who utilise textiles to communicate complex narratives around their cultural heritage. Florence Jaukae Kamel (PNG) is a Papua New Guinea artist and designer, particularly known for her work in the traditional medium of bilum, plant fibres woven into yarn. She is the Managing Director of the Goroka Bilum Weavers Cooperative. This online lecture via Zoom is free to attend but registration is essential. Read more at <https://tinyurl.com/2vyrmvny> where you can also find the link to register for the lecture.

Atelier Weftfaced: Make Your Mark Summer Tapestry Workshop. 27 – 30 July 2022. Arundel, UK.

This summer course will take place at Arundel Museum in West Sussex. The tutor is Caron Penney and fellow tapestry weaver Katharine Swailes will also assist the classes. Classes will involve a slide show, live demonstrations, discussion and Q&A led by the tutor. This course is for students who have done the basics, to advanced weaving students. Find all the information about the course at <https://tinyurl.com/3wnyr559> where you can also book.

Heallreaf 4: Fairfield Mill 19 May – 6 July 2022. Sedburgh, UK.



The list of participants of Heallreaf 4 have been announced with the exhibition taking place at the first of the three venues Fairfield Mill from next month. Find more details on the Heallreaf website at <https://tinyurl.com/35u75sj6> and information about Fairfield Mill on their website at <https://tinyurl.com/2p8az37p>.

Fuller Craft Museum: 2022 Craft Biennial. Until 12 June 2022. Brockton, MA. USA.



The 2022 Craft Biennial celebrates diversity of talents and is an important opportunity for young, mid-career, and veteran artists to exhibit their work. Artists both inside and outside of New England have participated, showcasing stunning works of ceramics, glassware, furniture, textiles, basketry, woodturning, jewelry, and other craft-based media. Find out more at <https://tinyurl.com/4rxx7uci>.

Nordic Textile Meeting in Oslo: 9 – 12 June 2022. Oslo, Norway.



This conference and meeting under the auspices of Nordic Textile Art will take place in Oslo in June and has as its theme “Samle Traderne – Gather up the Loose Ends”. You can find out more at <https://tinyurl.com/35tm5vd7> where you can also download the full updated programme which includes details of the presentations at the conference and various organised visits.

Australian Tapestry Workshop (ATW): Mass Reduction. Until 3 June 2022. Melbourne, Australia.



“Mass Reduction” presents the work of artists and designers who through transformation of textile remnants, slow process and repurposing and reusing textile waste are championing mending and embracing wear and tear thereby inviting reflection on how we create and use textiles. Find more details at <https://tinyurl.com/numdwuw9>. Information for visitors can be found at <https://tinyurl.com/3jh27ate>.

Opportunities and scholarships

American Tapestry Alliance ATA: Unjuried Small Format Exhibition. Tiny but Mighty 2022. Call for entries



A reminder that entries for the above exhibition will close on 1 May 2022. Open to ATA members only, the Unjuried Small Format Exhibition event showcases the work of many tapestry weavers from around the world. The “Tiny but Mighty” Unjuried Small Format Tapestry Exhibition will take place in Knoxville, TN, USA, this July at The Emporium Gallery. The entry form with all the necessary information is available at <https://tinyurl.com/33e9srxr>.

Coffee Break: Un fil sense fi - How to make a tapestry.



This month for our coffee break we have a lovely video from TVdigital Ontinent made by Cesc Bisoca in which he first covers a little of the history of tapestry making and the current technology in weaving generally but then goes on to emphasise the artistic aspects of tapestry weaving as well as talking about some of the variety of techniques which can be employed to produce the desired effect. There are some wonderfully sculptural examples of pieces both large and small. Watch the video at <https://tinyurl.com/22zzh7ss>.

And now for something completely different.....

