

## Welcome to the August newsletter.

### New Products

Due to the response to having a few accessories on the website we have added a couple more which we hope are helpful

- [Strong Cotton Webbing](#) – Now available in black and white – TOP TIP – wash it before using it for the first time
- [Tapestry Needles](#) – we have added another size (22) which is larger than the originals (24). They have a wider elongated eye and a blunt point suitable for sewing into woven fabric and can be used with cotton thread or our fine and medium yarns.
- [Velcro](#) – otherwise known as hook and loop tape and commonly used for hanging tapestries we are selling the two types separately so you only need to buy what you need. The tapes are 2cm wide. The convention is to have the loop tape attached to the back of the Tapestry and the hook tape on a wooden batten for attaching to the wall.
- Tommye McClure Scanlin's second book in a year, "Tapestry Design Basics and Beyond: Planning and Weaving with Confidence", has just been released by Schiffer Publishing in the USA but is now available for a discounted price on the weaversbazaar website [here](#)



### Special Offers

A few more Seasonal Collections with a 35% discount have been added to the website and can be found [here](#) and some additional Studio Tresses (these are collections of cut-hanks of yarn where all the threads are approximately 1.4m (55inches) long) have been added to special offers [here](#). Finally, we have 20g and 14g balls of our 9s(Fine) cotton warp (previously called 6s(Fine)) at knock down prices [here](#) – these are ideal for small tapestries.

### Birchwood Frames




We have been asked how our [Birchwood Frames](#) are used for mounting small tapestries and so here are some options although you may have your own ideas which we would love to hear about.

The first option is to decide which side you want to put the work on – some people put it on the completely flat side. Others prefer to put the work on the side with edges as in a traditional frame.

Then there are options for securing the work to the frame. One is to sew loop tape to the back of the tapestry and stick hook tape to the frame – this means that it is quite easy to peel the hook and loop tapes apart and replace the tapestry with a new one when you fancy a change. Another option is to cut foam board or stiff thick card that is a few millimetres smaller than the tapestry (so it can't be seen) and sew this to the back of the tapestry. The backing material (foam board or stiff card) can then be stuck to the frame using double-sided tape (this is not permanent and tends to last about a year) or glue – which is permanent so keep it well away from your work. The backing material is important for holding the tapestry 'in-front' of the surface of the frame which gives the work an appealing shadow around the work, but it also protects the work from contamination from tape or glue.

Finally, some people chose to drill holes through the frame surface every half inch or so in a square that is smaller than the tapestry and sew the tapestry to the frame.

The frames can be painted or waxed to change their colour (see below) and backing papers or coloured mount can be put in to complement the work. Here is a little gallery of works mounted in the Birchwood Frames – if you have used other methods we would love to know about them

		
<p><b>Harvest Home by Dianne Miles</b></p> <p>Handmade Felt Blended and hand felted merino wool tops Taking the colours from the sky and the fields with crops ready for harvest. Different colour blends were pre-felted, arranged, then wet felted, then dried and sewn to a piece of paler gold cotton fabric which was stretched and stitched over mount card the internal size of the birchwood frame. Once stretched and stitched taut this was glued into the frame which was left in its natural finish.</p>	<p><b>Red Shift by Margaret Jones</b></p> <p>Hand woven Tapestry Woven with cotton warp. Wool linen and lurex weft. It is mounted with Velcro sewn to the tapestry in the usual way and the hook side glued to the frame with a substantial glue.</p>	<p><b>These Walls Speak to Me of History...by Dianne Miles</b></p> <p>Handwoven Tapestry Cotton warp with Nettle, wool, linen and silk weft An ancient wall, layers of repair tell me their story of the history they have witnessed over many years. The Tapestry was sewn to foam board which was then mounted by gluing into the limed birchwood frame.</p>

**Coffee, cake, and no interruptions are needed for the rest of the newsletter!**

## weaversbazaar's website Poll: Art, Craft and Haberdashery Stores



The results of the July poll (see below) on your experience of finding craft, art and haberdashery supplies locally are shown below. We were interested in finding out about your experiences of lockdown closures of haberdashers and craft shops and how that might vary geographically. It seems that many of us buy online and with a high proportion saying that they do not have these kinds of local shops within 10 miles. This is quite sad as there is nothing like a good rummage round a physical craft,

art or haberdashery store. It seems that 7% of us have now lost the ability to do this locally but reassuringly more than 10% can still find a local store.

