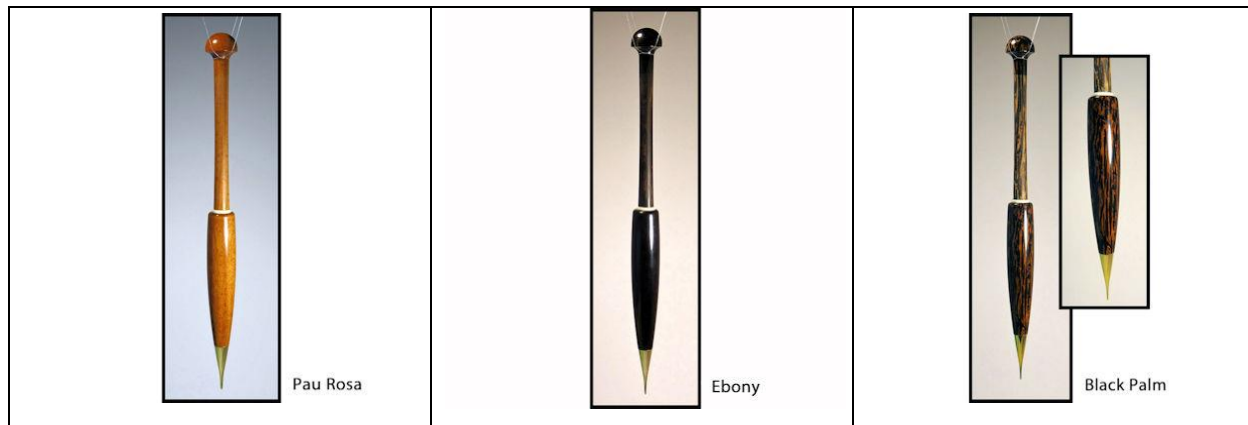


weaversbazaar news

Long Metal Tipped Bobbins made by Artisan Bobbins

We have three more types of long Tapestry bobbins, made by Artisan Bobbins, with metal tips. They are made from Pau Rosa, Ebony and Black Palm woods and can be found [here](#)



Update on yarn colours

Soft Lemon has now been archived as a stock colour and is replaced by Yellow 2. They are very close in colour (despite appearances on these two images) but the Yellow 2 is more consistent with the rest of the Yellow colour range.

	
Soft Lemon (0043) Archived	Yellow 2 (0168) Replacement

Darning Yarn – who would have thought!



The village in which weaversbazaar is based (Forest Row, East Sussex) no longer has any stores which can provide basic sewing or mending supplies, the nearest is over 10 miles away. So our lovely Georgina had the idea of providing the village with small amounts of our fine yarn as darning yarn. These are now on the [website](#) in case you have a precious jumper or pair of socks to mend, or in case you would just like a little bit of a colour. There is a basic range but I am sure if you wanted a different colour and drop us an email (info@weaversbazaar.com) Georgina will help you out. Each bobbin contains 20 metres and costs just £1.00. By the way - it works brilliantly for darning.

Facebook Page

Unfortunately for reasons we have not been able to get from Facebook they shut down the weaversbazaar facebook page last month after 12 happy years of messages, photos and updates from readers. Our apologies go to anyone who has been enjoying all the historical information on it but can no longer access it. However, a new page has been started but it will take a little while to get it fully up to speed but if you

enjoyed the old page, please like us and follow us on the new one which we hope will be even better. You will find the new page at <https://www.facebook.com/weaversbazaar100>

Silvia Heyden Book

You may have already spotted Silvia Heyden's family have completed the book that Silvia started before her death and it has now been published by Dan Heyden in the USA, it is called *Movement in Tapestry: Silvia Heyden*. It is a beautiful book and we have been working with Dan to cost effectively get multiple copies to the UK, for UK and European weavers to purchase rather than pay the high rate of shipping for single copies from Dan (\$128). I have to thank Anna Wetherall and other lovely customers for putting forward the idea and linking us up with Dan. The outcome is we can supply copies to customers for £65 plus normal postage rates which are £3.50 in the UK and £17.00 in Europe per book. Details of the book are on the website [here](#) along with a review by Elizabeth Buckley.



If you are in the USA and would like a copy please contact Dan directly by emailing danheydenaia@gmail.com

The book has 212 pages and is 11" x 11 1/2"

Here is the original statement on the book "You know you're onto something profound when as straightforward a premise such as "tapestries should be based on weaving" is considered a radical idea.

