

weaversbazaar news

Special offers – more tress packs



Thanks to the hard work of our lovely George, we have put some more Tress Packs on the website. These are cut-hanks of yarn, where all the threads are approximately 1.4m (55inches) long. They are ideal for tapestry weaving and other fibre crafts where a long continuous thread is not required. They come already tied and ready to hang from a pole. Just to entice you here is the range of colours George has been working with although the actual colour combinations of the tress packs for sale can be seen [here](#).

Facility to order coloured warp

Our new warp range is available in a range of colours, but we don't currently hold stocks of these. However, if you would like to pre-order them via the website, they take just 3 to 4 weeks to arrive. Here are a few of the gorgeous colours available, the full range is on the website. They are the same warp as the Liina range but some have the brand name Molla. Not all the colours come in the same warp weights but the website will guide you as to whats available for each colour, take a look [here](#).



Key dates for March

The end of March is the time of our annual stock take so the not-so-great news is for March 29th, 30th and 31st there may be a short delay in processing your orders. But the good news is we always find something we had misplaced, forgotten, etc., so expect some special offers in the April newsletter.



Welcome to the Inspiration of a New Spring

weaversbazaar's website Poll: Which topics for long or short online video-based courses are you interested in?



So the results of the January poll on, which topics for long or short online video-based courses are of interest, are in and you can see them below. The results are generally quite evenly spaced between the topics listed with all of them being of reasonably equal interest except for "Tapestry Weaving for Beginners". The latter is possibly a reflection of the fact that our wonderful readers already have an existing level of expertise and therefore are more interested in building on that. However, we are very conscious that we are often asked about courses for beginners when talking to people who are not yet tapestry weavers but have become interested in finding out more.

Which topics for long or short online video-based courses are you interested in?

<i>Tapestry Weaving for Beginners</i>	2.7%
<i>Designing for Tapestry</i>	12.3%
<i>Cartoons & transferring design to warp</i>	9.1%
<i>Colour Blending</i>	12.3%
<i>Hatching and Hachures</i>	9.6%
<i>Weaving circles and other geometric shapes</i>	10.5%
<i>Four selvedge weaving</i>	10.0%
<i>Wedge and Eccentric weaving</i>	12.3%
<i>3D techniques</i>	8.7%
<i>Finishing Tapestries</i>	12.3%

This month the topic for our poll is "When do you consider a tapestry not to be a tapestry?" 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 specific questions.

We are also posing the general question in Q & A Corner so that you can add further comments.

Q & A Corner

Our poll for the month of February is such an interesting subject which frequently leads to a lot of debate so we would like to provide the opportunity to expand on the topic and report back on any additional feedback that you would like to add here in Q & A Corner. So, for example, does a narrow definition of tapestry restrict creativity?

If you have any thoughts or suggestions to add, or any experience you can share with our readers on recent topics, or indeed if you have any other questions that you would like to ask our newsletter subscribers then please let us know at info@weaversbazaar.com and we will continue to ask questions and provide feedback here in **Q & A Corner**.

We did have some additional feedback from Kathleen Carr about other topics of interest for online courses not covered by last month's poll questions. She suggested that a course covering how to make sure that

you keep your edges straight when weaving would be really useful. Any comments on this or other ideas let us know at info@weaversbazaar.com please.

There are also several questions that regularly pop-up from customers which Lin has been answering individually but we thought it would be a good idea to share some of these typical questions and answers with you all here as well. There is also a frequently asked questions page on the website [here](#)

Question: I love your 5/2 Nm wool for tapestry weaving but have now bought most of your range! I'm really struggling to understand the yarn thicknesses...I need some additional colours but don't know what this equivalent thickness is with other producers...what should I be looking for? I don't seem to get any results if I search for 5/2 wool.