We did have some interesting additional feedback from Mike Wallace on an example of great customer service during lockdown. He writes “our local shop that supplies all things for sewing (and some other crafts - called Sew Creative) went the extra mile in lock down. One could phone or email, and they would assemble the order for collection; payment by card through the window”. Thanks for the feedback Mike and congratulations to Sew Creative for their dedication to their customers.



This month the topic for the poll returns to investigate further the results from our June poll on sketch books to find out more about what alternatives you use to conventional sketchbooks are used for saving designs, ideas, and sketches. You will find the list for this month's poll 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](mailto:info@weaversbazaar.com).

## Courses and Events

---

As the pandemic continues to its course, we are still seeing a mixed offer of virtual and physically present courses and events. So, at least for the time being, we will continue to include 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 and to find out whether pre-booking is required.

### **Laura Thomas – Open Studio 27 & 28 August 2021. Bridgend UK.**

Weaver and Textile Artist Laura Thomas will be having an Open Studio on 27 and 28 August between 10 am and 3 pm in Bridgend. Her studio is next door to Ewenny Pottery and she notes that there is plenty of parking space outside. More information is available on her website at <https://tinyurl.com/fba4wdy6>

where you can also find out more about Laura and view her work. Laura suggests contacting her in advance if you are planning on attending.

**Gracefield Arts Centre: Contemporary Tapestry and the Gracefield. 11 September – 6 November 2021. Dumfries, Scotland, UK.**



Rita Corbett has advised us of an upcoming tapestry weaving exhibition at the Gracefield Arts Centre in Dumfries which will run from 11 September until 6 November. Twenty-eight weavers hope to exhibit thirty-three works inspired by art in the permanent collection of the Gracefield Arts Centre. Details on visiting the Gracefield Arts Centre can be found at <https://tinyurl.com/5yj3xv8c>.

**Heritage Open Days: A Guided Walk: Celebrating Sudbury's rich weaving heritage from Wool to Sudbury Silk. 11 - 12 September 2021. Sudbury, UK**



Join one of these walks taking place at various times on 11 and 12 September to discover Sudbury's cloth heritage. Timber framed buildings, weavers cottages, medieval churches still stand tall today as evidence of weaving wool from the 13th century to the finest silk in the 17th century. After the decline of the wool trade, Sudbury's spinners and weavers turned their skills to the production of lighter fabrics and became 'The UK Capital of Silk'. They still produce fabrics of the finest quality, which were used for the wedding dresses of Princess Anne and Princess Diana and for the lining of the Queen's coronation robes, as well as more recently to create a gown for Michelle Obama. More information can be found at <https://tinyurl.com/b94kwb4c>. Free but pre booking essential.

**Heritage Open Days: You Spin me Right 'Round - Spinning and Weaving in the Roman World. 18 September 2021. Winchester, UK**



This online talk on Saturday 18 September will take a look at the tools used in spinning (and some in weaving), the techniques used to make thread and then cloth, and the types of fibres available to the Romans. Examples of myths in which spinning and weaving featured will also be looked at, as well as how this type of work represented the ideal Roman woman's character – and why the emperor Augustus bragged that his wife and daughter spun & wove all of the clothing for his household. More information at <https://tinyurl.com/4yeszc9y>. Registration is required.

