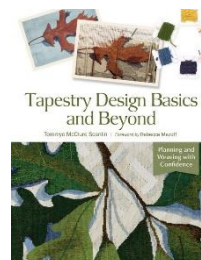


weaversbazaar news

Product Updates

Tapestry Design Basics and Beyond by Tommye McClure Scanlin is now available again on the website after many months of crossing the Atlantic. But we do now, finally, have copies, still at a 15% discount price, as we do our best to stay competitive with the online behemoths of the book-selling world. Rebecca Mezoff interviewed Tommye Scanlin last year about her recent book output and this 11 minute [video](#) is the result. Tommye discusses in detail how and why she wrote the book and there is the opportunity to see inside it. Details of the book are [here](#) on the weaversbazaar website.



SALE!

Continuing with the sale theme we have discounted all our greetings cards to 50p each and postcards to 30p. Postcards of other people's work is a great way to get ideas and inspiration for projects as well as a lovely way to stay in touch. As usual when they are gone, they are gone.

New Colour added to the Yarn Range

As we continue to round out our palette of colours we are pleased to introduce the latest in the Green range – Mantis 5 – it is shown here next to the existing Mantis 4. For reference if you have an [Ultimate 3 in 1 Colour Tool](#) then Mantis 5 is close to square 12 on page 4. This new colour is currently only available in Fine (18/2) yarn.

	
Mantis 4 (0203)	New Colour – Mantis 5 (0216)

One Colour Discontinued

Gold (0014) has been archived and is replaced by Sunburst 7. The two colour blocks below show how close the colours are. You will still be able to access all our discontinued colours if you need them for a project as they can still be dyed on demand by contacting info@weaversbazaar.com. Details and all colours in the archive can be seen [here](#).

	
Gold (0014)	Sunburst 7 (0121)

Sponsorship

We are delighted to announce that the beneficiaries for this year's weaversbazaar sponsorship fund are

- Heallreaf 4 – we are providing a prize of £250 for the people's choice award. Details of Heallreaf 4 are available [here](#)
- Tapestry Touring International (TTI) Exhibition – we will be supporting the printing of exhibition leaflets and marketing. Tapestry Touring International established by Jane Freear-Wyld and Lindsey Marshall is a not-for-profit group. It has been providing opportunities for tapestry weavers from different countries to work together for a themed exhibition. This year's theme is the Natural World and the exhibition will be shown in Much Wenlock in September 2022 and Redcar in March/April 2023. More information about TTI and past exhibitions can be found [here](#).
- Waterline Project – we will be also be supporting workshops associated with this project and the development of a associated publication. Waterline is an online collaborative project led by Joan Baxter and supported by Anna Wetherell and Irene Evison of Nearly Wild Weaving, more information can be found [here](#).

We are sorry if you submitted an application we have not able to meet but please feel free to try again in future. Congratulations to this year's projects and we look forward to sharing your progress.

LETS GET COSY FOR THE FUN SECTION



weaversbazaar's website Poll: Yarn Wraps



See below for the results of the January poll on whether we use yarn wraps as part of our design process and if so, how do we use them? As you can see below many of us are using this technique in one way or another with the four most frequent uses relating to the early stages of the design process prior to weaving samples and to assist in the choice and juxtaposition of colours. It seems as if most of us have tried using yarn wraps in some way with only a relatively low number never having tried the technique.

Do you use yarn wraps in your weaving design process?

<i>No – I have never tried this</i>	6.1%
<i>No – I did try this but it was not helpful</i>	7.9%
<i>Yes – as a quick and easy first step before weaving samples</i>	21.9%
<i>Yes – to try out the impact of single colours when placed next to each other</i>	23.7%
<i>Yes – to quickly assess the impact of different versions of colour blends</i>	19.3%
<i>Yes – to judge the respective proportions of colours desired in the piece to be woven</i>	16.7%
<i>Yes – to help me begin to calculate the required amounts of yarn needed for the design</i>	4.4%

This month the topic for the poll relates to the question sent in for this month's Q & A Corner (see below).

You will find the list of options 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.

Q & A Corner

Since the January newsletter went out we have received a number of excellent new questions from readers which we will be featuring here over the next few months and asking for your input.

February's question was sent in by Liz Jones who wanted to ask about how weavers finish the back of their tapestries? Liz then proceeded to pose a series of very relevant questions which we have incorporated with some others into the new poll for this month. As well as responding to the poll we would also like to invite readers to tell us more about their choices via info@weaversbazaar.com. Liz said "there must be lots of different things people do. I'd love to know, and why they do their way. I often wonder if the finish of the back of a tapestry is considered in exhibitions/competitions, as it is in quilting for example" (Liz is also a quilter). We will collate the expanded answers here next month as well as the response to the poll.

