

## weaversbazaar news

### Artisan Weft Beater available in new wood

We have been selling weft beaters made by Artisan Bobbins for many years but we now have these beaters in Sycamore Wood. The wood is light in colour and has a beautiful shimmering reflection in the wood grain when turned in the light. The full range of these weighted bobbins can be seen [here](#).



Sycamore

### Update on yarn colours

Two updates this month on our stock range of colours. Both colours are now available in Medium (9.5/2) weight yarn – Cinnabar 1 (0177) and Fuchsia 6 (0217). The Fuchsia 6 is a new colour altogether – we hope you like it.

	
<a href="#">Cinnabar 1 (0177)</a>	<a href="#">Fuchsia 6 (0217)</a>

### More Tress Packs

Our lovely Georgina has put together some more delicious combinations of colours as packs of cut hanks for Tapestry Weavers and these are available [here](#) with a 20% discount. Here are a few of the combinations

			
<a href="#">Tress Pack 62</a>	<a href="#">Tress Pack 66</a>	<a href="#">Tress Pack 68</a>	<a href="#">Tress Pack 69</a>



*Here Comes the Relax and Enjoy Section...*

## weaversbazaar's website Poll: How do you hang your unframed tapestries?

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So the results of the June poll on how we typically hang unframed tapestries are in. The top response was for securing the tapestry to a batten or the wall using hook and loop tape, but this was closely followed by suspending the weaving from a found object, or with using a sleeve pocket for a hanging rod or mounting the tapestry. Using picture hanging fixers was also strongly favoured. There was quite a spread of responses over the other answers which can be seen fully below. Hopefully there are some new ideas here which you may not have tried.

### ***How do you hang unframed tapestries?***

<i>Line and make a sleeve pocket for a hanging rod or batten</i>	<i>15.1%</i>
<i>Hang directly from a rod using ties or yarn loops</i>	<i>11.0%</i>
<i>Secure with loop &amp; hook tape to a batten or directly to the wall</i>	<i>20.5%</i>
<i>Stretch over a frame which can be attached to the wall</i>	<i>6.8%</i>
<i>Use textile hangers or hooks</i>	<i>6.8%</i>
<i>Weave the tapestry directly onto a rod or other support</i>	<i>4.1%</i>
<i>Suspend weaving from a "found" object such as a branch or driftwood</i>	<i>17.8%</i>
<i>Use a proprietary hanging system</i>	<i>2.7%</i>
<i>Back the tapestry with something stiff and use picture hanging fixings</i>	<i>15.1%</i>

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 what header technique you use for your tapestries. 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**

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Yvonne Rocco has sent in a question about what header techniques people use for their tapestries, so that has provided the inspiration to put the questions together for the new poll. If anybody is inspired to add more information on this topic, then please get in touch and we will report back next month.

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](mailto: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**

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*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.*

**British Library: Ann Sutton in Words and Film. 16 September 2022. London, UK.**



Rescheduled from 1 July this event at the British Library will now take place on 16 September 2022 and will focus on the deserved resurgence of interest in Ann Sutton's long career as a weaver, maker and artist. The free event will feature the public premiere of the beautiful documentary film about Ann who is now in her 80's titled "My Bones are Woven", bookended by a discussion on making art and crafting narratives. Read more about the event and book at <https://tinyurl.com/24yxw6d5> and watch the trailer for "My Bones are Woven" at <https://tinyurl.com/mw5ka2ek>.

**Jackie Bennett: Workshops and Events. Summer and Autumn 2022. Sussex, UK**



Jackie Bennett has advised us of several upcoming workshops for the summer and through into the autumn occurring at a variety of venues and for which she is the tutor. You can see workshop details below where you can also follow individual links to see more information and book. Jackie can be contacted directly if you have any questions through her website at <https://tinyurl.com/ync3w23h>.

● **Weaving Trees and Landscapes Workshop. 13 August 2022**

Join Jackie at this event in One Gardens in Brighton, Sussex to create your own textural mini-weaving, ready to hang on the wall. The workshop is suitable for complete beginners as well as those with some weaving experience. More information and book at <https://tinyurl.com/2svkhmfw>.

