

## weaversbazaar news

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### New Loom Tapes

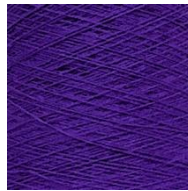


We are always looking for ways to make the process of weaving easier and have found these 18inch/45 cm self-adhesive loom tapes work well. These are the tapes are used on our frames. The back peels off and they stick solidly to wood and are now available to purchase in pairs on our website. <https://tinyurl.com/yytnvmji>

### Update on Yarns

We now have a full supply of silk again and so all our colours of silk are now available. Thank you for your patience if you have been waiting for silk. Here is the website link <https://tinyurl.com/y7bmood6>

The new colour Violet 4 is now available in our fine weight yarn (18/2) as well as medium (9.5/2).



[Violet 4](#)  
[\(0208\)](#)

### Pop-Up Shops

We are delighted that we have been asked to have pop-up shops again at West Dean whenever they have a Tapestry Weaving course from October 14<sup>th</sup> and at the Fabric of the North exhibition from October through to Christmas. Details will be posted on our events page <https://tinyurl.com/y3dolcee>

### New Book by Rebecca Mezoff: Art of Tapestry Weaving



Weaversbazaar will be the UK outlet for Rebecca Mezoff's new book the Art of Tapestry. The book will be available first in the US and in the UK from October 1<sup>st</sup>. Rebecca has an outstanding reputation as a tapestry weaver and tutor for tapestry weaving so we are really looking forward to this book in which Rebecca shares her techniques on every aspect of the process, from developing a colour palette to selecting yarn, warping the loom, and weaving the image.

If you would like to reserve a copy pre-publication then we are pleased to offer it at £20.00 (16% discount off RRP) plus P&P. Reserve your copy by emailing [lin@weaversbazaar.com](mailto:lin@weaversbazaar.com) with your contact details (email and phone number if possible) and 'The Art of Tapestry Weaving' in the subject and include how many copies you would like reserved.

## weaversbazaar's website Poll: Do you have a yarn stash, does it continue to grow or do you find other outlets for yarn?

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We found the results of last month's poll very interesting as it suggests there is a small minority who actually fight the stash, dispose of yarn after projects and regularly sort their stashes disposing of what is not needed. We applaud this minority for your good sense and diligence.

However the rest of us have a growing stash, like sifting through it, find other projects to use it on and sometimes find others who can use it. On the whole though we say long live the stash particularly as friend's stashes have often solved my problem for small amounts of that absolutely critical yarn.



*The yarn stash for weaving continues to grow 31.3%*  
*Yarn in stash is used for other projects not just weaving 18.8%*  
*Regularly sort through stash and rationalise 3.8%*  
*Yarns no longer needed are recycled with friends or family 10.0%*  
*Yarns no longer needed are given to charity 10.0%*  
*Yarns are thrown away when no longer needed 1.3%*  
*Sometimes sort through stash for the fun of rediscovering old yarns 23.8%*  
*No stash - after a project spare yarn is disposed of 1.3%*

For each month's newsletter we pick a general theme to provide a focus when looking for items to include, sometimes this theme is implicit and sometimes more explicit. This month's theme is "Identity". From this general theme we began to think about weavers' identity, and this led to thinking about the subject of this month's poll – Weavers' Marks. The new poll is on the home page as usual.

Weavers' Marks are how a tapestry weaver or a tapestry atelier 'signs' their tapestries, in the same way that an artist signs a painting, or indeed an original design for a tapestry. Some commercial studios or ateliers also have their own studio mark which may be used alongside the marks of the individual weavers. They may also incorporate the signature of the artist or designer of the original artwork into the tapestry. See this Article about the use of tapestry borders <https://tinyurl.com/yyk3fx36> from the Metropolitan Museum.

Historically in many early tapestries the weavers may be extremely hard to identify as most tapestries before the sixteenth century were anonymous or the marks have been lost. Once marks began to be used they initially seem to have focussed more on where the tapestries were made such as the red shield and double B for Brussels, the fleur-de-lys and P for Paris, or the appropriate town arms in other areas of France, which later became compulsory on all french Tapestries alongside a seal of authenticity. See <https://tinyurl.com/y3l6vaw9> for these and some other historic marks.