If any of you, our lovely readers, have other questions that you would like to ask our newsletter subscribers in 2022 – please let us know at info@weaversbazaar.com and we will continue to ask them in here in **Q & A corner**.

Courses and Events

As the situation continues to change, 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 highlight and include here both those courses and events which are virtual and those which it is now possible to attend once again in person. If you are planning on travelling to an event mentioned here it would be a very good idea to double check the details beforehand in case of any last minute changes.

Modern Art Oxford: Ruth Asawa: Citizen of the Universe. 28 May – 21 August 2022, Oxford, UK



This exhibition takes a unique look at the visionary artist, educator and activist Ruth Asawa who chose to identify as a "citizen of the universe", developing a sense of higher purpose grounded in improving life through art. At Black Mountain College she formed a lifelong friendship with visionary architect R. Buckminster Fuller, who once described her as one of the greatest artists he knew. You can find all the details of the exhibition at <https://tinyurl.com/yc64jjpr>. Read about Ruth Asawa and see images of her work at <https://tinyurl.com/4k3jxc46>.

Shetland Arts: Blanket Coverage. Until 13 March 2022. Weisdale, Shetlands, UK



The touring exhibition Blanket Coverage continues at the Bonhoga Gallery in Weisdale, Shetland showcasing the best in contemporary woollen blankets created by makers from across the UK and internationally. The exhibition includes three makers from Shetland, details and tickets at <https://tinyurl.com/4s7vpyru> and you can read a blog about the beautiful weaving featured in the exhibition complete with some images at <https://tinyurl.com/45m4ruy8>.

Pitt River Museum: Weaving Workshop: Tubular Filled Cords. 8 or 9 April 2022. Oxford, UK



This one-day tubular band weaving workshop taught by Susan Foulkes is suitable for beginners and will provide an opportunity to learn how to weave these decorative cords using a weaving disc and backstrap. An Indonesian technique, this died out there in the middle of the 20th century. Find

out more about the course and how to book at <https://tinyurl.com/2p7dv9t6> where you can also read more about the tutor and link to her blog and a video of her weaving.

Selvedge: Off Loom Weaving with Sarah Ward. 4 - 5 June 2022. Online, UK.

selvedge During lockdown in 2020, with no access to her loom or studio, Sarah began weaving off-loom with needle and thread, using whatever bits of yarn and card she could find around the house and making small studies of her favourite weave structures. Having discovered the joy of this technique Sarah wants to share this relaxing craft with others. On this course you will learn how to weave without the complexity of the loom using a wooden board and a needle and thread. Read all about the course and book at <https://tinyurl.com/2p8mzfey>.

Australian Tapestry Workshop (ATW): International Speaker Series: Cloth Culture. Online March/April 2022. Melbourne, Australia



International Speaker Series: Cloth Culture is an online series of lectures featuring five contemporary artists who utilise textiles to communicate complex narratives around their cultural heritage. They are free to attend but registration is essential.

- **Sarah Zapata: 8 March 2022.** Sarah will be exploring issues pertaining to her identity as a Peruvian American artist, her work examines the appropriation of value within processes and objects that deal with imagery of the feminine, the fetishised and the handmade. Read more and register at <https://tinyurl.com/48k9cjd6>.

- **Troy-Anthony Baylis (Jawoyn/SA): 12 April 2022.** Troy is a self-described Queer-Aboriginal and a descendant of the Jawoyn people from the Northern Territory and is also of Irish ancestry. He has an incredibly diverse practice that involves both art making and curating, along with lecturing, research and community. Read more and register at <https://tinyurl.com/3u28w4u5>.

Nearly Wild Weaving: Spring Season of "Tapestry: In Conversation" and "Tapestry Together" 2022. UK.



Nearly Wild Weaving have announced their Spring season of Tapestry: In Conversation (<https://tinyurl.com/4xz34x8t>) and Tapestry Together (<https://tinyurl.com/m4dzhzwt>). You can find more general information on their activities via their website at <https://tinyurl.com/whmv42tm> where you can also find details of their outdoor weaving workshops at <https://tinyurl.com/2wrfwt6x>.