● **Stone and Shell Weaving. 15 October 2022**

Join Jackie at this event at The Stitching Post in Isfield to learn how to weave in three dimensions on small objects such as stones and shells. The workshop is suitable for complete beginners as well as those with some weaving experience. More information and book at <https://tinyurl.com/4rw38mss>.

● **Art Weaving Landscapes – Open Weave Techniques. 11 - 13 November 2022**

This course, which is suitable for all levels of experience will take place at West Dean College. Jackie will be teaching a light and airy version of tapestry weaving that is freer and quicker to weave, inspired by the work of pioneering weavers, Tadek Beutlick and Leonre Tawney. Your weaving may take inspiration from any source, from the beautiful landscapes of West Dean to your own imagination. More information at <https://tinyurl.com/3wn3u7hj>.

**Laura Thomas: Workshop News. Summer – Autumn 2022. Bridgend, Wales, UK.**



Laura Thomas has announced her workshops for the remainder of the summer and on into the autumn. She has several workshops taking place at her studio including; Driftwood Weaving, An Introduction to Table Loom Weaving, and Making a Warp, as well as for more experienced weavers with 8 shaft (or more) looms a two day Brocade Weaving workshop in September. You can see more details about these and book at <https://tinyurl.com/f9chxuj7>.

**The Loom Shed: 2-end Colour & Weave Leno with Laura Thomas. 29 October 2022. Cullompton, UK.**



Laura Thomas has also been asked back to The Loom Shed this autumn for another workshop on leno techniques. This workshop will introduce you to the exciting possibilities of the 2-end leno weave structure with the added interest of exploring 'colour and weave'. Read more about the workshop and book at <https://tinyurl.com/yc2eedud>.

### **Weston Park: Interconnections 4. Until 30 August 2022. Shropshire, UK.**



This exhibition is on now at the Granary Gallery, Weston Park Estate until the 30th of August 2022. Interconnections 4 is a collaboration of four Irish and Four Scottish tapestry weavers - from Ireland - Frances Crowe, Mary Cuthbert, Terry Dunne and Angela Forte and from Scotland - Joan Baxter, John Brennan, Clare Coyle and Elizabeth Radcliffe. All work in the medium of tapestry in very different styles and approaches; there are over 40 tapestries to see in this exhibition. Weston Park is renowned for its globally famous set of eighteenth century French

Gobelins tapestries and other important textiles which are historically associated with the House so it is also worth a visit to the stately home. More information at <https://tinyurl.com/4h7f5554>. {Editors Note: The weavers kindly sent a whole host of images so that I could choose one to put here. It was very difficult to choose just one as all are stunningly beautiful but shown is an image from "The Selkie" by Joan Baxter}

### **Heritage Open Days: Of Strangers & Tapestries. 10 September 2022. Norwich, UK.**



This Heritage Open Day will take place at St Peter Mancroft which contains a large and little known elaborate tapestry dating back to the time of Queen Elizabeth I when Norwich had

become a haven for hundreds of Flemish weavers and textile workers. This illustrated talk will take you back to the sixteenth century to find out more about this extraordinary textile and the links between Norwich, the Virgin Queen and the 'Strangers' whose skills revitalised the city's fortunes. More details and link to book at <https://tinyurl.com/zc5hrwkm>.

### **Penland School of Craft: The Ikat Portfolio: Weaving Resist-Dyed Cloth. 2 October – 11 November 2022. Penland, NC, USA.**

PENLAND SCHOOL OF CRAFT

Mary Zicafoose is the tutor for this workshop at Penland which is suitable for all levels and will cover the basic templates for creating warp, weft, and double-ikat cloth. Daily demonstrations and weekly weaving projects will teach a broad range of resist-dye processes and approaches drawing from many ikat makers and the diverse cultural expressions of global ikat. Find out more at <https://tinyurl.com/28fysxmm>.