Answer: We had the 5/2 yarn spun specially for us as a yarn for Tapestry Weavers which we couldn't find anywhere else so in a way it makes sense that you cannot find an equivalent. One of its features that makes the difference is its high level of twist. The closest you are likely to find is Rug yarn which is often 6/2 and therefore close in weight but which may not have as much twist to it. The other thing with rug yarn is it is often constructed from 80% wool and 20% nylon. This does make it very hard wearing though. If you can't find a rug yarn you like then another option is to use our 9.5/2 range and double it up as it is exactly half the thickness of the 5/2 yarns. So, you simply put double the number of threads into your weft bundle when the colour is a 9.5/2 yarn. This will also give you a wider range of our colours.

Courses and Events

We are still seeing a mixed offer of virtual and live courses and events. So, at least for the time being, we will continue to highlight and include both here. 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.

Cheltenham Craft Festival: 10 – 12 March 2023. Cheltenham, UK.



Margaret Jones will be exhibiting and selling her tapestries at the Cheltenham Craft Festival which takes place at Cheltenham Town Hall from 10 – 12 March, where she will also be demonstrating tapestry weaving. Find out more about the Festival at

<https://tinyurl.com/2s39829e>.

The Roxbury Arts Group: Headwaters Arts Centre: The Bold and the Beautiful. 10 March – 6 May 2023. Stamford, NY, USA.



This two-person exhibition featuring handwoven tapestries by Tabitha Gilmore-Barnes and handmade rugs and wall hangings by Liza Oesterle will open on 10 March with a reception offering light refreshments. Find more information about the exhibition at <https://tinyurl.com/2vysppsp> and please note the dates have been revised from the original plans. You can also visit Tabitha Gilmore-Barnes website at <https://tinyurl.com/22mrudwu> where you can view images of her tapestries.

Dovecot: Collaborate! Part III. 4 March – 24 June 2023. Edinburgh, Scotland, UK.



Explore the creative process behind some of Dovecot's recent creative rug and tapestry collaborations. Collaborate! showcases some of Dovecot's most innovative creations, allowing you to explore the nature of collaboration and the relationship between artist and tufter. Find out more at <https://tinyurl.com/449r38rn>.

Australian Tapestry Workshop (ATW): Artists in Residence Group Show. 9 March – 11 May 2023. Melbourne, Australia.



The '2022 Artists in Residence Group Show' is a celebration of the artists who resided at the ATW in 2022 which also included two artists whose residency was delayed from 2020 due to pandemic restrictions. Find out more at <https://tinyurl.com/3u2pfy88>.

Nearly Wild Weaving: Updates Events in March 2023. Online, UK.



Below are some updates for March 2023 for the regular Nearly Wild Weaving Events including Tapestry Together and Tapestry: In Conversation.

- **Tapestry Together: Expressing Your Character in Weave. 8 March 2023.** There are many tapestry weavers whose work we can instantly recognise. So how do we express ourselves in weave? This topic will be discussed with examples in two separate sessions. More information and to book the afternoon session go to <https://tinyurl.com/292zhbp2> and to book the evening session go to <https://tinyurl.com/22e4h7vn>.
- **Tapestry: In Conversation – with Amanda Gizzi. 22 March 2023.** Amanda's tapestries are bright, full of energy and humour and witty observations of life, often telling a story. She has exhibited widely, and is a member of Visual Arts Scotland and also of STAR* - Scottish Tapestry Artists Regrouped. For more information and to book go to <https://tinyurl.com/249uijvd>.

Kirkleatham Museum: Tapestry Touring International: The Natural World. 4 March - 4 June 2023 Redcar, UK.



Artist weavers from Australia, Canada, Denmark, New Zealand, Poland and the UK bring together their hand woven tapestries in this exhibition at Kirkleatham Museum which will have a Private View on the evening of 3 March 2023. The Natural World comprises 33 small format tapestries, no larger than 25 x 25 cms, designed and woven to show contemporary tapestry weaving at its best. Find out more about Kirkleatham Museum at <https://tinyurl.com/2p96cmsj> and about Tapestry Touring International at <https://tinyurl.com/nre3vc4z>.

Vesterheim Museum: Weaving Folk Art: Various Courses Online. March - June 2023 Decorah, Iowa, USA.