**Heritage Open Days: Tour West Berkshire Museum's Cloth Hall Attic. 11 September 2021. Newbury, UK**



Explore a normally closed off part of West Berkshire Museum, the attic of the Cloth Hall. Only a small number of people will be allowed into the Cloth Hall and attic at any one time and there will be some portable interpretation material to read before or while exploring the attic. Members of Kennet Valley Guild of Weavers, Spinners and Dyers (KVGSWD) will be on hand on the first floor of the Cloth Hall, demonstrating traditional skills such as spinning and weaving. Visits are free with no booking required and can be made between the hours of 10:00 and 15:00 on Saturday 11 September. More information at <https://tinyurl.com/peau4cpw>.

**Fiona Hutchison: Tapestry News from Studio 114 - Update on courses. Remainder 2021 through to 2022. UK.**



With the easing of restrictions in Scotland from 9 August Fiona has advised that she has been able to add one or two extra places to her courses in Edinburgh, Scotland for Autumn/Winter 2021 through to early 2022. Full details of these courses are available on her website at

<https://tinyurl.com/33dt78z5> or you can email Fiona directly via the contact page. She will also be the tutor for several tapestry courses in 2022 at Gartmore House in Stirling, Scotland, details at <https://tinyurl.com/5fjpphch> and in December 2021 at West Dean College in Sussex, England, details at





<https://tinyurl.com/t6rypp5a>.

**BTG: Threads in Sheds: Whitchurch Silk Mill. 11 September – 21 November 2021. Whitchurch, UK.**



Opening in September at Whitchurch Silk Mill, the latest BTG exhibition Threads in Sheds aims to promote woven tapestry as a contemporary art form. Thirty Six full members of the British Tapestry Group from all regions and nations of the UK and international members have created new tapestry weavings which reflect the heritage and traditions of weaving and show contemporary weft faced tapestry weaving at its best and most innovative. To reflect the historic silk mill where the exhibition opens all the work includes a significant element of silk. More information about visiting at <https://tinyurl.com/428ruphf>. In 2022 Threads in Sheds will travel on to Farfield Mill, Cumbria where it will be exhibited between 5 January to 27 March 2022. More information can be found on the BTG exhibition page at <https://tinyurl.com/rc3x7bth>.

## Opportunities and scholarships

---

**Heallreaf 4 Call for Entries: Submission Deadline 1 February 2022**

**Heallreaf** Margaret Jones has recently confirmed that Heallreaf 4 will take place in the UK in 2022. The exhibition will be at Fairfields Mill, Sedburgh, UK from 19 May to 6 July 2022 and is also booked provisionally at the Oxmarket Gallery, Chichester, UK in September 2022. The jurors for this exhibition are Ellen Ramsey, who won the Heallreaf 3 prize, and Helen Adams, founder of “The Textile Curator”. Call out information with full details and an application form can be downloaded at <https://tinyurl.com/a2k3tpxd>.

**Unstable Design Lab: Experimental Weaving Residency – Spring 2022. Application Deadline 15 September 2021**

**The Unstable Design Lab**

Part of the ATLAS Institute at the University of Colorado Boulder, the Unstable Design Lab is hosting its second experimental weaving residency with the goal of developing new techniques and open-source resources that can co-evolve fibre arts and engineering practice. Full information about the residency and an application form can be found at <https://tinyurl.com/4mh2yeyw>.

## Coffee Break: Australian Tapestry Workshop: International Speaker Series: David Cochrane

---



This month for our Coffee Break we have a wonderful video from the ATW International Speaker series featuring David Cochrane. This series celebrates the 10 years since the establishment of the Kate Derum Award. David Cochrane is a Master Weaver at Dovecot Studios in Edinburgh, Scotland where he has worked for over 32 years and he was a finalist in the 2019 Kate Derum Award, he has also been a guest weaver in many professional studios internationally including Paris, Germany, Canada, and he visited the Australian Tapestry Workshop on exchange in 2017. Water in all its guises is a recurring theme of his own work and David gives many fascinating insights into his personal practice in addition to his work at the Dovecot. Watch the video at <https://tinyurl.com/4kbyhmc7>.