Opportunities and scholarships

Fiber Art Network/Fiber Art Now: Grants. Various Submission Deadlines in 2022



Fiber Art Network members are eligible to apply for a whole variety of fibre related grants in 2022 with deadlines occurring throughout the year. Find out more by reading about the different grants available at <https://tinyurl.com/2p8r9uv3> where you can also find out how to apply for membership to the network. You can also find lots of other useful information on the Network website.

American Tapestry Alliance ATA: Unjuried Small Format Exhibition. Entry Form Goes Live 1 March 2022



Open to ATA members, the Unjuried Small Format Exhibition event showcases the work of many tapestry weavers from around the world. The "Tiny but Mighty" Unjuried Small Format Tapestry Exhibition will take place in Knoxville, TN, USA, this July at The Emporium Gallery. The entry form will be available from 1 March 2022 on the caFE website (<https://tinyurl.com/22ed5tfz>) and entries will close on 1 May 2022.

Coffee Break: Kenita Tully Tapestry Journeys



This month for our coffee break we have part of the American Tapestry Alliance (ATA) 2022 Media Tour. Kennita Tully gives a video tour of her wonderful and colourful tapestry studio and goes on to talk about some of her favourite tapestry yarns to work with and how she uses them, after which she went on to discuss and answer questions about different warps and the appropriate size of weft bundles to be used with them. She also speaks about her current participation in the Waterline Project. Watch the video at <https://tinyurl.com/273cw87u> and you can also explore Kenita's My Tapestry Journeys blog at <https://tinyurl.com/2p8tfvkvx>.

And now for something completely different.....

Synaesthesia is an intriguing perceptual phenomenon in which stimulation of one sensory or cognitive pathway, leads to automatic involuntary experiences in a second sensory or cognitive pathway. People who report a lifelong history of such experiences are known as synaesthetes (Vincent van Gogh claimed to be one). Simply put, when one sense is activated, another unrelated sense is activated at the same time. This may, for instance, take the form of hearing music and simultaneously sensing the sound as swirls or patterns of colour. Awareness of synaesthetic perceptions varies from person to person and can involve any combination of the senses, with some synesthetes perceiving texture in response to sight, hearing sounds in response to smells, or associating shapes with flavours. It is estimated that between 2% to 4% of the population may be affected and there may be as many as 60 - 80 different subtypes, those 'affected' often demonstrate more creative thinking. There are a number of interesting articles and videos available where people describe their experience of the condition, such as an article about singer and songwriter Tamera who says that 'Having synaesthesia means I see colours when I hear music' you can read that article at <https://tinyurl.com/5apecryx>. Another is a video about Kourosh Saadat, from Bangor, County Down, who has synaesthesia which he experiences through his sense of smell and taste. Watch the video at <https://tinyurl.com/4k6e9z36> which is entitled "Synaesthesia: What is it like to smell colour?" There is also an intriguing article about Glasgow writer Julie McDowall who revealed she can taste people's names. Read "Why everyone wants this Glasgow woman to taste their name" at <https://tinyurl.com/yckm8rpr>. You can read an article which describes the phenomenon in much more detail at <https://tinyurl.com/9epyf5be>.

Artist Profile: Marcel Marois



Canadian artist Marcel Marois often takes a photographic image of a landscape as the starting point for his tapestries altering the initial photographic images through a series of interventions producing a cartoon in which photocopy plays a key role. His recent tapestries are more abstract than those produced in the first decades of his career "they have maintained their relationship with the photographic, visible in the image residues and the graininess of the woven stitches. A photographed landscape is the starting point for multiple transformations that make the blacks denser, break down the greys or obliterate the image to the point of its near disappearance." You can see images of his evocative tapestries on his website at <https://tinyurl.com/2p8pwmxs> and also read more about him and his recent exhibition "The Weave of History" on the ATA website at <https://tinyurl.com/4yzh64yx> as well as in a blog post by Claire Benn "Woven Stories" at <https://tinyurl.com/5n94mse2>.

Found on the Web

Browngrotta Arts: ArtTextStyle. Art Assembled



Browngrotta arts began the year by bringing together some impressive art from Eva Vargö, Ane Henriksen, Hisako Sekijima, Gjertrud Hals, Blair Tate and more talented artists all of which is recapped here so their impressive works can be viewed in one place. Read the full article at <https://tinyurl.com/j8fpm2yx>.

Atelier Weftfaced: Collect Open 2022 The Red Line

Caron Penney of Atelier Weftfaced is exhibiting her installation “The Red Line” at Collect Open 2022. The work is comprised of five hand woven tapestries which have an optical vibration and are imbued with hidden meaning. You can read more about the work at <https://tinyurl.com/yb8xh9ub> and watch an excellent video where Caron talks about the idea behind the installation and what it means to her and her hope that people will be moved by her work.