A variety of courses are available online from Vesterheim Museum based on Weaving Folk Art. The fee for those registering from the USA includes a kit of the required supplies, however if registering from outside the USA participants are asked to provide their own supplies and are invited first to contact the Museum to learn about the materials needed. You can find details of the courses offered over the next few months at <https://tinyurl.com/bdzyzzch>.

Opportunities and scholarships

Handweavers Guild of America: Small Expressions 2023. Call for Entries Deadline 28 March 2023



HGA, Small Expressions is an annual juried exhibit featuring contemporary small-scale works. The exhibit showcases works created using fibre techniques in any media, not to exceed 15 inches (38 cm) in any direction, including mounting, framing, or display devices. More information available at <https://tinyurl.com/yw4uethd>.

MidAtlantic Fiber Association: MAFA 2023. Hands On: The Art of Making. Entries open 15 February to 28 March 2023



MAFA conference attendees and members are invited to submit non-wearable, artistic works with the theme “Hands On: The Art of Making”. Fibre artists may express an event, story, message, or conversation through the use of fibres and are not restricted to a literal interpretation. More information and entry rules, requirements and information available at <https://tinyurl.com/ykrp7w9f>.

Coffee Break: Contemporary Voices: Guillermo Bert



Artist Guillermo Bert was born in Santiago, Chile and is now based in Los Angeles. In this GW Museum and Textile Museum video from the series Contemporary Voices he focuses on his recent Encoded Textiles series. Working with traditional weavers, he creates QR codes which are woven into textile designs and when scanned with a smartphone, take the viewer to a short documentary film of story, myth and reflection by indigenous elders, activists, and poets. Collaborating with Mapuche, Navajo, Maya, Mixtec and Zapotec weavers, he has done more than 40 embedded documentary films that “de-code” cultural messaging and create a bond between the distant viewer and the intimacy of the community of indigenous artists and storytellers. He goes on to talk about some of his other projects which are using different technologies. Watch this intriguing video at <https://tinyurl.com/2p836tnb>. You can go to his website at <https://tinyurl.com/u7a5h62x> and see more of his other projects.

And now for something completely different.....



This month our something completely different is a video made by Insider Business called “How Natural Dyes Are Made From Nuts, Leaves and Roots In Gambia: Still Standing” which goes through the process still followed by Musa Jaiteh who is the last artisan in his town in Gambia still using only natural dyes and traditional techniques to create his beautiful cloth. Watch the video at <https://tinyurl.com/48krb262>. I particularly enjoyed the unusual technique which is used to flatten the textiles after they have been finished.

Artist Profile: Jeni Ross



Jeni originally studied sculpture and came to tapestry later as a mature student. She says that tapestry proved the ideal medium for her, combining colour, construction, and tactile qualities. She designs and makes woven tapestries with strong colourful designs which bring warmth, texture and content to both homes and public buildings. Her influences come from many sources and her designs use layers, contrasts and cycles; earth and air, night and day, negative and positive, which are interpreted using qualities of theatre. Her abstract and colourful tapestries showcase the passage of time through shape, form and brilliant use of colour. You can go to her website at <https://tinyurl.com/adkpp6z3> where you can not only read about her work but also view images of her pieces under the heading “Galleries”.

Found on the Web

Haptic and Hue: Article and Podcast



Here are two items from the excellent Haptic and Hue which are really thought provoking for all weavers and particularly relate to the importance that textiles have in terms of historical development. First, an article by Jo Andrews titled "As Long as a Piece of String" which she relates to the questions she is regularly asked as a handweaver. Read the article at <https://tinyurl.com/279jmzpv>. Second, a recent episode in the latest podcast series titled "Is the Needle Mightier Than the Sword?" which you can listen to at <https://tinyurl.com/2p8eump8> and in which Jo talks to one of the world's most eminent textile archaeologists, Margarita Gleba. The evidence that she and others are piecing together for the first time from precious ancient textiles tell us new stories about how human beings organised themselves and how they used textiles in every corner of their lives.