## Bonus Coffee Break: Australian Tapestry Workshop: Open House Melbourne Weaver Talk: Amy Cornall.

---



For our Bonus Coffee Break we have another excellent video with Amy Cornall a senior weaver at the ATW. She will talk about how ATW's large-scale tapestries are created in the studio in South Melbourne. The Victorian Free Gothic style building has always been used for textiles, it was firstly a drapery, then a knitting mill and before it housed the ATW it was a glove and hat factory. It provides the perfect flexible space to accommodate the weaving of tapestries and the large windows of the saw tooth roof provide the perfect lighting for weaving. Amy will discuss some of the exciting projects she has woven at the ATW and will show how ATW Weavers interpret designs to create contemporary handwoven tapestry with in-house dyed yarn. Watch the talk at <https://tinyurl.com/yj7wjh72> and listen out for lots of good advice on posture and wellbeing whilst weaving.

## Artist Profile: Ptolemy Mann

---



Ptolemy Mann has been creating work from her studio since 1997. She makes architectural and chromatic wall based artworks for private, public and corporate clients using her signature hand dyed and woven technique. She has also worked as a commercial textile designer with various brands and retailers. In 2005 Ptolemy launched an architectural colour consulting service. For over 20 years she has also worked as a textile journalist writing on a wide range of topics as well as being a lecturer. A modern-day Bauhaus philosophy of product and art-making combined with intelligent colour theory underpins all of her wonderfully colourful work both creative and commercial. See some examples of her work and read more about her at her website <https://tinyurl.com/y33rv6a4> as well as watch a short film entitled "Chromaticity". Ptolemy Mann is also one of the featured weavers in a blog post by textile artist Claire Benn entitled "Woven Stories - Four Contemporary Weavers" which you can read at <https://tinyurl.com/nrxdn9mk>. All worth reading about but scroll down for Ptolemy Mann.

## Found on the Web

---

### Gairloch Museum: Open Weave Community Project



This community project's aim was to show that anyone can be creative. The Museum provided participants with a mini loom, thread in one of four colourways (provided through the weaversbazaar sponsorship scheme), and instructions and were asked to send in their tapestry as soon as it was woven. The first batch of these can now be viewed on the Museum's website at <https://tinyurl.com/4jx5v6nj> where you can also read all about the Project.

### Selvedge: Interwoven: Sheila Hicks



An excellent article from Selvedge about Sheila Hicks and her "sculptural weaves". Now eighty-four, the Nebraskan is renowned for her experimental and colourful textile installations, each holding a deeply personal message. She has thrived beyond the conventions of textile-making, refusing to limit weaving to the realm of decorative arts and transforming it into a sensorial and interactive experience. Read the article at <https://tinyurl.com/2ekswmww>.

## Wild Fibers

WILD FIBERS

An interesting website for those interested in natural fibres. “Wild Fibers is dedicated to promoting and protecting all aspects of the natural fibre industry. They say “We travel the world, interviewing shepherds from Alaska to Afghanistan, and we look at the changing world of processing, underscoring the need for sustainable practices. Our goal is to create a broader understanding of an industry that is as old as civilization itself.” There is a magazine and some books available from their website at <https://tinyurl.com/55uk4aj4> where you can also find out about the tours they organise.

## Knitted Sandringham

Sandringham, Queen Elizabeth II's Norfolk country home now houses a knitted version of itself. Margaret Seaman, a 92-year-old great-great-grandmother, created a knitted version of the monarch's country home in Norfolk, Sandringham during lockdown to raise money for charity. The project is now on display in Sandringham House's ballroom — and the Queen is reportedly impressed! Read about this fun project and see some images at <https://tinyurl.com/z27hf4de>. Find out about how you can visit at <https://tinyurl.com/y2ydaz4n> and watch a short video with the wonderful Margaret at <https://tinyurl.com/7wvr3m8m>.