The Timbuktu Manuscripts is a virtual gallery recently launched which showcases Mali's cultural history, and features tens of thousands of Timbuktu's ancient manuscripts. The manuscripts were smuggled to safety from Timbuktu after Islamist militant groups took control of the city in northern Mali in 2012 and the project to digitise them has been ongoing since then. They contain centuries of African knowledge and scholarship on topics ranging from maths to astrological charts. Read an article about the project at <https://tinyurl.com/ycy7hu46> and go to the interactive website at <https://tinyurl.com/2p92t3s7> where you can view not only the 40,000 historical documents but all sorts of other wonderful images as well as reading about the story of the manuscripts and how they survived.

Artist Profile: Aino Kajaniemi



Our featured artist this month is the Finish textile artist and tapestry weaver Aino Kajaniemi. Aino studied at the University of Art and Design in Helsinki. She is best known for her woven tapestries which have a very distinctive and easily recognised individual style which she says “is not traditional tapestry weaving. I think that it can be expressed as impressionism in tapestry.” She also says that her tapestries tell stories of the human being and life and she feels “that even sad things are more easily approachable in textile because the material in itself holds optimistic and soft values.” You can see images of many of her pieces on her website at <https://tinyurl.com/248p628a> where you can also read more about her. You can also watch a short video about her work at <https://tinyurl.com/537m8v3k> and read a very interesting and insightful interview with her at Zone One Arts at <https://tinyurl.com/wpvb7u79> as well as another short piece on the Nordic Textile Art website at <https://tinyurl.com/2p82pf2v>.

Found on the Web

Hyperallergic: Two Navajo Artists Weave New Histories.

HYPERALLERGIC A very interesting article about how two Navajo weavers Zefren-M and Morris Muskett find self-expression through contemporary weaving. What the outside world thinks of as traditional Navajo weaving is actually a 150-year snapshot in the long socioeconomic history of a people. These two artists living in New Mexico have broken away from that slice of weaving history to reach backward and forward in time, through pre-European-contact patterns and across centuries toward contemporary self-expression. Read the full illustrated article at <https://tinyurl.com/mukkjbhb>.

The Met: The Heroines of Heroes



The extraordinary story of how after World War II, four Museum employees restored a set of beloved medieval tapestries, believed to date from the 1400's which are probably the earliest in the Metropolitan Museums collection. The Heroes tapestries were found as 94 fragments and were presented to the public for the first time, after restoration, at The Cloisters in their own gallery in 1949. This was only possible because of the concentrated efforts of four unsung heroines: tapestry restorers Mathilda Sullivan, Helen O'Brien Burke, Aline von Arx, and Olga Wangen Larsen. Theirs was an extraordinary task, yet one almost lost to the annals of Museum history. Read the full story at <https://tinyurl.com/bdfebxcs>.

Rebecca Mezoff Blog: How Much Yarn Do You Need for a Tapestry?



Here is a very useful earlier blog post from Rebecca with several different methods that you can use to calculate how much warp and weft you need for a given tapestry design. As these are questions that often arise it is very worthwhile rereading and taking note of the methodologies. There are also some very useful tips in the Comments section. Read the full post at <https://tinyurl.com/bdhnkkek>.

BBC: The Nigerian artwork challenging British history in St Paul's

In this article from the BBC a leading Nigerian artist explains why his striking installation of a "giant rosary bead tapestry" at London's St Paul's Cathedral is important, as the world-famous building re-evaluates its memorials to historical figures through the 50 Monuments in 50 Voices project. The cathedral's chancellor, Dr Paula Gooder explained that "St Paul's has decided not to get rid of any of its monuments, recognising that people had different values in the past, and instead wants to engage in a conversation with history." Read the full article at <https://tinyurl.com/38927xws>.

Rebecca Mezoff Blog Book Review: Tapestry as Modern Art - Archie Brennan & Brenda Osborn



Rebecca has posted a review of this new book about Archie Brennan (1931-2019) put together by Brenda Osborn. Rebecca says, "it is a wonderful mix of Archie's voice and art, images of his work, and thoughts of his friends and colleagues. I heard rumours this book was happening many years ago and have been hoping they were true for a long time. I have not been disappointed. This book has far exceeded my expectations". You can read the full review at <https://tinyurl.com/2p8s8m7n>. The book is in stock and available from weaversbazaar online store at <https://tinyurl.com/3x7tecrz>.