Rebecca Mezoff Blog Post: Tapestry Weaving on a Budget



A useful blog post from Rebecca about how to approach tapestry weaving if you are on a budget. Particularly helpful section about yarns with lots of input from other weavers and their experiences. Read the post at <https://tinyurl.com/msxbeewd>.

The 'Christ in Glory' Tapestry, Coventry Cathedral

An interesting illustrated article from Textile Conservation Limited who were involved in the cleaning and assessment of the Christ in Glory Tapestry in 2015. Read the article at <https://tinyurl.com/4easyhw9>. You can also watch a short BBC video of the cleaning in action at <https://tinyurl.com/2p8mcj5w> and see a picture of the tapestry in situ in Coventry Cathedral at <https://tinyurl.com/46uz3z57>.

Cité Internationale de la Tapisserie Aubusson: Five Tapestries with Images from the Animated Films of Hayao Miyazaki



A short video showing some of the collection at the Cité Internationale de la Tapisserie Aubusson. The video goes on to describe recent projects including the series of tapestries from the works of Tolkien and the current project of five large tapestries with images taken from the animated films of Hayao Miyazaki which are due to be completed at the end of 2023. Watch the video at <https://tinyurl.com/mvyu8bnm> with narration in part by one of the weavers working on the latest project who is herself Japanese. After her first visit to Aubusson years ago she decided to move there and train as a weaver and is now very happy to be working on the Hayao Miyazaki project.

Australian Tapestry Workshop (ATW): Planted Together



In 2020 ATW commissioned tapestry designs from fifteen Australian artists as part of the ongoing Weaving Futures project. 'Planted Together' was one of the designs created by Emily Ferretti for the project and in 2022 was selected to be woven. Read about the tapestry and see images of the work in progress and the finished piece at <https://tinyurl.com/y4n6a7np>.

Dovecot: Alberta Whittle: Entanglement is More Than Blood



This tapestry explores migration, trade and climate colonialism and was unveiled in 2022 as part of Scotland's presentation for the 59th Venice Biennale where Alberta Whittle presented a new body of work. The tapestry was developed over 10 months with the weavers at Dovecot Studios. Read about the tapestry and see images of the finished piece at <https://tinyurl.com/2p83hs9d>.

A Day in the Weave of Tea Okropiridze

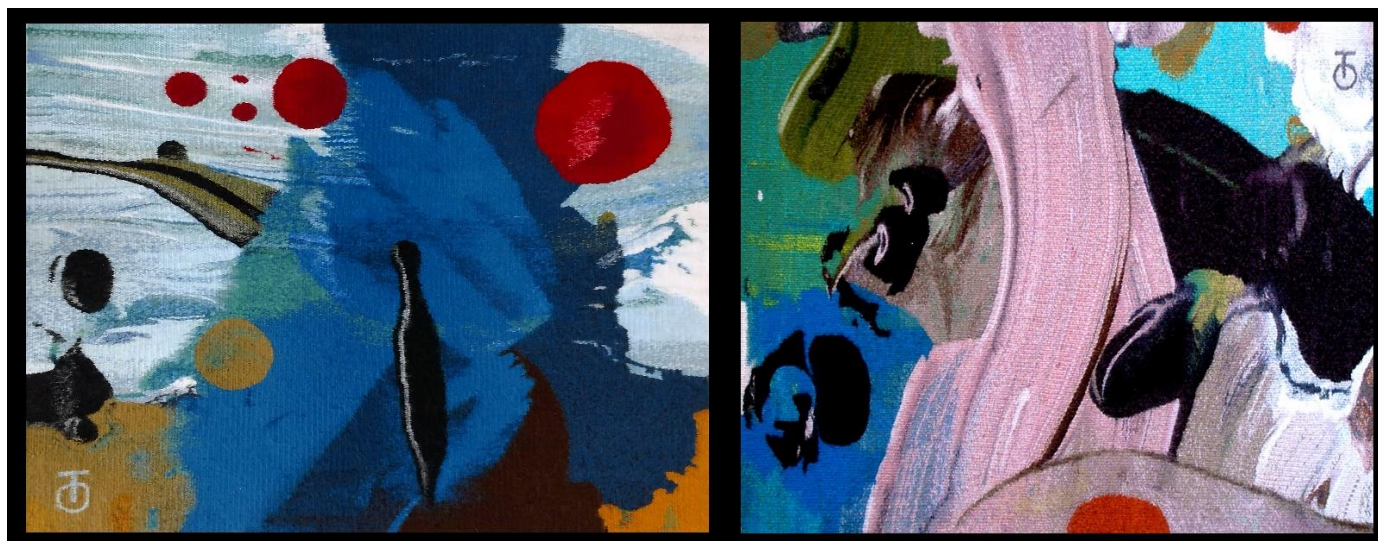
This month we are privileged to have an insight into the creative practice and weaving life of Tea Okropiridze. She explains how she first became interested in tapestry weaving and goes on to give us an insight into her weaving practice and how she shares her studio space with her very creative family. So here in her own words and beautiful images is “A Day in the Weave of Tea Okropiridze”.