Silvia Heyden's second, and final book on weaving shows a majority of her tapestries, along with some 200 drawings as it follows her increasingly clear conviction that the slow, deliberate and meditative process of making a tapestry should manifest itself in the way a tapestry looks when displayed.

For her, the process of weaving itself was a profound source of insights, allowing her to make significant inroads into the aesthetics of her art. This was what started Silvia in her pursuit of the "truly woven" in her tapestries that would be the modern equivalent to the pre-Renaissance tapestries she had seen shortly after graduating from Art School in Zürich in the early 1950's. Having studied under Johannes Itten, and Elsie Giauque, Silvia returned to her hometown of Basel where she took a close look at the medieval tapestries in the Museum of History and recognized that those works of art were still based on the craft of weaving, at a time when art & craft were still in unison.

As crazy as early modernism was, as progressive as it was in all the arts, including modern architecture (while it was equally destructive in urban design), Modern Art brought about equally inspiring movements and approaches for Silvia, without which her effort to revive weaving would have been far more challenging, if not impossible:

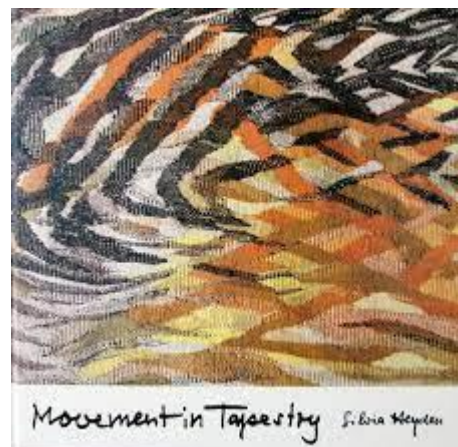
- Expressionism in the unpremeditated approach of "der Blaue Reiter," with its bold directness, and in-the-moment conception of design, and

- the Bauhaus, in the dialectics of the "Vorkurs," the year-long preliminary design course, innovated in Weimar, and still taught by her teacher Johannes Itten in 1948 when Silvia began her studies in Zürich.

An additional, and literal sense of movement, in the form of classical and modern music, in particular of the four B's: Bach, Beethoven, Brahms & Bela Bartok, gave her further reassurance that she was on the right track in taking the basic motifs of weaving's vocabulary, the triangle and the half-round and building up

their repetitions & variations into larger rhythmic patterns that could evolve into their own unique compositions that are as closely related to music as they are to the other visual arts.

The recently completed 212-page "Movement In Tapestry" book delves into Silvia's search for the essence of weaving. She explored the uniquely woven qualities of tapestry in order to arrive at the meeting point of the weaver and her instrument, where the dialogue is thorough and intensive enough that the weaver can't readily say where the impetus for her design came from: neither imposed, nor suggested by the materials and the process of the making of a tapestry, but rather through a unison between art and craft, between techniques and aesthetic, and between preconception and improvisation that leads to the intersections of "means and meaning," as she liked to say."



We hope you enjoy it!

Sponsorship update

This year we are proud and excited to be sponsoring 3 projects during 2022 all of which culminate in one or more exhibitions. Here is an update from each project on how they are progressing.

Heallreaf 4 by Margaret Jones – This is only a third of the way through its three-centre tour but the exhibition at Farfield Mill, UK went well. There was good footfall, very positive comments and work was sold. The organisation at Farfield was excellent and it was a joy to work with them. We are hoping that the



next two venues will be as successful. (Details on the next two venues can be found here

<https://bit.ly/3c8dKYM> as well as images of the work)

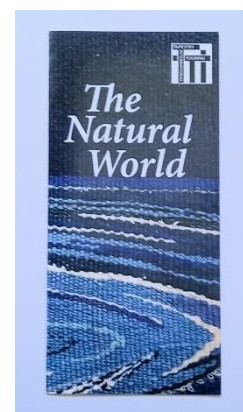
So far, we have 250 votes for the People's Prize (a £250 prize for the most popular piece as voted for by the viewing public, sponsored by weaversbazaar), a good number bearing in mind there were no stewards on hand to remind visitors to vote.

As you can see at the Meet the Makers Jane Riley's tapestry created a lot of discussion and comment.