A Day in the Weave of Micala Sidore

This month we are privileged to have an insight into the creative practice and weaving life of Micala Sidore. Micala has travelled widely studying in a number of different countries and she is also a linguist who speaks a number of languages all of which is reflected in her work. So here in her own words and images is "A Day in the Weave of Micala Sidore".

In 1931, my grandparents and parents started a company which produced knitwear. The factory was full of machines working with thread—and they enchanted me. I learned to weave in my early 20s—and learned also that knitters and weavers are not in the same clan. In the garment industry, each calls the other the *schmatte* business. That is, the rag trade. So, as I figure it, what I do has a relationship to where I come from, but not exactly. I like that.

Micala Weaving



Having completed my first tapestry in 1979, I have subsequently studied weaving in the United States, Australia, Canada, England, France, India and Peru. The most important experience I have had as a weaver occurred during the 1980s when I

MICALA SIDORE

FOREWORD BY CHARISSA BREMER-DAVID

The **ART** is the

CLOTH

HOW TO LOOK AT
AND UNDERSTAND
TAPESTRIES

spent two years as an intern at *La Manufacture Nationale des Gobelins* in Paris: it changed my life. It taught me an approach, a system of techniques, and



something of the European traditions of tapestry weaving. It taught me how to assess what I see. The studio director often said, “*Que ça soit joli!*”/That it be beautiful!” Over time the *Gobelins* concept of beauty became clear to me; it is now integral to how I see.

My time in France rekindled my appetite for travel. My contacts with other weavers have enriched my life immeasurably. I called upon these contacts when I wrote my book, “The Art is the Cloth—how to look at and understand tapestries.” In the book I try to point out how tapestries can reflect back on their identity as cloth, which is basic to what I learned in France. The book took me 5 years to write.

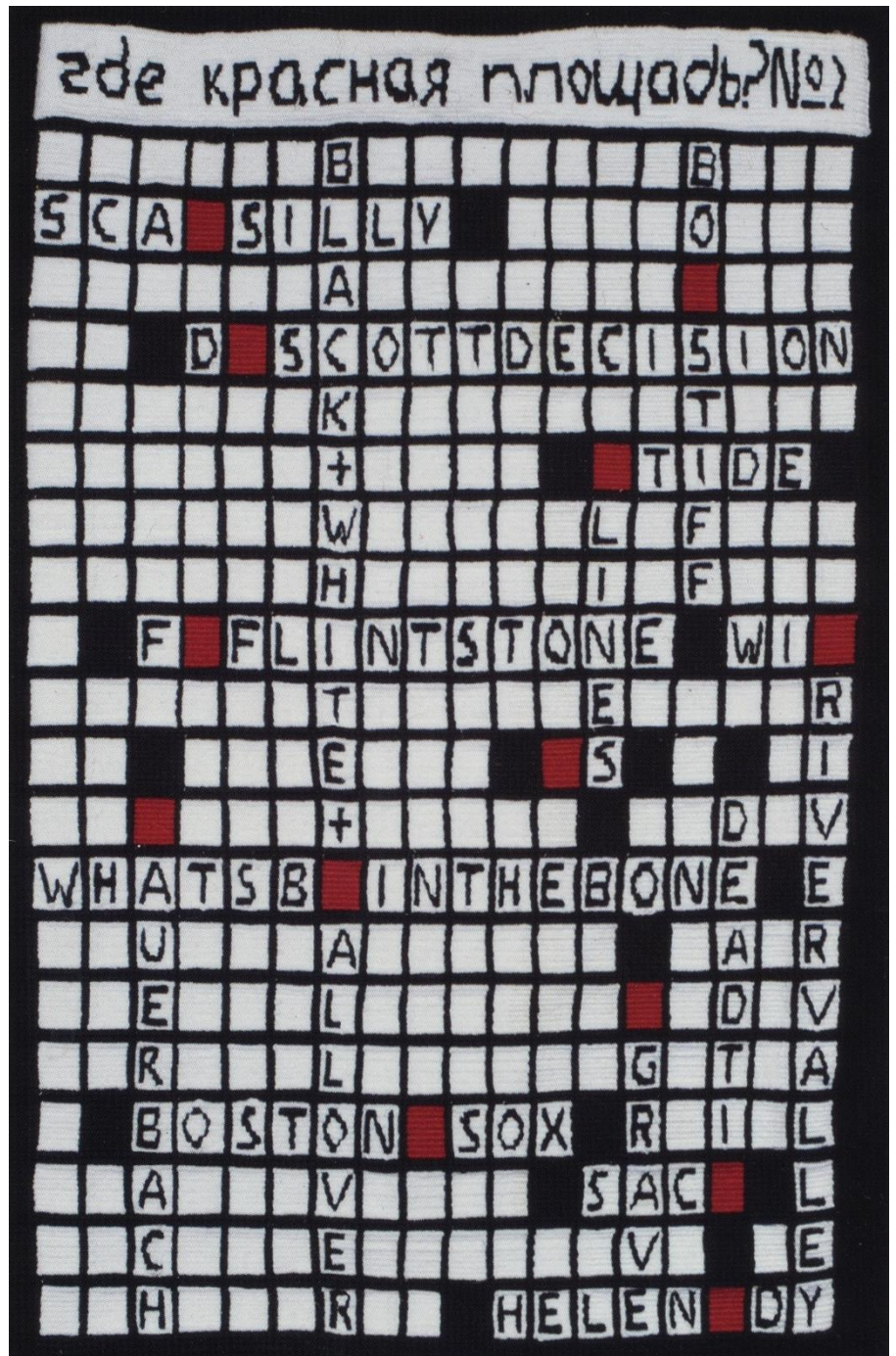
Cover of “The Art is the Cloth”