I became interested in weaving at a very young age in my home country of Georgia. Georgia is known for its traditional hand-woven rugs and carpets, and it would always catch my eye and interest. However, the love of tapestry for me started when I was a teen.

When I was studying sculpture at college in Tbilisi, Georgia, I found myself intrigued by the fibre department. Every day I was eager to finish my assignments to have extra time to go to the fibre department and see what my peers were learning. I started weaving my first tapestry while I was still pursuing a degree in sculpture. Thus, at first, my tapestries did not yet involve the levels of technique I was looking for, therefore after I graduated with a degree in sculpture, I decided to focus on fibre studies. Accordingly, in a few years I pursued a degree at the University of Culture’s fibre department, with the focus on Gobelin - tapestry. My professors were amazing Georgian artists and tapestry weavers, including Givi Kandareli and Manana Dzidzikashvili, who influenced me and shaped me as a tapestry artist.

In 2002, right after graduation, I came to the United States to join my husband, sculptor, George Tkabladze who at the time was participating in several Artist in Residency programs in the US. This started our journey and ultimately our move to the US. I have since continued my career as an artist and educator in the Washington DC metro area.

Dream



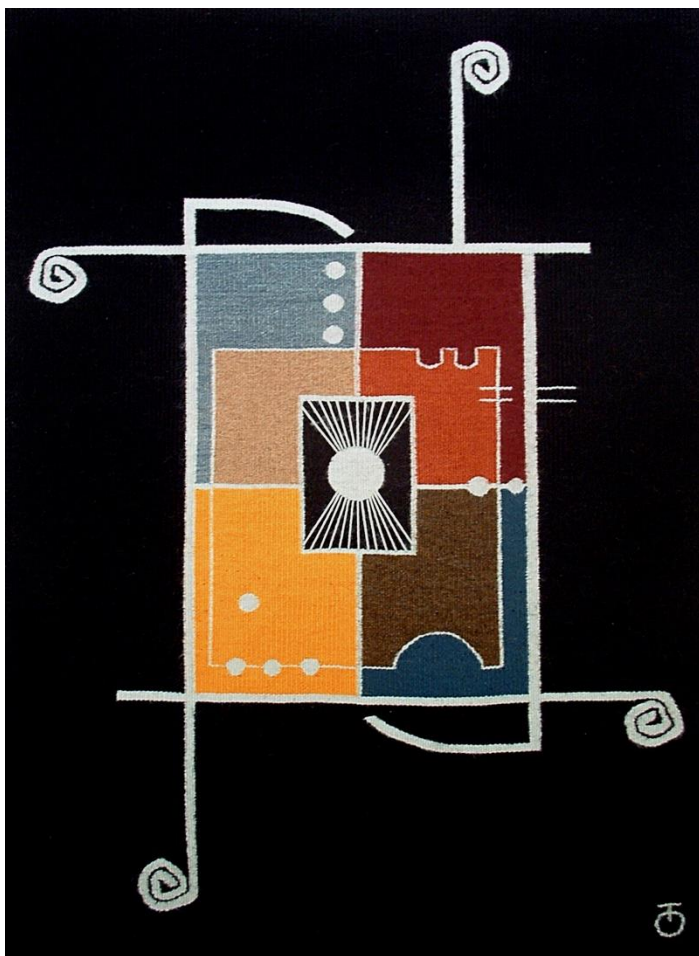
Red Spot

My days are constantly busy. I split my time between creating my artworks and teaching. A necessary part of being an artist and an educator is to also dedicate time to communications with galleries, exhibitions, schools, and students, as well as preparing artworks for shipping to local or international exhibitions and biennials.

My morning usually starts with a cup of coffee and a phone call with my family in Georgia. After the morning routine and ensuring that everyone is doing well, I get started with my workday.

weaversbazaar

Most of my late afternoons and evenings are spent teaching tapestry or art classes at The Smithsonian
National Dance



While I work on my tapestries, I usually weave on a small to medium size homemade loom. I like this approach because I want to have an opportunity to bring my loom home and weave there as well. After I get home from my teaching classes, in the evenings, I often weave in the living room, while I listen to music, watch TV, or talk to my family.