American Tapestry Alliance ATA: The History of Tapestry Weaving in New Zealand



Even though it does not perhaps boast the extensive history of Western tapestry practice that might be found in parts of Europe you can read Marilyn Rea-Menzies informative article on the history of tapestry weaving in New Zealand with an incredible array of images that will be sure to inspire future tapestry weavers. Read the article and view the images at <https://tinyurl.com/3mev44sz>.

McRoberts Art & Hang-Ups Studio: Evolution

Read about the evolution of Gloria McRoberts style of unique sculptural fibre weavings since she first began weaving in the 1980's to the present day and see many evocative examples of the different stages of development of her work at <https://tinyurl.com/dvasbjn6>.

Rebecca Mezoff Blog: Weft Bundling Tricks and Tools



In this recent Blog post and video Rebecca talks about various aspects of weft bundling including how to match up multiple strands of weft, why you might want to use a weft bundle, and possible tools to carry your weft bundle including some you may not have previously considered. Read the post and watch the accompanying video at <https://tinyurl.com/2p885d3v>.



A Day in the Weave of Anet Brusgaard

This month we are privileged to have an insight into the creative practice and weaving life of Anet Brusgaard from Denmark. Many of you will know of Anet not only because of her work but also as the Secretary of the European Tapestry Forum so here in her own words and images is “A Day in the Weave of Anet Brusgaard”. My day always begins with swim-practice. I love it! Sliding through the water, while perfecting my swimming technique is an amazing feeling. Likewise, I aim for perfection at my loom – in the work of my tapestries. It's a tradition where style and technique have been perfected through centuries. The classical, French tapestry technique has always aimed at perfection. Why stop now? This time my work process has been different from how I usually get around to weaving a tapestry. I started by arranging the motives

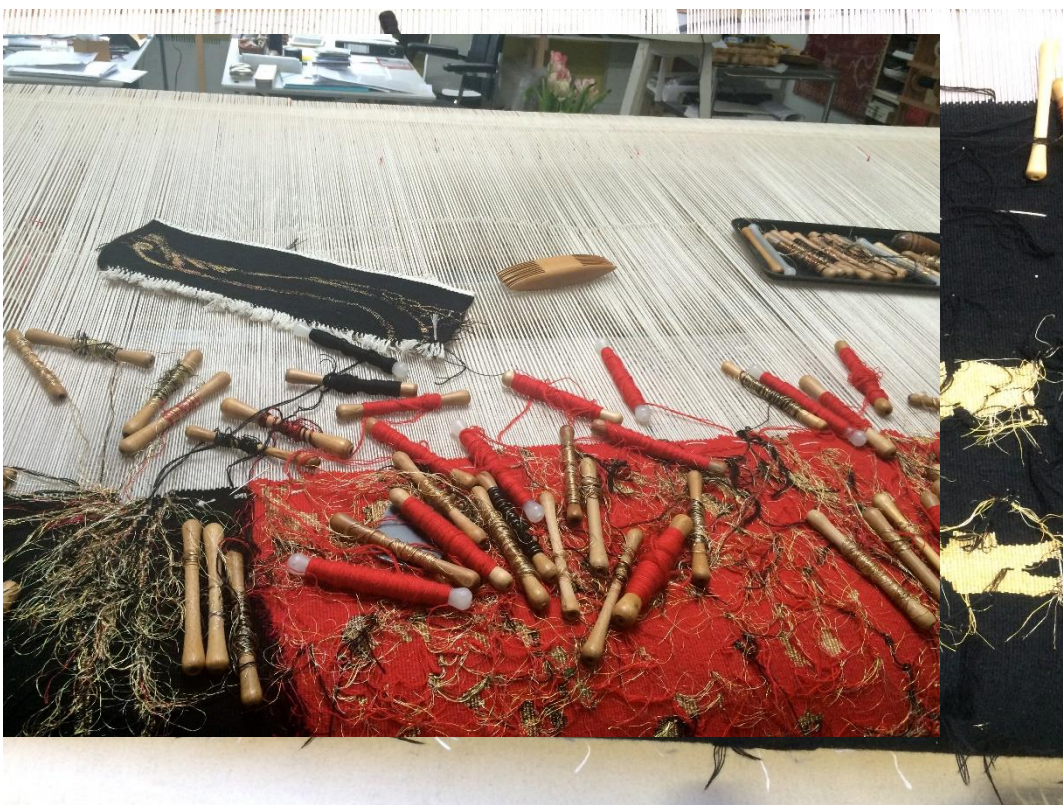
'guldgubber', runar and clouds of dots in a collage, which is not how I usually start my design. The collage needs to be kept simple and harmonious to match my style and my personal preferences.