Individual ateliers or workshops each developed their own marks and then individual weavers would add their initials or personal marks to the tapestries which might be placed so as to be visible on the front of the tapestry, for example in the border if there was one, or in some cases discreetly at the side or even on the reverse of the work hidden by the backing and sometimes only revealed when an historic tapestry is sent for conservation such as in the case of the Gideon tapestries from Hardwick Hall <https://tinyurl.com/yy3mebvU>.

Several early weavers' marks as well of those for ateliers and later design studios have been identified and this fascinating topic will be the subject of a more detailed article being written on historic marks which will be made available on the weaversbazaar website in the Knowledge Zone in time. **So any additional information on weavers' marks that you may be able to contribute towards our article would be very gratefully received and can be sent to [info@weaversbazaar.com](mailto:info@weaversbazaar.com).**

Coming back to the present day and the subject of the poll, not all contemporary weavers "sign" their work

and some weavers only place their mark on their larger pieces. Whilst many contemporary weavers are identifiable by their signature style or content, this can change over time making it hard at times to confidently identify the originator of the piece unless the provenance is already known. Plus there is no known public catalogue for weavers' marks.

So, it would seem that it would be very useful to have somewhere where weavers can choose to record their marks in a catalogue which could be consulted by anybody trying to identify the weaver of a tapestry from their mark. At this point Lin had "a light bulb moment" and spoke to the British Tapestry Group (BTG) to see if they might be interested in cooperating on a project to set up an online catalogue for weavers' marks. We are delighted that they have responded with enthusiasm and have agreed to act as host to the catalogue. BTG commented that "Weavers' marks should not just be something that professional weavers use: we should encourage all to think about using them on their work and being proud of what they achieve" We endorse this idea and would like to encourage all weavers to design, use and share a weaver's mark and submit it to the BTG weaver's mark catalogue.



Some examples of contemporary weavers' marks here by kind permission of Eleonora Budden on the left and in situ on a work in progress by Sehila Craft on the right.

Discussions are ongoing and well advanced about the practical details of how the BTG catalogue will work and so at this stage as well as the poll we are issuing a first call for people, both individual artist weavers and ateliers/studios, to send in an image of their weaver's mark, or marks if they have more than one, with a very brief description of how they use their mark, such as where they place it etc., together with their contact details and permission to add their mark to the BTG catalogue. It is not necessary to be a BTG member or in the UK to do this.

**To contribute to the gallery please follow the instructions on the BTG form located at <https://tinyurl.com/y2vcyt4y>** and either send the completed form and image, or the information requested in the form together with your image to [info@thebritishtapestrygroup.co.uk](mailto:info@thebritishtapestrygroup.co.uk).

More information will follow in future newsletters and on our Facebook page. Weaversbazaar are excited to be collaborating with BTG on this initiative and we look forward to seeing the catalogue grow with weavers' marks from around the world and become an invaluable resource.

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 have your feedback at [info@weaversbazaar.com](mailto:info@weaversbazaar.com)

## Courses and Events

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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 the newly advertised ones available to attend once again in person.

# weaversbazaar

## **Tapestry Weaving for Teens: 28 – 29 November 2020. Emily Carr University of Art and Design, Vancouver, Canada**

This hands-on online workshop will introduce you to the art of woven tapestry. You will learn fundamental weaving techniques, from selecting the materials to building a frame loom, and creating woven designs. Students participating in the Tapestry Weaving intensive course will need to have their own access to the hardware and materials required. More information here <https://tinyurl.com/yyseytgn>.

