

weaversbazaar news



Welcome to the first newsletter of 2022





















Yarn Updates

SALE!

This month we have put into special offer yarns 30 discontinued colours in fine (18/2) or medium weight (9.5/2) yarns. This is an opportunity to top up on any particularly loved colours we no longer keep in our regular stock. However, when they are gone they are gone. All the details can be found on the [special offers web page](#) but here is the palette of what you will find there.

Fine Weight Yarns in Special Offers

Soft Green 	Pea Green 	Acid green 	Electric Blue 	Azul 2 	Cool Blue 
Light Purple 	Maroon 	Coral 	Red 	Peach 	Salmon 
Cinnabar 30 	Buttermilk 	Sludge Green 	Soft Lemon 	Mid Turquoise 	Violet 

Medium Weight Yarns in Special Offers

Light Olive 	Lime 	Mid Green 	Pea Green 	Mid Turquoise 	Blue 
Violet 	Maroon 	Hot Red 	Buttermilk 	Terracotta 	Sludge Green 

● There are three new colours now available in medium weight yarn (9.5/2)

		
Ruby 6 (0152)	Ruby 7 (0153)	Yellow 1 (0167)

Two Reminders

● Don't forget the deadline for 2022 Sponsorship Applications is January 31st. Details here [under sponsorship](#)

- Andrew Dickinson has very kindly agreed to the [Artisan Bobbin flash sale](#) continuing until February 4th – so there is still a chance to have buy a very special bobbin at a very special price

Feet Up for some Relaxing Reads!

weaversbazaar's website Poll: Sampling



Below are the results of the December poll on what kind of loom or frame we prefer to weave tapestry on. As you can see the highest numbers are for either a simple wooden frame or for a table-top metal frame with tension adjustment with the next most popular being a wooden frame with tension adjustment. Adding up the different table options in use we can see that a significant majority are weaving using one or other of these with much fewer of those who answered using one of the floor-standing options. Perhaps this is not least because of the space that individual weavers may have available to dedicate to their weaving.

What kind of loom/frame do you prefer to weave tapestry on?

<i>Simple rectangular wood frame</i>	21.1%
<i>Wooden frame with tension adjustment fixed to table</i>	8.3%
<i>Wooden frame with tension adjustment standing on table</i>	13.8%
<i>Table-top metal frame with tension adjustment</i>	27.5%
<i>Wooden upright floor standing frame/loom with adjustable tension/shedding device</i>	9.2%
<i>Specialist upright tapestry/rug loom (high warp) with range of adjustments</i>	9.2%
<i>Floor standing loom with two or more shafts (low warp) suitable for tapestry weaving with range of adjustments</i>	8.3%
<i>Scaffolding loom with tension adjustment</i>	2.8%

This month the topic for the poll asks whether you use yarn wraps as part of your design process. Yarn wraps are a quick way to experiment with colour for a design or understand the ratios of colour in an image. See image on right for a yarn wrap from a simple design. 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.

Q & A Corner

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

Courses and Events

For the time being, we will continue to highlight and include here both 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.

The Scottish Ornithologists' Club (SOC) Waterston House: British Tapestry Group (BTG) Scotland: To the Waters and the Wild. 13 January – 27 February 2022, Aberlady, UK



This exhibition is open Wednesday to Sunday until 27 February 2022. The title of the exhibition, a verse from a WB Yeats poem, evokes the escape to be found through the natural world and presents work by the Scottish members of the British Tapestry Group (BTG) which has been inspired by that natural world. Over the past couple of years, we have all learned to value this even more than before. You can find all the details at <https://tinyurl.com/y7vhmukz>.

Australian Tapestry Workshop: Leftover Love. Until 11 March 2022. Melbourne, Australia



Leftover Love brings together four Melbourne based contemporary artists who use textiles or textile techniques to create sculptural forms that engage with ideas around sustainability, environment, and material culture. Carolyn Cardinet, Hannah Gartside, Carolyn Menzies and Helen Philipp reuse, repurpose and remake found and discarded materials using techniques such as stitching, knitting, weaving, and quilting. Read more and watch short videos by each of the four artists talking about their work at <https://tinyurl.com/2p8j345e>.