The Natural World : Tapestry Touring International Exhibition by Jane Frear-Wyld

This exhibition World is the third in a series of gallery based exhibitions organised by Tapestry Touring International. 33 artists from Australia, Canada, Denmark, New Zealand, Poland, the UK and USA bring together their small format hand woven tapestries in this latest international UK touring exhibition. The Natural World opens at the Guildhall, Much Wenlock, UK, on September 2nd through to 26th September. Opening hours are Friday - Sunday 10m - 4pm. More information can be found here <https://bit.ly/3weblgB>

Here are a couple of pieces from the exhibition





Patricia Armour – New Zealand
More Pork and Kowhai



Christine Sawyer – UK
Seeds Looking to the Future

WATERLINE Project by Joan Baxter - Waterline is a project initiated and guided by Joan Baxter in collaboration with Nearly Wild Weaving. Because of the pandemic, the project was entirely conducted over Zoom. This allowed weavers from all over the world to take part.

Participants were asked to design a tapestry inspired by rivers that included a silvery horizontal line somewhere in the composition. Each of the 15 completed tapestries will be hung along the silvery line. The weavers of the individual tapestries had to subtly alter their own piece so that they sat comfortably alongside their neighbours. Between us we have created a single composite expression of a river and 15 separate rivers at the same time.

Weaversbazaar is contributing towards a visual legacy for the project in the shape of a publication. They are also providing some of their yarn and warp for an associated Masterclass on 'Transparency' led by Joan Baxter

WATERLINE will be exhibited at Farfield Mill, Sedberg, Cumbria from 5th October - late December 2022.

There will be a Meet The Makers event at the Mill on the 8th October 2 - 4 pm The exhibition will tour to other venues in the UK and the US - dates are yet to be finalised.

Enjoy these three images for the project each showing the silvery horizontal line





weaversbazaar's website Poll: Which header techniques do you use for your Tapestries?



So the results of the July poll, on which header techniques we use for our tapestries, are in. The top response with almost a quarter of us opting for it was using twining and knotting to form a firm edge. Next came weaving the first part of the tapestry using weft to be used as a hem which when taken together with the number of us who weave the first part of the design to become a turnback hem on the finished tapestry is a significant number and almost a third of responses. Similar numbers use warp to weave the first part of the tapestry or begin with soumak rows with the smallest number of responses for four selvedge weaving technique. Hopefully you may be inspired to try some of the ideas here if you haven't yet tried them. Some weavers teach that the final method of hanging a tapestry should be part of its design and this can influence the header technique chosen particularly if turnbacks are needed.

Which header techniques do you use for your Tapestries?

<i>Start weaving with waste yarn and remove it later</i>	<i>12.0%</i>
<i>Weave the first part of the tapestry using WARP to be used as a hem</i>	<i>13.9%</i>
<i>Weave the first part of the tapestry using WEFT to be used as a hem</i>	<i>19.4%</i>
<i>Weave using four selvedge weaving technique</i>	<i>4.6%</i>
<i>Start with twining and knotting to form a firm edge</i>	<i>24.1%</i>
<i>Begin weaving with a row or rows of soumak technique</i>	<i>13.0%</i>
<i>Start weaving the design creating a turnback of the first part to become a hem on the finished tapestry</i>	<i>13.0%</i>

Here is a very clear video from Michelle Driver on the header and finishing techniques she uses

<https://bit.ly/3KupeTf>

This month the topic for our poll relates to a Q & A Corner question sent in by one of our lovely readers (see below) and is about sending tapestries to exhibitions. 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.

Q & A Corner

Liz Jones has sent in another great topic for Q&A Corner about packing and posting bigger tapestries to exhibitions in which she asked several very pertinent questions. As Margaret Jones who is part of the weaversbazaar team has lots of experience in this topic, both through exhibiting her own work and curating and running Heallreaf, we asked her if she would write a comprehensive article about this topic, and she very kindly agreed. The full and very informative article with lots of useful advice is available on the weaversbazaar website in the Library Section of the Knowledge Zone at <https://bit.ly/3pD7aMK> and has also provided the inspiration to put some questions together for the new poll for August. Below are the original questions Liz had asked with answers extracted mostly from Margaret's article which address those questions. It would be very interesting to hear about your own experiences so if anybody is inspired to not

only respond to the poll but also add more information or comment on this topic, then please get in touch and we will report back next month. Thank you Liz and Margaret!

Q1. To roll or to fold? Rolling sounds less stressful than folding, especially if folded again on a fold!!