## **Marie Cuttoli: The Modern Thread from Miró to Man Ray. Until 23 August 2020. Barnes Foundation, Philadelphia, USA**



The Barnes Foundation has reopened for limited exhibition visits which can be booked in advance. Marie Cuttoli who is the subject of the current exhibition was a pioneering entrepreneur who is credited with the revival of the French Tapestry industry. She collected work by artists such as Pablo Picasso, Joan Miró, and Georges Braque. She commissioned the most celebrated artists of her time—Rouault, Léger, Picasso, Braque, Le Corbusier, Man Ray, and Miró, among others—to create designs for the historic tapestry workshops in Aubusson. Link here for more information about the exhibition <https://tinyurl.com/y344bhva>. There is also a catalogue available for purchase. Inspired by this exhibition watch the interesting online conversation recorded in early August here <https://tinyurl.com/y3dmps9c> between textile artists Diedrick Brackens and Erin M. Riley and Barnes curator Cindy Kang as they explore how weaving traditions continue to intersect with contemporary art – particularly interesting is when Erin and Diedrick talk about their techniques and the materials they use and why. There is also an article with background to Marie Cuttoli's life and the exhibition here <https://tinyurl.com/y4ftrzqp>.

## **Renditions 2020: Unjuried Small Format Exhibition – Online at ATA**



Due to the current situation, the Renditions 2020 unjuried small format exhibition will not be installed for in-person viewing, however, it is available as an online exhibition on the ATA website. Some members organized a theme and submitted work as a collective group. Find images of individual submissions and more information about the exhibition here <https://tinyurl.com/y58eldyz> and images of group themed submissions here <https://tinyurl.com/y49th36c>.

## **Into the Light: A Contemporary Crafts Exhibition. 25 August – 6 September 2020. Oxmarket Gallery, Chichester, UK**



The Society of Designer Craftsmen will have a celebratory exhibition at Chichester's historic Oxmarket Gallery from 25 August to 6 September 2020 (closed on Monday). 'Into The Light' will bring together exciting work from over 30 designer-makers working in contemporary crafts. Margaret Jones will be exhibiting two tapestries 'The Fallen' and also 'The Way of all Flesh'. Find more information about the exhibition here <https://tinyurl.com/y4xxn9hr>.

## **American Tapestry Biennial 13 Exhibition Update. Rescheduled to 2021**



Due to the current situation, the exhibition schedule for ATB 13 has been updated to the following dates 26 January - 28 March 2021 at Highfield Hall and Gardens, Falmouth MA, USA and 18 July – 3 October 2021 at San Jose Museum of Quilt and Textiles, San Jose, CA, USA . Find more information about the exhibition here <https://tinyurl.com/y3rnwt3k>.


## **Magie des Fils: Tapisseries Contemporaines Canadienses (The Magic of Threads: Contemporary Canadian Tapestries). 10 September – 25 October 2020. Centre d'Art, Ville de la Salle, Quebec, Canada.**



The Art Centre will reopen it's doors on 10 September with this exhibition containing the work of eleven Canadian tapestry weavers. More details about the exhibition here

<https://tinyurl.com/y5mxwank>.

### **10 ans de création contemporaine (10 Years of Contemporary Creation). 1 July – 21 September 2020. Cité de la Tapisserie, Aubusson, France.**

 A retrospective exhibition bringing together for the first time pieces covering ten years of an ambitious policy of creation of contemporary pieces. As well as more information (for those of you who can read French) about the exhibition here <https://tinyurl.com/y5os76wa> you can also click on the second thumbnail image and click again to see a short video showing the installation of the exhibition.

### **Heritage Open Days Festival 11 – 20 September 2020. Across the UK**



Here are three individual events during the festival which may be of interest. General information and event listing here <https://tinyurl.com/y7pfs138>.

Whitchurch Silk Mill - Whitchurch to China the Hard Way: Silk Road Talk. A recorded talk of John Pilkington at Whitchurch Silk Mill giving a talk on his travels along the Silk Road. More information here

<https://tinyurl.com/yygyp5p7>.

Sunny Bank Mills Archive and Gallery, Sunny Bank Mills, Farsley, Leeds, West Yorkshire. Dating from 1829, Sunny Bank Mills was an important woollen & worsted mill, with an interesting history. The unique Archive collection will be open, containing a complete record of cloth samples woven at the mill since the 1880s. There will be some small mill tours, booking essential. More information here <https://tinyurl.com/y485kxoj>.