Atelier Weftfaced: New Courses, Talks and Exhibitions. First Quarter 2022. UK

[atelier weftfaced.](https://www.atelierweftfaced.com)

Atelier Weftfaced have announced lots of new activities already this year both virtual and physically present, these include several courses which will take place in the next few months. See these at <https://tinyurl.com/4brfryty>. Caron will be in conversation with Nearly Wild Weaving on the 26 January, see <https://tinyurl.com/mps3ipm6> for tickets. She will also be exhibiting at Somerset House from 22 - 28 February at the Collect Art Fair with the Crafts Council, (more information below) and from the 3 March - 9 April 2022 at the Kevis House Gallery in Petworth, UK . See <https://tinyurl.com/mprrwctk> for more information.

The Crafts Council: Collect 22. Somerset House 23 – 27 February 2022. London, UK.

The Collect Art Fair returns to Somerset House in February 2022 (previews 23-24 and public days 25-27) where contemporary craft can be seen and experienced and you can talk to expert galleries and their artists. Complementing the gallery exhibitors is Collect Open, a selection of individual makers and collaborations showcasing special projects. Find out more at <https://tinyurl.com/yczbts56>. The work of a number of weavers will be represented (see above).

Hayward Gallery: Louise Bourgeois: The Woven Child. 9 Feb – 15 May 2022. London, UK

The first major retrospective of this legendary artist to focus exclusively on her work using fabrics and textiles. In the last two decades of her career she increasingly focussed on incorporating clothes and other textiles into her fabric pieces which developed into a varied body of work on the themes which were central to her long career. Read more and book tickets at <https://tinyurl.com/yc3s6yhh>.

The Hepworth Wakefield: Sheila Hicks: Off Grid. 7 April - 25 September 2022. Wakefield, UK

This exhibition draws together more than 70 of Sheila Hicks' pieces from international public and private collections and explores the many facets of her ground-breaking work, from her small woven "Minimes" to her large-scale installations that fill gallery spaces with vibrant colour.

Tickets can be booked at <https://tinyurl.com/4v8fyhmf>.

Tate Modern: Tapestry: Magdalena Abakanowicz Exhibition. 17 November 2022 – 21 May 2023. London, UK

The Tate Gallery has announced this exhibition which will take place at Tate Modern later this year and on into 2023. Magdalena Abakanowicz created radical sculptures from woven fibre, towering works that hung from the ceiling and pioneered a new form of installation. They became known as the Abakans. This exhibition presents a rare opportunity to explore this extraordinary body of work as many of the most significant Abakans will be brought together in a forest-like display at Tate Modern. Read more about the exhibition at <https://tinyurl.com/bdz7byn2> and about the artist at <https://tinyurl.com/2p8nd78r>.

Laura Thomas: Design for Weave Online Course. Online.

LAURA
THOMAS

Building upon nearly 20 years of experience as a professional weaver and lecturer, working at the highest level in the craft, design, art and education arenas, Laura has distilled this breadth of expertise into an inspiring self-directed online course, 'Design for Weave'. The course is designed for those with existing weave knowledge but without a formal qualification in this field, who want to build their design understanding and confidence. Read all about the course at <https://tinyurl.com/y3rynjps> where you can also sign up to take it.

Roscommon Arts Centre: Interconnections. 29 April – 14 May 2022. Roscommon, Ireland

ROSCOMMON
ARTS CENTRE

Interconnections is a biennale exhibition of hand woven, contemporary, fine art tapestries from Ireland and Scotland, curated by Frances Crowe and Joan Baxter. This is the fourth collaboration between the two countries, bringing a focus on handwoven tapestries as an artform. Exhibiting artists are Terry Dunne, Angela Forte, Mary Cuthbert and Frances Crowe. Full Programme to be announced soon. Read more at <https://tinyurl.com/2p964t9f>.