Motif: Guldgubber/ petits gubbes d'or de la terre noire (small gold-foil figures from the Iron Age), cultic votive offerings and mythical runes – iconographic and magical 'emblems' expressing powerful existential messages to the outer world.

History: My tapestry is composed of elements from historical finds. Over 1000 guldgubber were found in the Sorte Muld/ Black Mold on

the small island Bornholm in the Baltic sea - dated from 6th and 7th centuries. These guldgubber, tiny little ones, paper-thin gold-foil figures embossed on one side most often with a couple, a man and a woman and in particular for Sorte Muld single figures and primitive animals such as bears and pigs.

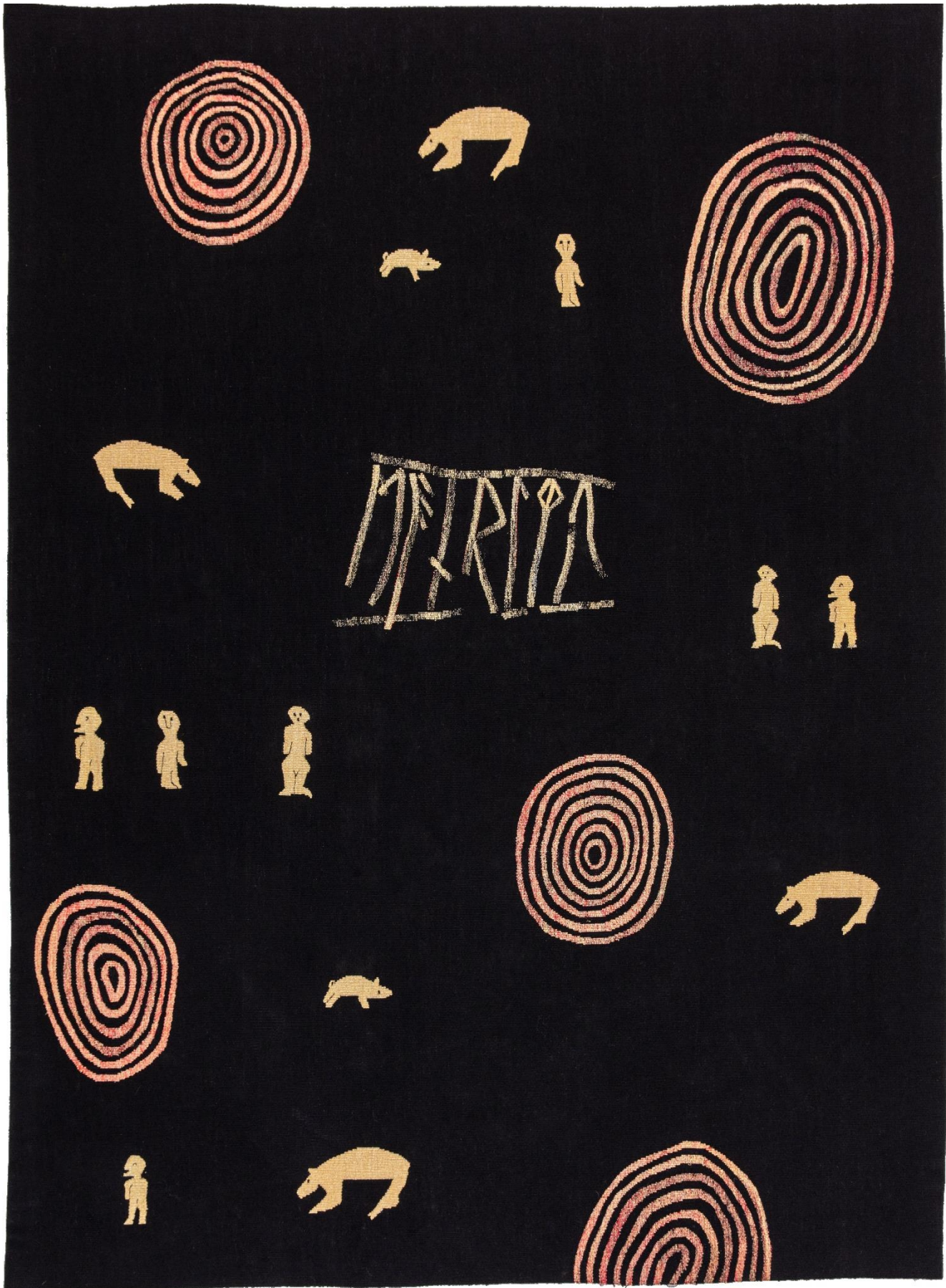


Previous to the weaving of the tapestry itself are the weaving samples where one must think about how the colours are put together and which yarn is to be used. When I work with the sketches, the weaving samples and the idea itself, there are many decisions that have to be made before the cartoon is done and the loom can be warped up. It's a slow and reflective process.



Dressing the loom – a “basse lisse” – is a comprehensive and time-consuming work because it all must be placed correctly from the start so that the tapestry turns out as planned. Furthermore, the whole process is complicated by the fact that I weave with the back uppermost (in the traditional manner). In this way I have full control over all the flutes with the weft threads, so that I can see where to pull the threads next, whereby the whole weaving process is made more efficient. It’s a ritual to be followed where hands and mind know their way around the loom. Slowly the tapestry is woven out, but you only have the full overview when the tapestry is taken off the loom and hung up – only then does ten months of work unfold before one.

The first tapestry with the motif of Guldgubber, I have just started a second one (see above) – both designs are worked out as described in the text.



The first tapestry with Guldgubber in exhibition



Every day I hope for a good day at the loom, where I can concentrate on the tapestry I am currently working on. To begin with I have to focus on the tapestry, and I have to move around the loom to get a full overview, but soon after I am in progress – the workflow has begun. This flow is often interrupted: The weaving is disrupted by practical and administrative work tasks in relation with my position as secretary at European Tapestry Forum. E-mails and phone calls require my attention and I get pulled away from the loom and instead placed in front of the computer. But when the late hours of the afternoon arrive the phone calls and e-mails come to an end. For a few hours I can sit in total concentration at the loom while audiobooks play. Everything is calm, new ideas arise, thoughts of upcoming calls for entry are considered while the tapestry takes it's form on the loom.