Hidden Spaces: art and nature launch event on Friday 11 September 18.00-20.00 at Langney Priory, Eastbourne. Enjoy the work produced during Compass Community Arts summer residency including various artists and the Compass pop-up weaving museum. More information here <https://tinyurl.com/y65fk3dz>.

## **Opportunities and scholarships**

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### **Cockenzie Conservation Area Regeneration Scheme. East Lothian, Scotland**

East Lothian's Traditional Skills Festival returns again to Cockenzie in 2020, showcasing the skilled craftspeople of East Lothian. All craftspeople from East Lothian are encouraged to get in touch to enquire about having a free stall at the event. More details here about how to apply <https://tinyurl.com/y5k926gm>. The event itself will take place on 12 and 13 September 2020 more details on webpage link above.

### **The Big Draw Festival 1 – 31 October 2020.**



The Festival is made up of a collection of thousands of creative events, activities and workshops across the globe run by organisations big and small; from individuals to entire cities. This year's theme is "The Big Green Draw: A Climate of Change" and this year because of the difficult situation that the arts and culture community is experiencing The Big Draw decided to waive the £50 registration fee for individual artists wanting to organise an event to encourage more

participation so anyone can register. Further information here about organising events

<https://tinyurl.com/y5gz3dfa> as well as a search box for events taking place near you.

## **Coffee Break: Taaniko Weaving - A Māori Weaving Technique**

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A video about the fascinating traditional Maori weaving technique of Taaniko Weaving by Joyce Ronald Smith containing illustrations from the voyages of Captain Cook showing how the Maori

wore their cloaks then and also containing close up images of many beautiful examples of Taaniko. The article also relates the Taaniko technique to those techniques used in similar ways by other peoples such as in Pre-columbian textile discoveries in Peru and Chilkat weavers. Watch the video here

<https://tinyurl.com/glfyaw6>. As an added bonus here is a shorter video of two master Maori weavers talking about their weaving today which also contains some wonderful traditional music and dancing <https://tinyurl.com/y6ogsrya> and an article about the significance of the cloaks particularly when worn internationally <https://tinyurl.com/yxvcdm9p>.

### **Bonus Coffee Break: Micala Sidore of Hawley Street Tapestry Studio**

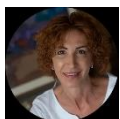
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A video interview on Connecting Point with Micala Sidore about her passion for tapestry weaving. Micala has travelled the world learning and writing about tapestry, as well as leading workshops. She says that tapestry weaving is found in just about every culture in every country (except Antarctica!). She is also known for her series of pieces in just three colours of black, white and red. Watch at <https://tinyurl.com/y67rjobz>.

### **Artist Profile: Tetiana Vytiahlovskaya**

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This month's artist profile features Ukrainian tapestry weaver and textile artist Tetiana Vytiahlovskaya. She is a member of the European Tapestry Forum and you can see her most recent post on their page of her evocative piece "Summer...summer...summer.. The Afternoon Calmness" here <https://tinyurl.com/y66dnnub> and more images on her own Facebook page here <https://tinyurl.com/y4v3feve>. Link to her website gallery of work here <https://tinyurl.com/y5yoyqe9> to see many more images of her very distinctive and colourful work in which she uses wool and artificial fibre - click on an image and use the arrows to scroll through to other beautiful images.

### **Found on the Web**

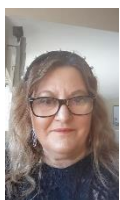
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#### **Interview with Tapestry Artist Michael Rohde**



An interview with Michael Rohde for the Artist Spotlight series of the San Jose Museum of Quilts and Textiles which covers the materials and processes he uses to create his tapestries and how his practice has been affected by the current situation. Read the interview here <https://tinyurl.com/y26ndmew>. Link to his website here <https://tinyurl.com/y23l24c4>.