## A Day in the Weave of ..... Frances Crowe

---

This month our feature “A Day in the Weave of...” returns after our short summer break to showcase our Summer Gallery. This month we are privileged to have an insight into the creative practice and weaving life of Frances Crowe who lives and works in Roscommon, Ireland. So here in her own words and images is “A Day in the Weave of ..... Frances Crowe”.

### A Day in the Weave of Frances Crowe

My day usually starts early at about 7am. I take a cup of herbal tea into bed along with my laptop. I begin by checking emails, updating social media, and planning my day ahead. For some reason I feel as if I have to pack a lot in.

Then it's a quick run around the house to keep on top of basic housework. Followed by a walk around the block, which is in fact an isolated country road where I can think, look, listen and resolve any issues around my current or upcoming work.

I am in the studio by 11am. My happy place. Since March 2020 I have been recording the pandemic in woven tapestries. This solitary confinement suited my practise, as there were no distractions and all of my commitments to teaching, exhibiting, and community arts were cancelled.

I have recently completed the fifth and final work in this series. It is titled Love in a Pandemic (shown below on the loom and off).



# weaversbazaar







This body of work begun in March 2020 when I struggled to figure out what to do with an abundance of time on my hands, something I have always desired. I set myself the challenge to weave a Navajo rug. Titled **Phase 0**.

The discovery that the symbolism was for good health, safe travel and a long life, led me on a path to narrate the Phases of recovery and reopening of society. Each tapestry was woven on a homemade upright loom, which could be carried outdoors on warm days to weave surrounded by nature, bird song, weeds and grass. Each piece measures 90X110cms. Cotton warp/ wool weft. With 8epi.

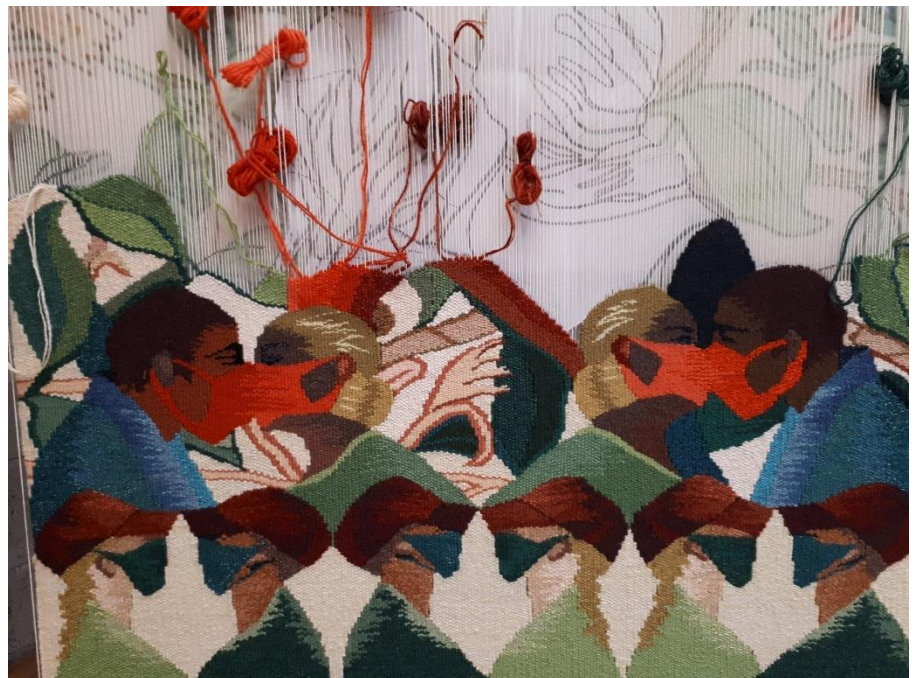




**Phase 1** celebrates frontline workers in Healthcare.

**Phase 2** Celebrates Solidarity and love of all Nations.

**Phase 3** celebrates frontline workers in Education.



**Phase 4** Celebrates Love in a Pandemic. This piece is more hopeful that a return to living and loving is just there to be celebrated. The couples embrace and kiss with the frustration of cloth separating them, surrounded by beautiful Honeysuckle they grow and inspire.