Opportunities and scholarships

Heallreaf 4 Call for Entries: Submission Deadline 1 February 2022

Heallreaf

A reminder that the submission deadline for Heallreaf 4 is at 5:00 pm on 1 February 2022. Heallreaf 4 will take place in the UK in 2022 at three UK venues. Fairfield's Mill, Sedburgh, UK from 19 May to 6 July 2022, Oxmarket Gallery, Chichester, UK from 13 to 24 September 2022 and The Royal Birmingham Society of Artists (RBSA). Call out information with full details and an application form can be downloaded at <https://tinyurl.com/a2k3tpxd>.

Theo Moorman Trust for Weavers: Grants. Submission Deadline 1 March 2022

T.M

The Theo Moorman Trust offers biennial grants to younger weavers in the early stages of their careers who show potential and commitment as well as to more experienced weavers, for a particular project or for time out to develop their work. This biennial year of 2022 there is also a one-off additional award in memory of Alison Morton. Read more at <https://tinyurl.com/3377r8tn> where you can also connect to the "apply" page. The deadline for application is 1 March 2022.

QEST: Scholarships. Submission Deadline 14 February 2022



The Queen Elizabeth Scholarship Trust (QEST) offers scholarships of up to £18,000 for the training and education of talented craftspeople. The aim is to sustain vital skills in traditional and contemporary crafts and contribute to excellence in the British craft industry. Scholarships are available to fund the education and training of any individual UK resident, aged 18 or older, who would like to improve their craft skills. Awards have been made in the past to Tapestry Weavers. Full details and lots of guidance on making an application are available at <https://tinyurl.com/2p8nc984>. Submission deadline is 14 February 2022.

Coffee Break: A Material World: Revealing the Coventry Tapestry through Conservation



Presented by Alison Lister this video from the Warburg Institute is part of the “A Material World” series, which brings together academics and heritage professionals to discuss issues concerning historical objects, their materials, forms, and functions, as well as their conservation, presentation, display, and reconstruction. The initial results of a detailed examination and assessment of the late 15th/early 16th century tapestry from St Mary’s Guildhall, Coventry which is undergoing conservation to prepare it for redisplay are presented. Watch the video at <https://tinyurl.com/2p8t3b7m>. You can also read a Coventry Society News article “Conservation of the Guildhall Tapestry Begins” at <https://tinyurl.com/7a285kbj>.

And now for something completely different.....

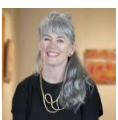


Architectural Digest (AD) has published this wonderful article under Travel titled “46 of the Most Beautiful Streets in the World”. The article showcases stunning natural features, beautiful vistas, colourful history, and ceremonies, as well as architecture from countries across Europe, the Americas, Asia, and Africa of the 46 chosen “streets” which are featured. Read the full article at <https://tinyurl.com/ycknh8b3>.

Artist Profile: In Memory



Sad news that Canadian tapestry weaver Linda Wallace passed away in late November 2021. Elizabeth Buckley has written a wonderfully thoughtful and inspiring blog post which has many images of Linda’s amazing work. You can read “Remembering Linda Wallace” at <https://tinyurl.com/2p82pnmk>. You can also see Linda’s own words on her ATA page at <https://tinyurl.com/2p94939h> and read an ATA article at <https://tinyurl.com/yckj8drv> titled “On the Edge: The Artwork of Linda Wallace and Dorothy Clews” about their collaboration. There is also a really interesting interview with Linda on the Blethering Crafts blog at <https://tinyurl.com/3j86rwu9> which sheds light on her early career and adventurous life before becoming a full time artist as well as on her creative practice and inspiration. Linda will be very much missed.