#### **Tapices Paradise (Paradise Tapestries)**



Marisa of Paradise Tapestry produces tapestries of mainly country landscapes using mixed techniques in order to create a whole variety of special three dimensional effects in her weaving. She also incorporates a variety of different materials into her pieces to give her some very interesting results. Link to her website here <https://tinyurl.com/y6nfua6m> where you can see a number of her pieces.

#### **A Weaverly Path – The Tapestry Life of Sylvia Heyden**



This film by Groove Productions follows Sylvia Heyden for a year as she creates works inspired by the Eno River in Durham, North Carolina. It offers an intimate, visually stunning portrait of Swiss-born tapestry weaver Silvia Heyden and captures the inner dialogue and meditations of an extraordinary artist. More information is available here <https://tinyurl.com/y59mq954> from where the full documentary can be purchased or rented in a variety of formats but there is also a short trailer which is free to watch here <https://tinyurl.com/yxj6sgsf>.

### Nordic Bronze Age Traditions – A Textile Study

This essay covers the early evidence for woven fabrics during the Nordic Bronze Age (1800-500BC). Simple plain weave was the technique closest resembling plaiting and therefore probably the earliest style of weaving. Woven fabrics seem to have become more and more common during this period, proved by numerous loom-weights of fired clay found in a number of sites. Spindle whorls have also been discovered. Read the full article here with images of the earliest surviving pieces of Nordic woven clothing <https://tinyurl.com/y6jfe79a>.

### A Day in the Weave of ..... Joan Baxter

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

I have been weaving almost every day since I was first introduced to tapestry at Edinburgh College of Art in 1972. It was a Eureka moment in that I knew from the very start that this was what I would do for the rest of my life. I was very fortunate to have started tapestry so young that I was able to put it at the very centre of my life, so all other activities were secondary and choices could be made to keep it so.



View from the loom

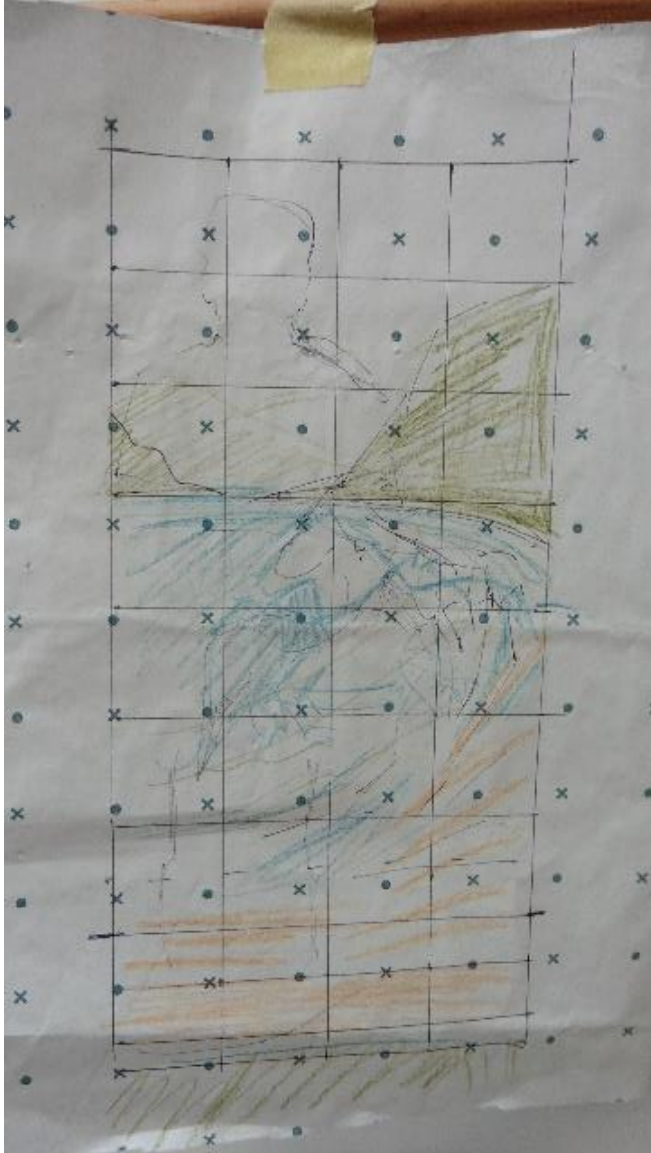
I have lived in my current house for 20 years, a tiny three roomed highland croft house and for a few years I was weaving in the 3 x 3 m. bedroom. In 2003 I built a 4.5 x 6.5m studio onto the side of the cottage with fantastic north light. It is lovely to have enough space to design, sample, weave and teach in the same space, separate from the house but only four steps from door to door.