I use my own sketch, painting or collage for the design specifically created for tapestry weaving. I enlarge the image on the computer to fit the desired size of my tapestry and I place the cartoon behind the warp thread and use it as a reference as I begin weaving. While I follow the image to stay close to my original idea, simultaneously I often glance at the original painting for accurate colour references.

Museum in Washington DC, The Art league School at Torpedo Factory Art Center in Alexandria, VA, or private classes in my studio. I spend most mornings working on my artworks in my studio, which is walking distance from my house. My studio is pretty large, and I share it with my husband George who is a sculptor and daughter Ana, who makes enamelled jewellery. We each have our own dedicated space for work, but working in one studio gives us an opportunity to spend time together and share work with each other. During my studio hours I usually work on my tapestry or making silk fusion. And, when I take a break, I enjoy playing ping pong with my family.



Portrait

For the warping thread, I use cotton carpet warp or seine twine and use primarily wool yarn for weft. I prefer finer weave, therefore, I mostly set my warp at 10 ends per inch (epi) or sometimes 12 epi and use different

weight and brands of wool yarn for weft. Since I love smooth colour blending, I often use leftover yarn from my “stash” and “mélange” them to get the desired effect. With that said, at times, I choose to utilize some synthetic yarn, if I believe that it will complement and enhance my work and achieve the desired aesthetic.

The weaving process always takes at least a few months, depending on the size and complexity of the design. While I weave, I often use weft interlock technique for joins and I don’t leave any ends on the back, therefore, all my tapestries are reversible.

Connection



I usually like to have one tapestry in progress at a time. The largest tapestry I have woven, named “Connection”, is about 30” x 48” (76 cm X 122 cm), and it was woven on 10 ends per inch. For weft I used hand dyed wool yarn mixed with hand dyed synthetic yarn to give the work the metallic sheen I desired for the composition. In 2019-2020 this work was exhibited at the Smithsonian Museum S. Dillon Ripley Center in Washington DC, as well as at the 9th “From Lausanne to Beijing” International Fibre Art Biennale in Guan Shan Yue Art Museum, in Shenzhen, China in 2016, and received the Award of Excellence. In addition to these exhibitions, for more than two decades my work has been exhibited at different galleries, museums, biennials, and triennials around the world including the United States, Belgium, UK, Ukraine, China, Taiwan, Romania, Italy, Australia, and the country of Georgia, among others.