Registration for all Penland workshops is at <https://tinyurl.com/4e8y5k2r> where you can read about costs and general terms and conditions.

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



Heallreaf 4 exhibition, sponsored by weaversbazaar, will be at it's second venue Oxmarket Contemporary in September. 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>.

### **Oxmarket Open: Oxmarket Contemporary. 2 – 28 August 2022. Chichester UK**



Also at the Oxmarket Contemporary is the Oxmarket Open Exhibition which includes work across a wide range of mediums but we have heard that Tapestry Artist Margaret Jones has had a piece of work accepted. Private view is 6-8pm, Tuesday 2 August. The prizes for this event will be announced during the private view

## Opportunities and scholarships

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### 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: Cael Chappell: Video Series on How to Twine.

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For our July Coffee Break we have a lovely set of videos by Cael Chapell on “How to Twine”. The videos are easy to follow to make a variety of twined baskets using the techniques that he demonstrates. There are also extra videos which touch on variations of twining techniques. Start watching the series with Part 1 and follow on through the whole series. Link to Cael’s YouTube page at <https://tinyurl.com/2s3z36kz> where you can also see some amazing images of the baskets he has made. You can see more examples of his colourful work on his website at <https://tinyurl.com/7jk5zdsj> where you can also read about “Baskets of Africa” a fair-trade project that he founded in 2002 to support African weavers and their families.

### And now for something completely different.....

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**Haptic & Hue** From Jo Andrews founder of Haptic & Hue comes a very thoughtful article about what it means to her to be a handweaver and how she says that “it connects me with humanity and a shared history. It was an instinctive feeling at first, a knowledge that I was part of a craft that had been learnt, refined, and broadcast over thousands of years. Only with time did I understand that creating fabric is part of what it means to be human.” She goes on to describe how intimately textile innovation is tied in with human development and as she says: “It all begins with string” Read the complete article at <https://tinyurl.com/279jmzpv>.

### Artist Profile: Marilyn Rea-Menzies

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Our featured artist this month is Marilyn Rea-Menzies, a New Zealand based artist. Marilyn began drawing and painting at an early age when she discovered that her greatest passion lay in art. From this background she has chosen to work in the medium of tapestry weaving because she finds it an absorbing art form. She says that “the process of making is no different now to what it was generations ago and the design possibilities are endless. The content and structure of the work are so interdependent that one cannot exist without the other and there is something quite satisfying in creating a whole piece from nothing.” You can read more about her on her website at <https://tinyurl.com/bdzabc29> where you can also view images of her beautiful work in the Gallery <https://tinyurl.com/3pzyru96> and also in the Public Works section of the website.

### Found on the Web

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#### Rebecca Mezoff Blog: Wander: Weaving through July



Rebecca has continued to focus on her tapestry diary recently which also encouraged her to finish some of the tapestries from Iceland which, though a bit larger than her normal tapestry diary pieces, are still in the same vein. She finished the Icelandic cape tapestry which was an



experiment and a nod to an old tradition of making these capes in Scandinavia. The piece was inspired in part by the capes in a video of the saga of “Auður the Deep Minded” which you can watch here <https://tinyurl.com/y8bs53aj>. You can read the full blog post at <https://tinyurl.com/shr9m7ce>.

### Browngrotta Arts: Shin Young-ok



Born in 1949 Korean artist Shin Young-ok focused her weaving more on the transformation of the basic structure than on techniques. The works aim to convey a genuine Korean atmosphere and its cosmic space through rich color, shapes, forms and material quality linking the Korean tradition with modern trends. See images of her work at <https://tinyurl.com/yxhbtn32>.

### Centro de Textiles Tradicionales del Cusco (CTTC): Andean Textiles



The excellent CTTC website has a wealth of information about traditional Andean Textiles as well as about their current activities to promote, protect, and revive all the weaving and dyeing traditions in the area around Cusco. Particularly interesting is the well laid out and illustrated “Textile Timeline” which covers the period from Pre-Inca times, with some of the earliest known textiles dating from 8000BC and going right through to the Colonial Period explaining all the different cultures which occurred in between and their weaving specialities. There are some eye watering statistics about the fineness of the hand spun yarn and the weavings produced. Read more at <https://tinyurl.com/yc6k5xwv>.