# weaversbazaar

In my 30s and 40s when I was building my career, I worked very long hours at the loom, up to 9 hours daily and very often 7 days a week – especially if I was working on a commission. Several big corporate commissions in the mid 1990s provided the spare cash to build my current studio. Nowadays I probably weave an average of 5 hours every day. I usually find that as I wake up I'm already thinking about the decisions I need to make in the tapestry today. I go into the studio after I have completed my daily domestic

chores and dealt with emails. I weave until I feel like stopping. If it is a sunny day I might stop at around 4pm and go for a walk, a cycle ride or a swim in nearby Loch Brora.

I work pretty slowly because I often work with only the barest bones of an idea and a very minimal cartoon these days. The main designing happens mostly during the weaving process itself now. If I could draw it why



would I weave it? I don't really know what it is until I weave it into being. Also I seem only to make really good work when I work in this hugely risky way.

The tapestry currently on the loom is still a bit of a mystery to me. The design is based around Celtic folk tales of the Water Horse or Kelpie who sometimes appears as a horse and sometimes as a beautiful young man, who lures young women away down into the water. The shadow of the man on the left of the tapestry is not the Kelpie man but is perhaps a 'protector'. He is based on a photograph of my late father as a young man. He passed on his artistic talent



and his lifelong love of wild Highland landscapes to me. I am two thirds of the way through this tapestry but its meaning is still fluid.