- A. Margaret suggested rolling around a big tube unless already framed when a cloth bag is a good idea.

Q2. Front outwards or inwards? Which puts less stress on the stability of the weave?

- A. Always roll it with the front side out as somehow tapestries don't like being rolled the other way

Q3. Minimum diameter of a tube to roll round?

- A. Margaret recommends a large tube around 10cm/4 inches in diameter as anything smaller and you might find the ends curl up and take a while to straighten out once hung.

Q4. Waterproofing and general packaging?

- A. Margaret suggests that you lay down a large cloth (or sheet of Tyvek), larger than the tapestry, and put the tapestry face down with the warps running away from you, place the tube at one end of the tapestry and roll it gently, not creasing the cloth/Tyvek or the tapestry. Once it is rolled you can tape the end of the cloth/Tyvek down with masking tape or you can tie it. Margaret recommends using strips of fabric to do this to avoid leaving a dent. Then you can roll it in bubble wrap, then fix with home-made elastic bands (see full article for how to make these and why you should use them) and cover in at least two layers of thick brown paper or alternatively get an even bigger diameter tube and seal the whole package inside it.

Q5. Carriers willing to take parcels longer than 1m.

- A. This is difficult to answer as it will vary depending very much on where you are sending from and to and can be tricky. Some exhibitions will specify the carrier to be used. Otherwise, it is worth investigating fully all the options available. See Margaret's comments and suggestions in the full article.

Other key points:

- Do follow carefully the instructions provided by the exhibition organisers
- Make sure your tapestry is properly labelled
- Make sure **all** your packaging is labelled and reusable for return or onward transmission of your work.

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 or feedback on the content of the newsletter including suggestions on future topics then please let us know at info@weaversbazaar.com and we will continue to ask questions here in **Q & A corner** as well as featuring your input to the questions posed and doing our best to cover new topics.

Courses and Events

As the situation continues to change, 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.

Museum für Gestaltung Zürich: Textile Garden. Until 30 October 2022. Zürich, Switzerland.



“Cords, yarns, and threads are the raw materials used by international textile artists who radically expanded the possibilities of their art from 1960 onward. The woven or knotted works grow into space at a scale that is at times overwhelming, bursting open the

boundaries between sculpture and environment”. Textile Garden contains pieces from two important Fibre Art collections, the Fondation Toms Pauli Lausanne and the museum’s own Decorative Arts Collection. You can read more about the exhibition as well as watching a trailer and an “Exhibition View” at <https://tinyurl.com/bdedprmz>.

South-East Fiber Arts Alliance: Contemporary Tapestry: Trends and Traditions 1 October 2022. Online, USA



Molly Elkind will be giving this virtual talk with a slide tour of tapestry today that will make you a more informed viewer and/or designer of tapestry art. Focusing on solo artist-weavers from traditionalists to experimentalists and everyone in between, she will look at it all. Find out more with a link to register at <https://tinyurl.com/ymu6ubdt>.

Australian Tapestry Workshop ATW: Full Circle: Karen Tapestry Weavers. 1 September – 18 November 2022. Melbourne, Australia.



Full Circle will showcase the brightly coloured geometric tapestries woven by the Karen Tapestry Weavers, who are refugees from Myanmar. The Karen have a strong tradition in weaving creating joyous woven works using vibrant colours that demonstrate a highly intuitive use of colour and pattern. These tapestries draw on the rich textile traditions of Karen culture as well as lived experiences of displacement and diaspora. Find out more on the website at <https://tinyurl.com/msb228ak>.

The Gardens Trust: The Fabric of Flowers. Starts 19 September 2022. UK.

The Gardens Trust is the UK national charity dedicated to protecting our heritage of designed gardens and landscapes. They will be hosting a 6-part online lecture series, exploring how flowers and gardens have inspired textile artists focussing on some of the historical and technical aspects of embroidering, weaving and printing using floral designs. More information and booking at <https://tinyurl.com/c3kswd3t>.

Heritage Open Days: Textile Conservation Studio. 17 September 2022. Norwich, UK.



A rare opportunity to see important and unique historic textiles up close and personal and learn how they are cared for. The National Trust Textile Conservation Studio is offering four free tours to see conservation work in progress. The National Trust cares for over 150,000 textile objects across the country and the Studio, housed in a converted barn complex, enables them to treat the most significant and complex textile objects. Pre-booking is required and more information is available at <https://tinyurl.com/muuysx54>.