### Schiffer Publishing New Book: Wellness for Makers: A Movement Guide for Artists



This new book by Missy Griff Malone is due for publication by Schiffer Publishing in late summer this year. Aimed at all makers and artists, this helpful guide aims to teach you to create healthier movement patterns that build strength and longevity and improve posture and overall well-being. Find out more at <https://tinyurl.com/32jdy7vm>.

### Browngrotta Arts: Jiro Yonezawa



Jiro Yonezawa says that bamboo is his favourite material to weave with because of its versatility and its expression of detailed precision. In each basket there is the contrast of disciplined formality in technique and natural freedom in form. There is an element of intrigue and an element of complexity for what lies beyond form. These baskets represent a search for the beauty and precision in nature and a way to balance the chaos evident in these times. See images of his work at <https://tinyurl.com/ywwezbnr> and watch a video interview with the artist at <https://tinyurl.com/2j2pfp3k>.

## A Day in the Weave of ..... Trish Armour

This month we are privileged to have an insight into the creative practice and weaving life of Trish Armour who is based in Wellington, New Zealand and has been weaving for more than thirty years. Here in her own words and beautiful images she shares with us “A Day in the Weave of ..... Trish Armour”.

My studio is set up at home, therefore weaving takes a part in my everyday life, and my family’s everyday life.

I am fortunate to have a large attic space which expands the full length and breadth of the house. In this space I have an 8 shaft dobby loom, an 8 shaft jack loom, an upright 2 shaft loom, and a large scaffold tapestry loom. This is also where I have my easel and painting equipment, a good stash of yarns, as well as all of my

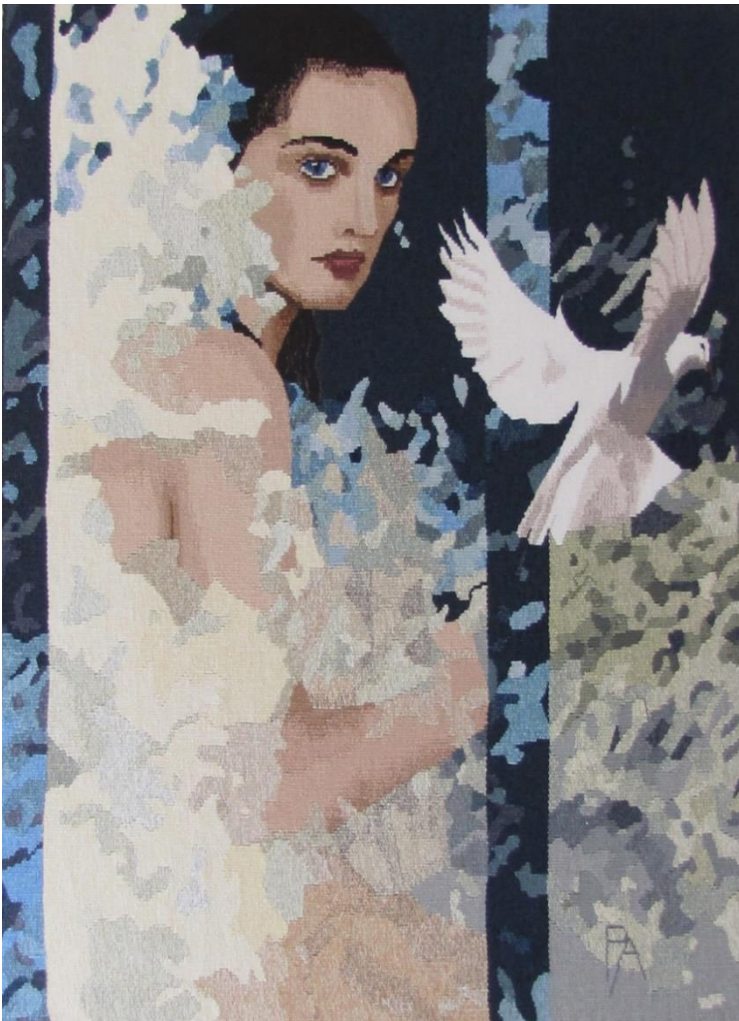
teaching equipment. Of course, the fact that it is the attic, it is also used as a general storage space.