Black + White + Read All Over, #6, 1995

weaversbazaar

In my birth family, words mattered. My parents played Scrabble regularly. My Mom did crossword puzzles and made up word games. Although she didn't speak Hebrew, she taught me the Hebrew alphabet when I was 8 years old. I have a memory for the words in languages I have learned: Latin, German, Spanish, French. For over 30 years, I have worked at my series "Black + White + Red All Over," (now numbering 66 pieces); it is full of words in many languages.



Black + White + Red All Over, #7, Gdye krasnaya ploshchad? (Russian for "Where is Red Square?") 2007

Horizons, 1991



Near Zion National Park, Utah, USA



I have a studio not far from my home as well as a room for weaving in my house. At both my studio and at home, I have looms and spools of yarn and other tools. And lots of books. I photograph what I see and look for patterns. All of these serve as triggers to my work. I try to do something about tapestry every day—whether weaving or reading or writing.



Purple Carrots



Weaving is about interlacing threads and making something you can hold, wear, walk on, sleep under, hang on the wall. It has a hand, a feel. I like that. Weaving is a process, like telling a story. There is a specific beginning place and when you are done, you cut the piece free.

Thank you Micala – you can also find her website at <https://tinyurl.com/22pnbash> and if you don't already have Micala's book "The Art is the Cloth" and would like to obtain it you can find it in the weaversbazaar online store at <https://tinyurl.com/4b4uvtx8>.

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 2022 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.

Stop press:

Something to Help with Picking Colours

It has to be said that the weaversbazaar website can be quite complex to navigate until you become used to it as we provide lots of colours in different yarn types. To help understand which colours we have in stock in which weights there is a pdf file in our knowledge zone we keep up to date with this information. You will find it here <https://tinyurl.com/5v6z2a6b> by clicking on Chart 1. If you want to keep a record of which yarns you already have in which colour you can print out a full colour listing here <https://tinyurl.com/4ppce7k3> by clicking on the download pdf button. The pdf has thumb nail images of all the colours and collections and can be printed off, cut up as labels, annotated or used as a template for keeping sample lengths of your yarns. We hope you find these useful.

Stay Safe and Happy Making!