Lunch is a hit and miss occasion which may or may not include my long suffering hubby Jack. (Suffering at the hands of my devotion to tapestry, that is)



By 5pm, I need to stretch and do something else. With a very large outdoor space consisting of two veg tunnels and lots of flower gardens, there is ample opportunity for weeding, watering, mowing, and gazing. If it is warm and dry I like to sit and ponder.

With two grandsons living nearby there is always fun and games to be played. Granny time is very precious. By 7pm I am ready for a glass of vino and then its hubby time and dinner. The evening is usually a relaxed occasion and off to bed early.

Find out more about Frances and follow her at the sites below

Web: [www.francescrowe.com](http://www.francescrowe.com)

Email: [francescrowe3@gmail.com](mailto:francescrowe3@gmail.com)

Social media: <https://www.facebook.com/fcrowetapestry>

<https://twitter.com/fcrowefibreart>

<https://www.instagram.com/crowefrances>

You Tube channel: <https://www.youtube.com/francescroweartist>

## Textile Gallery

---

This month we have three more contributors to our Textile Gallery that have sent in images that we can share with you all and which will help inspire us for the rest of the summer and beyond. Also, you can have fun and see if you can spot where images from the Summer Gallery have been used as seasonal headers on weaversbazaar website pages.

### Molly Elkind

Molly's beautiful images of her piece "SkyGrass" arrived after the July newsletter was already completed so just missed being included in the Summer Gallery. However, we are very happy to be able to include them here in the August Textile Gallery. Molly says that this piece was her "pandemic project," taking 7 months to design (lots of detours) and 6 months to weave. It is inspired by the landscape and experience of hiking the land in northern New Mexico, USA. Molly and her husband started hiking nearly every morning in March 2020, and she says that the experience grounded and cheered them in a scary, chaotic time. "SkyGrass" measures 26 inches by 45 inches and is woven with a linen warp and a weft of weaversbazaar wool with small amounts of linen and metallic yarns. This detail image shows the very effective use of areas of open warp. The photographs are by James Hart. You can see more of Molly's work on her website at <https://tinyurl.com/52anhdbp> where you can





also access her Blog.

*SkyGrass*



**Linda Codd**



Linda has sent us an image of “Millefiori” a piece she wove some time ago and which she remembered after seeing Angela Forte’s “A Sky Full of Stars” in last month’s Summer Textile Gallery. Linda has been weaving on and off for fifty years. She went to Sutton College of Art and worked as an Art and Craft Instructor in a Day Centre prior to retirement. This piece measures twenty-eight cm square and was woven using cotton and some other yarns but unfortunately it has been damaged.



### Finola Finn

You may recall that we featured Finola's first piece of woven tapestry in the February newsletter and made



the comment that we couldn't wait to see what she wove next. Well, here are a selection of her next pieces some of which she will be mounting into frames to display (see above for some hints on ways of using weaversbazaar birch frames to display smaller pieces). Thanks for sending these Finola – it is very impressive to see all your new work.

Please carry on sending images of your work to [info@weaversbazaar.com](mailto:info@weaversbazaar.com) so that we can continue to share them here 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:

---

### Blast from the Past

The first weaversbazaar newsletter was sent out in December 2010! So we thought we would share a bit of weaversbazaar history with you. At that time, we had a limited range of just 10 colours and here is a sneak peek at our first type of sample card to show the colours which rapidly became impractical after we reached more than 20 colours. Now there isn't a wooden ring big enough! It seems a lifetime ago. If you still have one of these thank you for staying on the journey with us and do let us know!



*Best Wishes to One and All  
Stay Safe and Happy Making!*