New Brunswick College of Craft & Design: Nature: Source of Inspiration in a Creative Process. 27 – 28 August 2022. Fredericton, NB, Canada.



Join Ixchel Suarez for this 1.5 day Contemporary Tapestry Weaving Workshop on 2 to 3D techniques with Nature as a source of inspiration in a creative process. The workshop will cover an introduction and principles of design and composition, then progress to creating a woven notebook through samples based on textures by exploring diverse materials with different techniques. (2 to 3-D) Find out more at <https://tinyurl.com/346x5b8j>.

Heallreaf 4: Oxmarket Contemporary. 13 – 24 September 2022. Chichester, UK.



Heallreaf 4 exhibition, whose People's Prize is sponsored by weaversbazaar, will be at its second venue Oxmarket Contemporary in September in Chichester and opening on the 13th September. The Private View is on Sunday 18th between 2 and 4pm and it is anticipated that many of the artists will be present. The gallery now has a new and much more 'contemporary' feel. Those who would like to attend the PV which is free are asked to book a ticket at <https://tinyurl.com/42h359hb> to help with estimating numbers. At this PV the winner of this years 'Curators Prize' will be announced. There is more information about the Gallery and exhibition at <https://tinyurl.com/264rp5md> and more about the individual pieces which are included in the exhibition at <https://tinyurl.com/35u75sj6>.

Hot news from Heallreaf – *there will be an additional very special exhibit at the Chichester Exhibition, the 1950s 'Le Veilleur' (The Watchman), Tapestry from Aubusson, after a design by André Wogenscky, an architect who worked with Jean Lurcat Size: 190 x 285cm. It is an amazing work which can rarely be seen in the UK. Just one more reason to visit the exhibition!*



Catalogue Raisonné Scholars Association: Scholars on Sources: Tapestry Archives. 30 September 2022. Webinar, Eastern Time, USA.



This roundtable convenes scholars who have conducted extensive archival research on topics in twentieth-century tapestry, whether on individual tapestry artists, tapestry studios, or tapestry exhibition venues. The conversation will focus on the primary source material, such as letters, sketches, and samples, that animates each scholar's research. An exploration of what this material reveals about the tapestry medium and how it might inform future research. Register for the Webinar at <https://tinyurl.com/4vx7zmzz>.

Nearly Wild Weaving Updates: Autumn 2022. UK.



Updates from Nearly Wild Weaving include the next Tapestry Together conversation which will cover Eccentric and Wedge Weave Techniques and will take place on 7 September and as usual there will be two sessions available. More information and links to book tickets for either session at <https://tinyurl.com/m4dzhzwt>.

The next Tapestry: In Conversation, on 21 September will be with Joanne Soroka when the conversation will cover the background to her themes and how she develops her ideas and designs and translates them into weave (or other textile forms). There will also be a discussion of the role of exhibitions for her work. More information and the link to book a ticket at <https://tinyurl.com/4xz34x8t>. You can also see information about upcoming scheduled sessions.

Opportunities and scholarships

American Tapestry Biennial 14: Celebrating Contemporary Tapestry. Call for Entries from 1 September 2022



Advance notice from the American Tapestry Alliance that ATA Biennial 14 will take place from May through to June of 2023 at the Appalachian Centre for Crafts. The exhibition will be juried by Rena Wood who serves as Assistant Professor of Fibre Arts at Tennessee Technological University's Appalachian Centre for Craft. Entries will be accepted through CaFe beginning 1 September – 30 November 2022. Work in small, medium, and large formats will be accepted. More details to follow.

Coffee Break: Navajo Weaving: Sharing the Technique & Tradition.



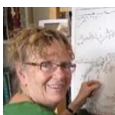
For our August Coffee Break we have details for two very comprehensive videos from Yarn Barn about Navajo Weaving: Sharing the Technique and Tradition divided into Parts I and II. You will not only learn all about the equipment and how to use it but also how to plan and design a Navajo rug and the weaving techniques used. There are tips to deal with potential problems and details about how to finish the rug in the traditional way. Part I can be found at <https://tinyurl.com/vae58y3p> and Part II at <https://tinyurl.com/26kxkc34>. Be warned that you might need a whole pot of coffee for each of these videos as they are very comprehensive!

And now for something completely different.....