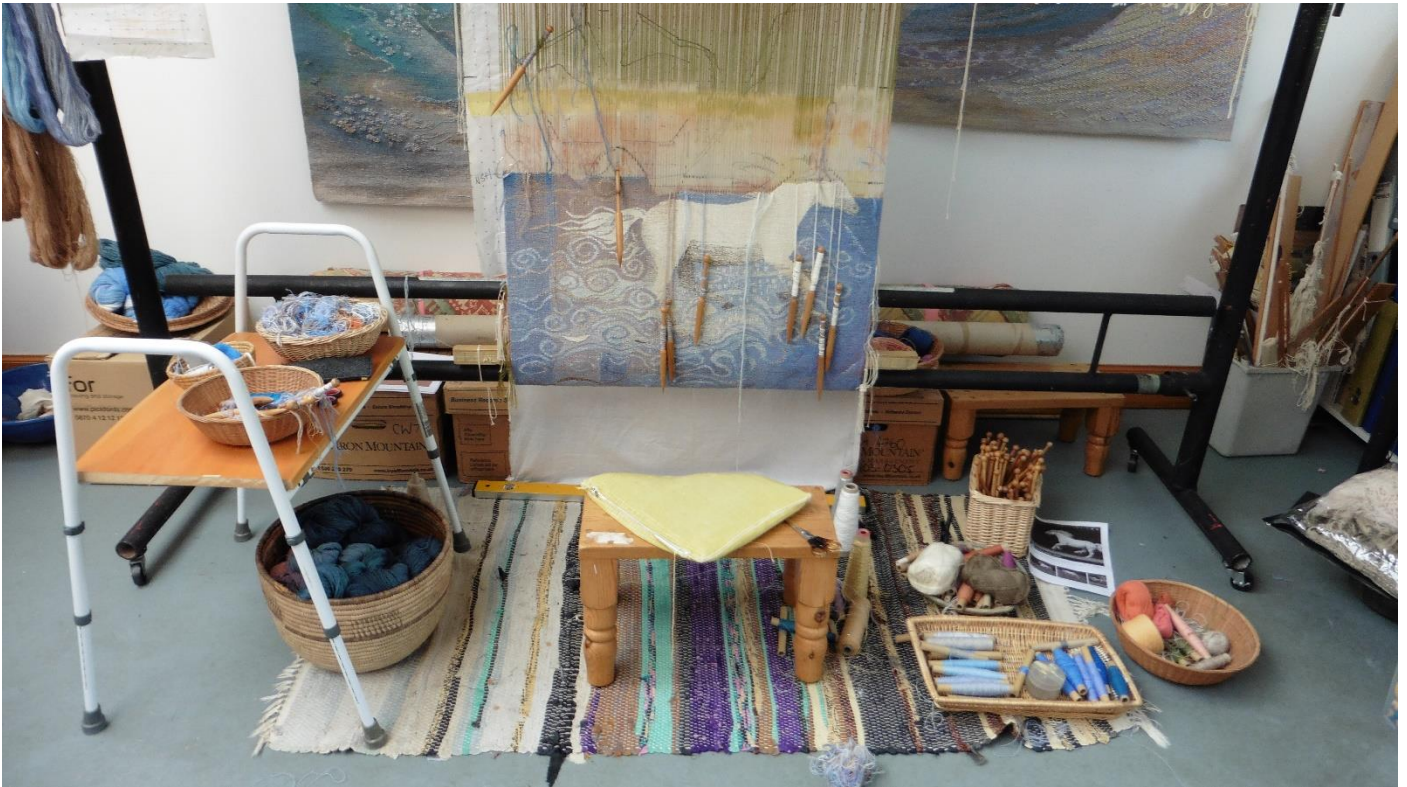


An important part of the designing process for this piece is the dyeing of the woollen warp. I like the way tying off areas and re-dyeing several times to achieve a multi-coloured warp gives me a certain structure through the approximate placing of the colours on the warp but there are always lots of surprises as well. Usually, of course, we expect to cover our warp but sometimes I like to expose areas of my warps as part of the design. Unfortunately you can't see this technique as that part of the tapestry is wound round the bottom beam.

Today I am deciding on how I shall weave the mountains that rise out of the water...they start now so I need to set the colour and pitch and decide whether I want them to be transparent or solid. Yesterday I dyed up some new greens for this so now I can do a bit of sampling to help me come to the right decision. I have also been turning over an idea that when I get a bit further up the tapestry I may introduce more waves (there are waves in the bottom section) to give an impression that one is

looking up to the landscape and sky from underwater.....maybe.

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Above Joan's studio with her current work in progress on the loom

Joan has also sent us a very interesting short video clip showing her studio "in the round" which you can link to here <https://tinyurl.com/qwdscrc> by clicking on Contemporary Tapestry Weavers and scrolling down until you reach Joan.

## Textile Gallery

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This month we again have several images for the Textile Gallery of beautiful work created by supporters of weaversbazaar. Please carry on sending us images of your work to share.