Further sad news comes from the Australian Tapestry Workshop (ATW) about the passing of Brisbane-based and well-respected arts worker and weaver Robyn Daw. A strong interest in the art and culture of textiles led Robyn to work as a weaver at the Australian Tapestry Workshop in

Melbourne where she worked on The Great Hall tapestry see <https://tinyurl.com/yz9aaw5d>. With her long-time partner and artist Ian Friend she formed 'ArtBunker' in 2006 and, working collaboratively, a range of projects were produced which included a recent entry in the ATW 'Tapestry Design Prize for Architects 2021', in partnership with UK group Original Field of Architecture. ArtBunker's Note to Architect was one of the shortlisted finalists see <https://tinyurl.com/ckfucn2y>. Robyn had a broad range of experience in the art world and she was admired for her intelligence and integrity coupled with her exhibition curating in, and prolific writing on art, craft and design and for her leadership roles at Craft Australia and Craft Queensland (now Artisan), and more recently at Arts Queensland (for five years). For the last decade Robyn was Creative Industries Program Leader at Logan City Council, where she worked to invigorate cultural engagement and development in that community. Robyn's legacy to arts and culture in Australia lives on.

Found on the Web

Burns Studio: Tapestry Tutorials. Mounting a Small Tapestry



A very useful Tapestry Tutorial from the studio of Barbara Burns on her method for mounting a small tapestry so that it gives a floating mount. Barbara provides a comprehensive list of the tools and materials needed with full instructions and illustrations at each stage. Follow the full tutorial at <https://tinyurl.com/2edpvbz9>.

Charleston City Paper: How Weaving Came into The World



Here is a lovely story which appeared in the Charleston City Paper about "How Weaving came into the World" as a gift from the lazy gods. Read the story at <https://tinyurl.com/mtza68xt>.

Crafts Council/Stories: How to Use your Craft Skills to Help Others

This Crafts Council Story has information about some of the ways in which people are giving back to the community with these charitable craft initiatives. There are many brilliant ways crafters can offer their talent and time for good causes, with charities and communities across the country looking for volunteers. Here are just some of the organisations where you can help make a difference by using your hands, whether you are an experienced maker or have picked up some new craft skills over lockdown. Read the "Story" at <https://tinyurl.com/6bt5yszi>.

The Homo Faber Event and Guide



HOMO FABER

Homo Faber is the premier event organised by the Michelangelo Foundation, an international non-profit institution based in Geneva, Switzerland, which champions contemporary craftspeople worldwide with the aim of promoting a more human, inclusive, and sustainable future. The Homo Faber Guide can help to discover master artisans and their crafts in specific locations so that you can find courses and participate in guided tours. Explore the website at <https://tinyurl.com/2p9ed28f>.

A Day in the Weave of Line Dufour

This month we are privileged to have an insight into the creative practice and weaving life of Line Dufour. Many of you will be aware of her ongoing project "Fate, Destiny and Self Determination" which she talks about below along with describing the details of her creative process and how that amazing project came to be. So here in her own words and images is "A Day in the Weave of Line Dufour".

My creative process is for the most part an intuitive and holistic one. I can never be sure if a tapestry will work out because I set myself technical challenges and often don't know how I will resolve them until I arrive at the moment in the tapestry where I have to have a solution, so there is always an element of risk, which I need to engage my curiosity and enthusiasm. I accept that it can and may fail, however, I've come to trust that the creative process will provide me with a solution that I will find satisfactory. It's always a surprise to discover where the process takes me and to view the final outcome. With each tapestry, I have new things to learn about myself and to master in the technical aspects of tapestry weaving. Other possibilities present themselves, other technical considerations come into focus for the tapestries that are to follow while creating the one I am currently working on.

First and foremost, I make notes and/or quickly sketch all the ideas I get whenever they arise, often while I'm weaving a tapestry in my studio. I've been doing this for over forty years, sometimes returning to retrieve these ideas many years later when all the elements of an idea click into place, including not only technical aspects, but how well it fits into themes that beckon me, issues that I am attached to, or if it resonates with my own ongoing evolving artistic/spiritual journey.

Secondly, having uninterrupted dedicated time to weave has always been a priority for me. It's in those quiet spaces that my ideas are sown, and where new art initiatives await to be summoned. During the fall, winter and spring when I taught, I focused on production, but the summer months were when the creative ideas that had been incubating over the previous nine months, were suddenly conceived. These ideas manifested as paintings, photographs, designs, plans and research which I kept in a sketchbook. I planned out the projects for the coming nine months if it was fabric weaving, the coming year if it was a tapestry, and it's during one of these fertile periods that the Fate, Destiny and Self-determination installation emerged.