The Allure and Power of the Colour Teal is a fascinating essay about the many incarnations of the colour teal and what it has represented historically, artistically, and mystically. Midway between blue and green the name is believed to originate from the freshwater duck, the common or Eurasian Teal, which sports a dash of the colour on its head, close to the eye, and on its wings. Teal blue became the foundation of the Plochere colour system, founded in 1948. The colour gained popularity through the 1950s and became one of the few colours used to create early web pages beginning in 1987. Read the complete essay at <https://tinyurl.com/3uhy9t5h>.

Artist Profile: Magdalena Abakanowicz



Our featured artist this month is Polish artist Magdalena Abakanowicz who was a pioneer of fibre-based sculpture and installation in the 1960s. She began making abstract fibre works in the 1950s, when her government was advocating social realism. Her earliest works were monumental hanging textiles, which she named "Abakans." They function as both objects and spaces. She turned to figurative textile works in the 1970s, creating the headless and fragmented human forms for which she is well known. She began receiving public commissions, which led her beyond textiles to materials such as bronze, wood, stone, and clay. You can see many images of her work both woven and sculptural on her website at <https://tinyurl.com/2msd6dap>. You can also read more about the artist including some of her own comments about her work at <https://tinyurl.com/276vyksm>.

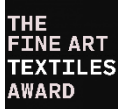
Found on the Web

Rebecca Mezoff Blog: Weaving Circles with Hand Dyed Tapestry Yarn



Rebecca continues her focus on her tapestry diary and in this blog post she talks about weaving circles. She says: "Making circles is a tricky thing in tapestry weaving. To weave a circle we believe is round, you have to trick the eye or make it really big. Tapestry is woven on a grid and to make a form perfectly circular means you basically take a square and cut the corners off." She goes on to talk about some of the difficulties of convincing us that what is a shape with steps is really round. You can read the full blog post at <https://tinyurl.com/bp4u57d3>.

The Fine Art Textiles Awards 2022 Winners



The judging panel announced 'Table Settings' by Jess Blaustein as this year's Fine Art Textile Awards winner and 'The Three Living and the Three Dead 2021' by Tanya Bentham as the winner of the 'Innovative use of textiles' award. Images of the shortlisted works for the prize have also been published and the judges commented that they were pleased to see a wide spectrum of approaches across textile mediums and techniques reflected in the 160 works submitted. These ranged from wearable art, knit and weave to print, machine and hand stitch. See images of the shortlisted pieces as well as the winning works at <https://tinyurl.com/ymj5czrv>.

Warped Fibers: 5 Simple Weaving Knots Every Weaver Should Know



An easy-to-follow tutorial on these five essential knots with very clear diagrams that take you through making them. Work through the tutorial at <https://tinyurl.com/2p8aynzp>. The Warped Fiber website is well worth exploring further as there is all sorts of useful information on there as well as a monthly blog and details of Online courses as well as in person classes and workshops held in the Richmond, Virginia area of the USA.

Kim Winter: Weaving with Bindweed



An article that shows how you can find material to weave with in the most unexpected places. Kim says that: "It started last year during lockdown, when we were pretty much confined to home and garden. I've always been keen on reusing and recycling, and after a weekend of my partner cursing as he disentangled great clumps of bindweed, I decided to try weaving with it." Read all about it at <https://tinyurl.com/2p8sep6b>. Continue by looking at her website Gallery images as well, from the header on the same page, where there is lots more to see.

TextileArtist.org: Recreating with thread: The wonder of found objects in textile art

[TextileArtist.org](https://www.textileartist.org)

Artists are known for their observation skill and here is an article which introduces the work of five different artists who showcase the treasures they've found by paying careful attention to life's details. Alice Fox takes us to the beach, but it's not shells she's collecting. Hillary Waters Fayle ventures into the woods to find leaves on which to stitch. Hannah Reeves and Ulla-Stina Wikander share their ingenious flea market creations, and Jessica Grady re-introduces you to your rubbish bin. Read the full article at <https://tinyurl.com/4vfjaism>.

A Day in the Weave of Connie Lippert

This month we are privileged to have an insight into the creative practice and weaving life of Connie Lippert who is based in South Carolina, USA. Connie is well known for her colourful tapestries woven in wedge weave using yarns which have been hand-dyed with natural materials. Here in her own words and beautiful images she shares with us "A Day in the Weave of Connie Lippert".

I can't say that I have a daily weaving practice because I don't. Other obligations often take my time. But I do have a consistent weaving practice over many years. There is always something in some stage of progress.