In the main part of our house, I have taken over our oldest son's bedroom as my main studio space. Here I work on my Shannock upright loom. This is my favourite loom and there is usually always something in progress. My second stash of yarn is stored here as well as a couple of smaller looms and reference books.

I like to try and go to the gym three mornings a week, and every day my husband and I walk our four year old Golden Labrador Retriever, Morris. We live close to a native plant reserve and a native bird sanctuary, so there are plenty of walkways, and birdlife to look at on our walks.

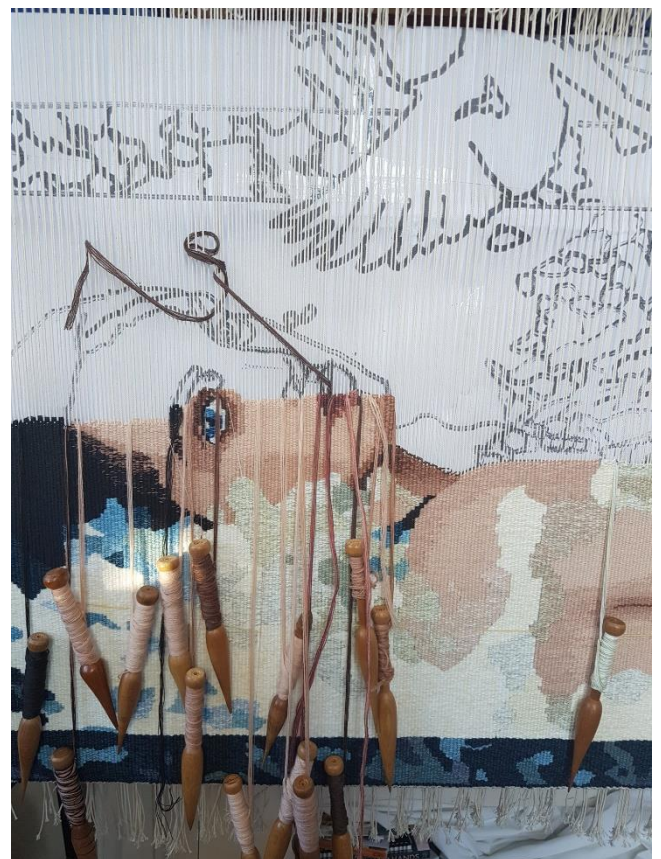
Typically, I will spend about an hour, sometimes two, on the computer, sending and answering emails. I'm currently the Convenor of The Tapestry Network of NZ, Exhibition Convenor of The Professional Weavers Network of NZ and Secretary of my home weaving group. At different times of the year, these roles take over my life, so weaving tends to go on the back burner. I teach tapestry and workshops take time to prepare for. I also organise weaving retreats for the Tapestry Network once a year. These are usually held near Lake Taupo, a beautiful and inspiring setting. A few years ago, a group of my students and I formed a tapestry group which meets monthly.

#### *Maia (Pleiades: A Woven Narrative)*



My tapestries vary in size and are often inspired by the work of the Pre-Raphaelites, in particular, Edward Byrnes-Jones's images of women and their garments.

#### *Maia in progress*



As I develop a series of tapestries, in which I bring ancient mythology to life, my work usually shows images of faces, nature and archaeological sites. I weave mythology with a contemporary twist.

I like to spend some time during my working week investigating ideas for new designs. I research various versions of ancient stories and form images giving my own twist to the narrative. Symbolism is a feature of my work, and an image will always link the works together in a series. For example, I wove a series called “Windows of the Soul” which was exhibited in 2014. It was loosely based on the Greek myth of Psyche. Each tapestry had an image of a moth (representing the soul).