Monochrome

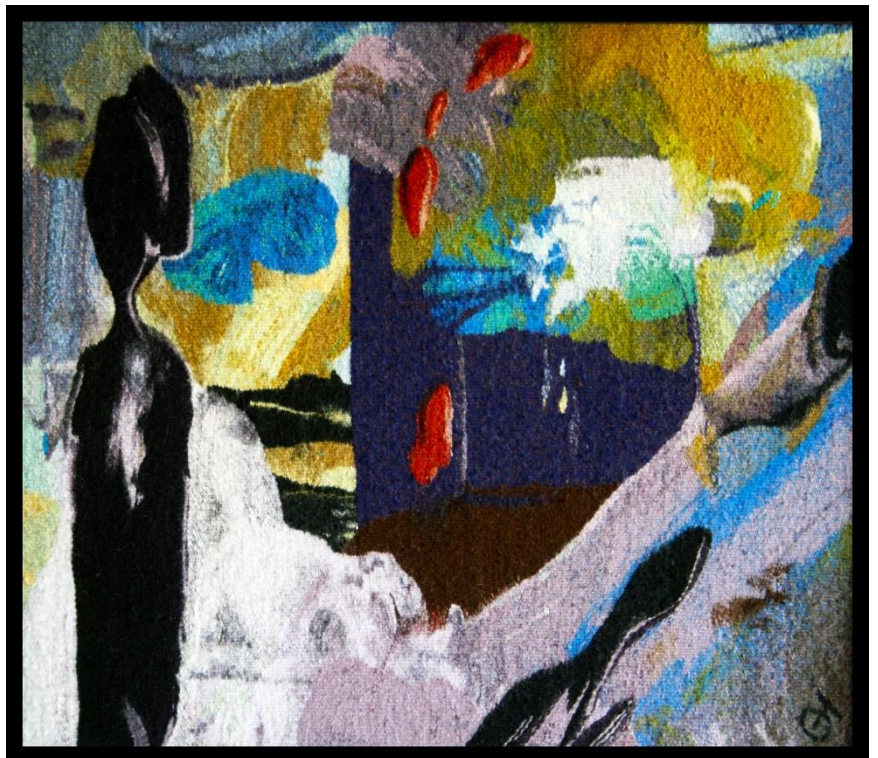


My latest tapestry “Monochrome” was exhibited in the “Heallreaf 4” International Contemporary tapestry exhibition, organized by Margaret Jones, and juried by Ellen Ramsey, which took place in the UK in 2022. The exhibition started at Farfield Mill, Sedbergh, and later travelled to the Oxmarket Contemporary, Chichester, and RBSA, Birmingham.

At this moment I am working on creating artworks for my upcoming solo exhibition of my silk fusions. The exhibition will take place at The Arts Club of Washington (President James Monroe House-Museum) in Washington DC in May 2023.

Even though I work on different types of fibre art, I cannot imagine my art life without weaving tapestry. I have come to appreciate and enjoy the difference between the more calculated methods that tapestry weaving employs, compared to the more spontaneous and instant product and satisfaction that silk fusion provides.

Whether it's tapestry or silk, through my work I strive to portray the images I have seen, the emotions I have felt, whether positive or negative, and to give the audience the opportunity to interpret and experience my visual representations in their own unique way.



In my opinion, fibre art, similar to other media, should make the audience think and feel. It should not influence the viewer's interpretation, but it should inspire them to think in a new way.



Anticipation

You can visit my website www.teaokro.com for more information and images.

{Editors Note: Thank you Tea for giving us an insight into your creative activities and sharing your wonderfully colourful images}

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 2023 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.

We are interested in sharing images with our readers not only of finished pieces but also works in progress from weavers at all levels.

Stop press:

Re-homing a Book

Jinty Knowling is a friend of weaversbazaar and has recently suffered several misfortunes but despite this she has continued to weave Tapestry. She needs to make space and would like to find a loving new home for an 'as new' copy of 'The Art of the Cloth' by Micala Sidore. If you would like to purchase this book from Jinty at reduced price please send me your contact details and I will put you in touch with Jinty. She is unable to post the book but it can be collected from Camborne in Cornwall.

Stay Safe and Happy Making!