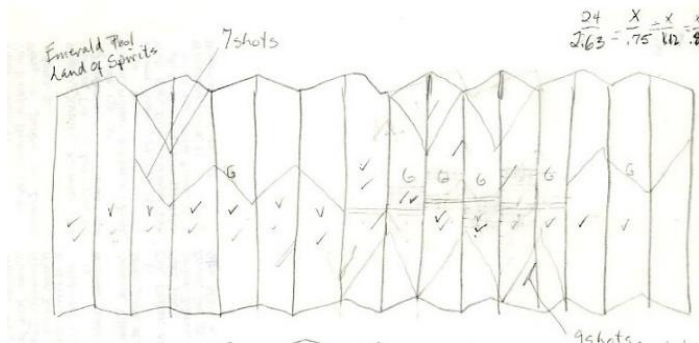
If I didn't make weaving a priority, it would not get done. I must consciously focus on time management and commit to weaving over other enjoyable activities and requests for my time. Weaving happens any day of the week and anytime of the day when time is available.

For 20+ years I have also dyed my yarns with natural dyes. All the images shown in this article are woven

with these naturally dyed yarns. Most dyeing takes place in the Fall when the indigo (*Indigofera suffruticosa*) is mature, and the goldenrod is blooming, and it is generally pleasant to be outside. As a result, I have a range of colors dyed from which to choose when I start to plan. Only rarely have I dyed with a specific project in mind.

My work usually starts with a very rough sketch. A short time after starting to work with wedge weave, I began turning the finished weaving 90 degrees from the direction in which it was woven for display. This has the effect of showing off the scalloped edge typical of wedge weave in a more dramatic fashion. As a result, my design is planned with this orientation in mind. The sketch for Sacred Places: Emerald Pool is an example.

Design sketch for Sacred Places: Emerald Pool



I had visited Emerald Pool in Zion National Park USA. After a hike to the area, I entered a small, enclosed cathedral like area with sheer walls and a pool in the bottom. It had a quiet energy that was completely unexpected and something I had experienced in only a few times and places. This was inspiration for my design.

Sacred Places: Emerald Pool

As you can see from the sketch, I have determined ahead of time where certain design elements will go. The orange triangles on the edges, the horizontal woven yellow lines, the green (G) zigzags, the background green areas and the slash marks are all noted.

After the sketch is completed, colours are laid out on the floor and manipulated – occasionally reviewing the color choices over several days until the sequence is more or less finalized.



Yarns organized into weaving sequence



Then I weave what has been planned sometimes making changes along the way, but often not. This has been the usual practice.

There have been times when I have just laid out my colours and woven with an idea of transitioning the colours as the work progressed. Covid lockdown resulted in a couple of pieces woven this way.

Tipping Point

I have explored variations of how wedge weave can influence the work through the pressure it puts on the warp to vary the shape of the work.



Ice Palace



Frack with the artist

Or placed traditional tapestry woven areas (using a cartoon in the traditionally woven areas) within the wedge weave.



Third party copyrights acknowledged. Original material copyright author.



Oppressed/ Oppressor

Currently I am using commercially dyed yarns for an exhibit scheduled for next year. Several pieces are required, and I didn't think that I had enough time to dye as well as weave. It is a great opportunity because I can weave a body of work based on a theme.



What's on my loom today

{Editors Note: Thank you Connie for giving us an insight into the technique of wedge weave and for the wonderful and colourful images. This has definitely inspired me to try wedge weaving for myself}