*Trish in front of Orion (Pleiades: A Woven Narrative)*

In my latest series, “Pleiades: A Woven Narrative”, I have used the image of the dove throughout to represent the symbol of the sisters being transformed by Zeus and sent into the heavens.

“Pleiades: A Woven Narrative”, a series of 15 works, took me approximately six years to weave, with interruptions along the way. Over that time my work and design approach has changed and I think that can be seen in the tapestries themselves.



*Toi Gallery*

My ‘Pleiades’ exhibition has just completed a successful showing at Pataka Art + Museum in Porirua, north of Wellington, and I am now in the process of searching out other galleries in New Zealand to show my work.

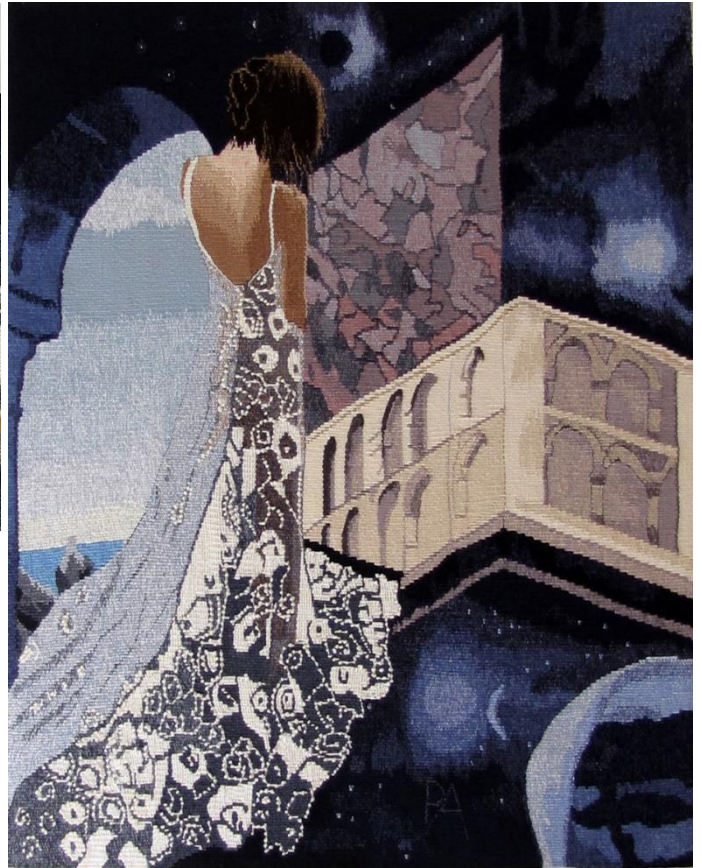




*Detail of Dress in Electra*

At the same time, I am beginning to think about my next series.

My design process comprises creating collages from photographic images, paintings, drawings, and prints. I have recently begun using Photoshop to develop and finalise some of my designs. As I am new to this programme, I try to spend some time each day learning more of the functions of this versatile computer programme. However, my designs always involve cutting, ripping, and pasting collages before I decide whether to enhance by using Photoshop. I work in a figurative style but I like to present an ethereal quality to my tapestries, bleeding one image into another, telling the story through light and atmosphere. I use a cartoon of outlines of the images which is hung at the back of the warp, and work by eye from the design to the warp, painting with the weft colours. Most of my work is woven on its side, so I generally take a number of photographs of the work in progress, to give me an idea of how the images are developing.







*The Bride (showing the use of texture and gauze effect)*

*{Editors Note: Thank you Trish for all the beautiful images you sent me to choose from. I am completely enamoured with your depiction of textiles and especially the beautiful effects of transparency and texture in "The Bride"}*

## Textile Gallery

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Please do carry on sending images of your work to [info@weaversbazaar.com](mailto: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

I'm developing a love for recreating fabrics like lace and gauze into my tapestries, and the introduction of textural techniques and luxury yarns is adding another dimension to my work. Although I have been weaving for over 30 years, my style continues to change as I explore and learn more about tapestry and the design process.