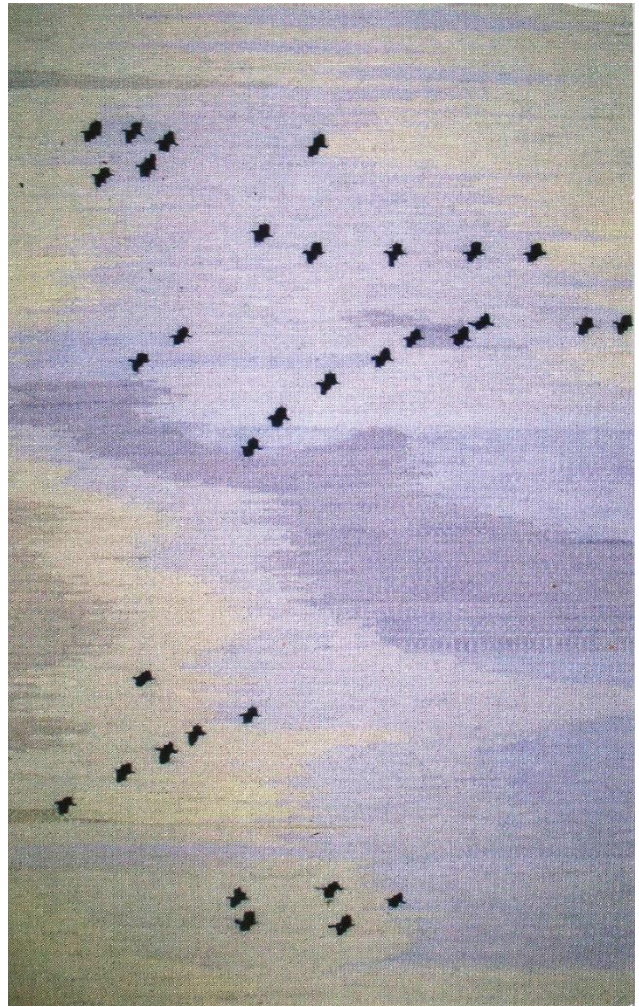
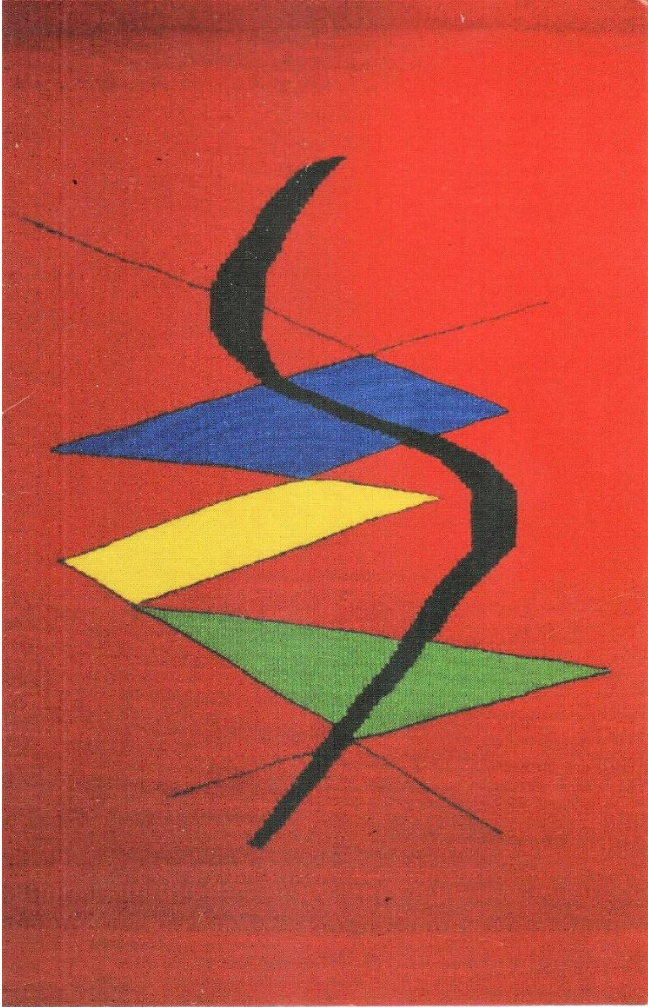
### Matty Smith

Matty has sent us an image of her finished tapestry now ready to cut off which we saw as a work in progress last month in her "Day of the Weave ..." article



### Evelyn Campbell

Evelyn has sent us images of two lovely pieces. The first is “Kandinsky Slalom” which Evelyn feels is her first successful tapestry and the second is the evocative “Sandhill Cranes over Pajaritos Acres” which Evelyn wove from a photograph that she took a few miles from her home of the cranes which fly overhead in spring and fall. She has also exhibited these in regional tapestry conferences.



## Stop press:

### More Weaving Terms

Following on from last month's definition of a cheese in weaving. This month I thought I would provide a link to the Glossary of the Worshipful Company of Weavers <https://tinyurl.com/y4t2pciI> which provides an alphabetical look-up to its comprehensive listing of textile terms to help "students, producers, retailers and consumers alike" and anybody interested in learning more about textiles. It makes for fascinating browsing and has an interesting introduction which covers the way in which many terms used daily in the international language of textiles have arisen.

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!*