{Editors Note: Anet is my hero for February because despite being diagnosed with Covid and feeling quite unwell she produced her article and images on time. Thank you very much Anet and I hope that you are completely recovered by the time this newsletter goes out. You are a star!}

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.



Jinty Knowing has sent in some additional information about the piece she was weaving which we featured in January's newsletter which unfortunately arrived too late for us to include then so we thought we would add it to this month.

Jinty said "On the left is Weaversbazaar Magenta 6 and on the right is Fuchsia 4 —the smaller the number the lighter the tone. In the middle are shapes and colours which turned out to become a "marine theme". These were yarns from my stash. At the top is "Mallow" combined with Weaversbazaar dark grey. I did several drawings and queried colours. Some techniques I used were: weft interlocking; lazy line; wrapping and kelim slits. Shapes emerged and colours and colour combinations, too! I worked on it and with

it. Suddenly I decided that I did like it, having had a battle with myself. I was going to send this tapestry to a friend for her special birthday but decided to keep it as a colour reference. I will have to do another 'bookmark'. It took about a month off and on to design, experiment, and weave. It measures about 7.5 cm x 12 cm"

Thanks for the additional information, Jinty and we look forward to seeing what you weave next.

Stop press:

Payment Via the Website

We are exploring alternative ways for anyone ordering from the website to checkout and pay for their order. This is because we have become aware that the current cart has developed 2 problems. PayPal sometimes randomly sends a follow-up email to customers saying that their order has been cancelled, usually it hasn't and we have received it just fine (always best to email or phone to check though!). Secondly, orders with more than 25 items in sometimes (not always) get rejected by PayPal. If this should happen before we change to a new checkout then please email info@weaversbazaar.com with a screenshot or photo of your cart and we will process the order directly for you. We are currently testing and refining a better checkout which will allow customers to order as much as they like, pay without having to go to PayPal if preferred and not send spurious emails. Watch this space

weaversbazaar

Just for fun

Here is the first image of a weaving companion sent in this year to info@weaversbazaar.com. In this case this is Harry who is Lin of weaversbazaar's second assistant weaving support dog. Lin says that he is being particularly lazy – this is apparently what he does when he is not sorting the yarns. Are you sure Lin that he is not just deep in the throes of designing his next woven masterpiece?



Stay Safe and Happy Making!