Please visit my website  
<https://www.tapestryartist.co.nz>



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.

Last month we brought you news of an exciting project being undertaken by tapestry weaver Sibylle Braendli Blumenbach. Here is the first update from Sibylle in her own words. Thank you Sibylle and we are looking forward to seeing how the work continues to develop.

### **Sibylle Braendli Blumenbach: Wake and Weave - a translation project**

My husband Ulrich has recently signed a contract of several years duration to produce a German translation of "Finnegans Wake" by James Joyce, published in 1939. Ulrich has been a translator of English and American fiction for 30 years and this book is one he has dreamed of translating since embarking on his professional career.

I began weaving tapestries eight months ago. As so often with me, this exploration began on a whim. But after discovering Rebecca Mezoff's brilliant book, "[The Art of Tapestry Weaving](#)", I was hooked and have taken several of her classes (thank you, Rebecca!). Just as importantly, I discovered weaversbazaar.

*Riverrun sampler - 8 epi, weaversbazaar heavy weft, 9s warp, size 17 cm by 15 cm*

The idea of accompanying Ulrich's translation and using it as the thread for a lengthier project of my own was just as spontaneous. He was on board right away and our common journey has begun.

I decided to name the series "Wake and Weave". I have now completed a sampler for the first tapestry. It takes its cue from the first line of Finnegans Wake:  
"Riverrun, past Eve and Adam's from swerve of shore to bend of bay, brings us by a commodious vicus of recirculation back to Howth Castle and Environs."

The river Liffey flows through Dublin situated on Dublin Bay. Howth Castle is located at the head of a peninsula which forms the northern arc of the bay. The church Adam and Eve's - which Joyce turns into Eve's and Adam's - sits near the river Liffey in the center of Dublin.



My first decision was to opt for symbolism and simplified geography. Thoughts for the design began with the concept of flowing, the name of the church and their possible connections. My associations moved from Adam and Eve to paradise and then to the all important snake that puts the sinful world in motion. This led to the composition with the arc of the bay and Howth Castle becoming the snake. At first, I wanted to incorporate the river Liffey as the back half of the snake. But since I work on a 22" Mirrix loom and a sett

of 8epi, I decided to compress and dislocate. This idea turned into the Liffey alluded to with arches of a bridge, and, more importantly, the snake coming out of the church. This aligns with the central themes of catholicism and sexuality in Joyce's oeuvre. (Fittingly, the official name of the church is "Church of the Immaculate Conception".)

*Colour sample strips prepared to help with colour choices*



I worked with colour blocking in order to see if the composition and the basic colour scheme worked as a whole. Colourwise, I'm definitely not satisfied with the steps, the church and the surrounding "city". I initially thought I needed some flash and decided to turn the church inside out. It is, very unexpectedly, lit up in brilliant white and light blue with red steps leading to the altar.

The second piece using the same cartoon with a few alterations is in progress: no steps, more arches, a church in regal and sacred purple.

Bio: I am an anthropologist and historian by training with a focus on 19c and 20c social and cultural history of Europe.

Preview: After "Riverrun" comes "The Liberties":

[https://en.wikipedia.org/wiki/The\\_Liberties,\\_Dublin](https://en.wikipedia.org/wiki/The_Liberties,_Dublin)

## Stop press:

### ALERT – Issue with Seasky 4 Silk

Please note: we have become aware that our Seasky 4 Silk is shedding colour - we are in the process of resolving this and will issue an update soon but our advice is if you have used this yarn in a project avoid wet blocking or steaming the work. For further information please email [info@weaversbazaar.com](mailto:info@weaversbazaar.com)

Bright Turquoise colours are one of the hardest to dye colour fast but we have excellent dyers with decades of experience and it is not normally a problem. It seems to be one batch of Silk that is affected and our wool turquoise yarns have tested colour fast. We will re-establish colourfast Seasky 4 Silk as soon as possible.

*Stay Safe and Happy Making!*