Figure 1. Fate, Destiny and Self Determination at the World Textile Art exhibition in 2017, held in Punta del Este, Uruguay.

Let's take this project as an example of illustrating my creative process, because it was the culmination of many years of weaving other tapestries. In a sense, it was conceived by the tapestries that preceded it.



Figure 2. Osmosis, Collection of Chantal Cote and Eric Dery.

At the end of the 1990s, I had been experimenting with Photoshop, and pixelating paintings or photographs. My first 'pixelated' tapestry was Osmosis (Fig. 2. 1998), followed by Healing (Fig. 3, 2002), my breast cancer piece.

Figure 3. Healing. Collection of Elaine and Abe Gitalis, Toronto, Canada.

From there I created the Well Being series (Figure 4), also using pixilation. Each colour in the mosaic-like design in this series represented elements of human physicality, spirituality, emotion etc, with the purpose of stimulating, for both the artist and the viewer, health in all areas of life.



Figure 4. *The Well Being series, Excitement, Joy, Gratitude and Happiness.*



It at last occurred to me, after repeating the pixilation in these several tapestries, that the image/tapestry didn't have to be woven as one fabric, but instead could be woven/created as individual fragments, breaking up the unified field of the tapestry, fracturing its surface. Then I realized that different people could create these shapes, not just myself, opening up the potential for unlimited growth. Relinquishing absolute control over the creative process had always appealed to me in other ways, beginning with allowing the software to alter an image I had created. Feeling isolated in my studio, this fitted in well with wanting to connect to a community of tapestry weavers, and gave me a reason to engage with social media, something I had been reluctant to do until then. It appealed to me that the installation would be inclusive of others. So in planning out the project, I used one of the pixelated images that emerged from the Well Being series. The sketch below clearly shows the connection.



Figure 5. *Sketch of the Fate, Destiny and Self Determination project, 2014*

In conclusion, there is a long gestation period in my tapestry weaving and art practice and it takes years for me to develop an idea fully, so I'm always working on several ideas at a time. In the meantime, while weaving, other inspiration and ideas arise as I wait and prepare for the moment when the idea, the technical elements, the time and right opportunity align, before I embark on the journey of committing to weaving the next tapestry.

{Editors Note: For any one else who would like to find out more about Line's wonderful Fate, Destiny and Self-determination installation project and perhaps participate you can read more about it at <https://tinyurl.com/jf5snkzm> and see the list of those who have already contributed to the installation as well as more images. You can also sign up for the newsletter.}

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 have a work in progress image of a lovely piece by Jinty Knowling who sent us this from Cornwall where she says that the sea mist comes down, just to add to her problems of using dark colours and failing eyesight.



Jinty had a colour matching problem which weaversbazaar was able to help with. She says: "This is a little tapestry I wove: predominant colour = magenta, weaversbazaar came to the rescue and I used Magenta 6. Then I did some more research into magenta and ended up also ordering Dark Grey. (I could not use silver or gold as I suffer from an eye glare problem. I used to use bronze gold and silver wire but no more.) So, my colour matching problem came to the fore! I also used yarns from my stash, including linen and an aqua wool. The sett was 6 e.p.c. The warp was cotton. I found the arc of the weft, the beat of the bobbin and the handling of the yarn really boosted my day of gloomy weather, festivities, and holidays. Working on this tapestry was wonderful. Designing on the loom as I

go—well it is not to be desired but that's how I work, drawings and colour matching around me. It took me about 3 weeks off and on. It measures about 9.5 by 9 cm. and will be a valuable aid as a point of reference. Weaversbazaar also came to my rescue when I dropped my last tapestry needle and they sent me some more."

We will have more images and words from Jinty on the piece she completed after this next month. Thank you Jinty!

Stop press:

weaversbazaar Pinterest

For some years weaversbazaar has maintained a [Pinterest page](#) . On the page we have sections with pins images for inspiration, tapestries found on the internet, tapestry studios, weavers, historic equipment and much more. Great for a bit of a noodle around if you have a spare 15 minutes.

Stay Safe and Happy Making!