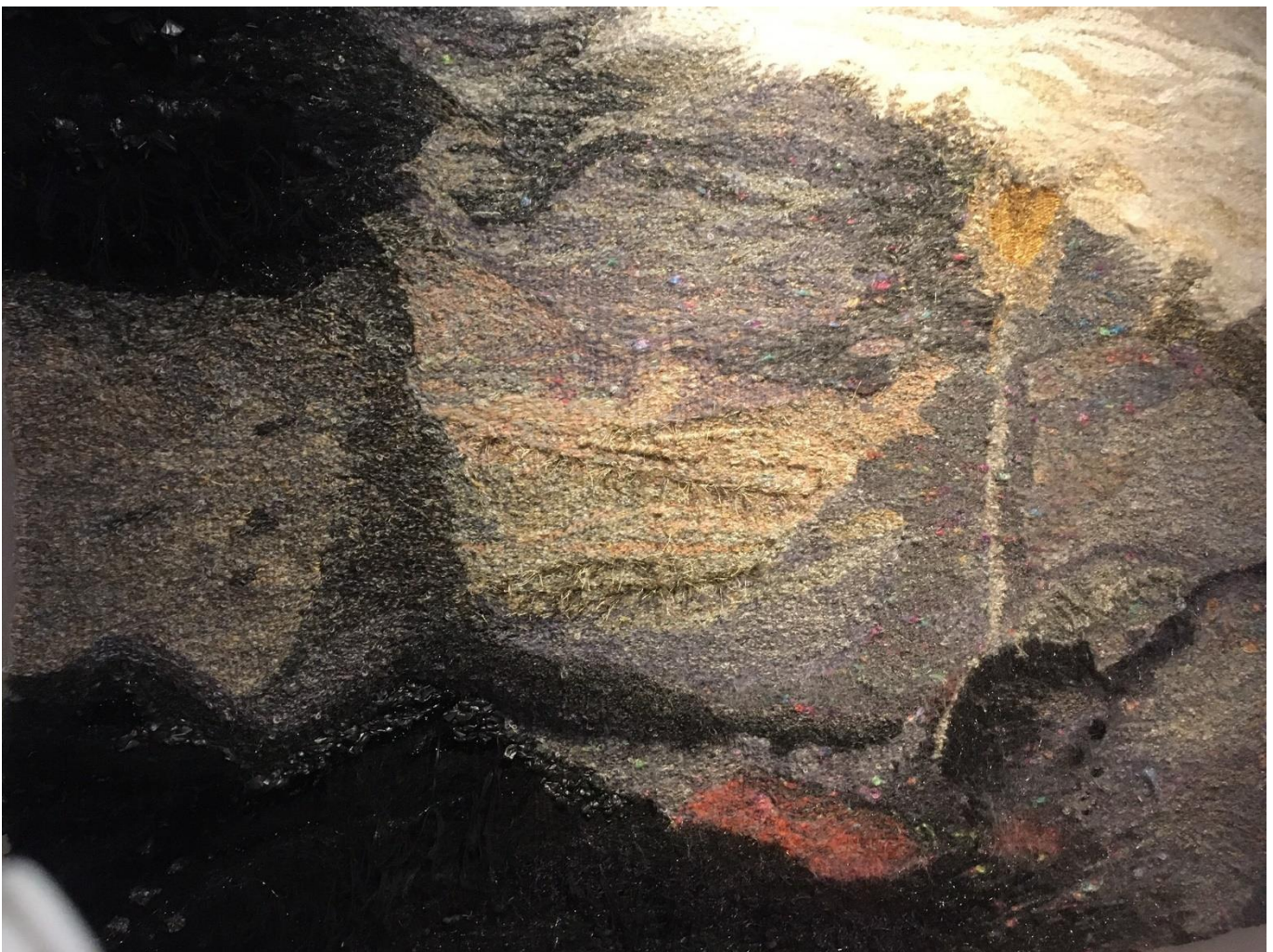
Textile Gallery

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.

This month we feature images of two lovely pieces which Jane Riley has sent us. Both pieces are currently being exhibited at Kirkleatham Museum, Redcar until 30 September 2022 in her solo exhibition Coastal Matters. Information about the Museum can be found at <https://tinyurl.com/2p96cmsj>.

Jane Riley

The coastline between Saltburn and Scarborough is a rich and fascinating area that Yorkshire artist Jane has explored since childhood. Centuries of heavy industry have left their marks: rusting mine buildings; detritus from iron, coal, and chemical works; scars in cliffs from alum mining. Seaweeds are washed in and out with the tides whilst plants continue to colonise the shores and cliffs. Jane focuses on the natural environment of this area, and the impact of climate change, while honouring the area's industrial past.



'In Suspension 1' (2020) 118 x 98 cm, wool, cotton and mohair.

'Clay and Carbon' (2021) - 107 x137cm, assorted yarn including mohair.



You can also find Jane's website at <https://tinyurl.com/2dmfsaa8>.

Stop press:

Paying by Credit Card on the Website

We know some customers do not have and do not wish to have a PayPal account, so there is a facility on the website which means you can pay directly with your debit or credit card. When you arrive at the payment page you will see these two buttons, one black one yellow. If you just want to pay with your own card use the black button that says Debit or Credit Card. We hope this helps.



Debit or Credit Card

Powered by 



Stay Safe and Happy Making!