

weaversbazaar

Newsletter

June 2023

INSIDE

weaversbazaar News

Welcome to our June Newsletter

Artist Profile

This month we are featuring fibre artist Diane Roy

Thank you to all those who responded to the new look and feel newsletter by sending us messages to let us know what you think. We were very grateful to receive so much positive feedback and we will continue to have a fast email button as shown by the letter icon in the left panel so you can contact us easily. As soon as you have something you want to share with us, **ctrl+click** on the letter image and a blank email will magically open for you to complete.

Day in the Weave of...

We have a wonderful Day in the Weave of... Gillian Bull

So here is a reminder of the most significant changes to the newsletter?

Coffee Break

A video featuring African weavers and the variety of techniques they use

- Getting links to open in a new tab - so many of you find it annoying to open a link and then, when you leave it, have to go back to the beginning of the newsletter. The solution is **Right click on the link, a drop-down box will appear - select the top option 'Open link in a new tab'**. When you have finished with that link close the tab just go back to the newsletter in the same place where you left it.
- It is now easier to see who is featured in the main items in the newsletter with the headlines on the left hand panel
- Going forward we will send 10 newsletters a year. We plan to combine the December and January editions of the newsletter and continue to combine March and April editions as these are our busiest times.
- Website links are no longer blue but a grey colour and are underlined.

Textile Gallery

A rich haul of pieces by Evelyn Grant, Bevan Pont, Sibylle Braendli Blumenbach and Matty Smith together with an apology to Matty

Product News

Our lovely Georgina has been sorting the hanks again and has put together more sets of studio **tress packs** - these are discounted (20%) sets of cut hanks and a great way to experiment with colour here are some tasters of what's available on the website.



Contact Us

Tress Pack 97	Tress Pack 100	Tress Pack 101

Website Poll

Our June Poll question was "What do you use to back your Tapestries?"

We asked you to select all the ways in which you back your tapestries. You can see the results below with the most popular method being just to neaten up the back. The next most popular methods were using mountboard, closely followed by using tape to stabilise the edges and backing the tapestry with cotton. Adding up all the different categories where some kind of textile backing was used came to 31.7% so a textile covering on the back is quite popular. When we add the use of edging tape we have a total of 45.6% using soft backing techniques compared to the different types of backing with greater rigidity where we have a total of 26.6%. It is interesting that no one seems to be using clear Perspex anymore – this was quite popular about 10 years ago but clearly we have moved on.

Nothing - just neaten up the back	27.8%
Tape to stabilise the edges	13.9%
Felt Backing	5.1%
Linen Backing	6.3%
Cotton Backing	12.7%
Hessian Backing	0.0%
Other Textile Backing	7.6%
Foam Board	10.1%
Clear Perspex	0.0%
Mountboard	16.5%

Our poll for the next month will be about "Tapestry Diaries" and/or "Tapdoodling". Tapestry diaries are daily/weekly small weavings often across a single set of warps so the Tapestry grows over time. Tapdoodling is a term Lin first heard used by Jill Garrett a lovely weaver from the Isle of Wight who coined the expression for any small piece of work you just sit down to do without any planning, so letting your imagination run free. Lots of us do it but did you know there is a word for it! You will find the poll as usual on the weaversbazaar website [Home](#) page.

As well as completing the poll if you have any images of your diaries or tapdoodles to share please use the button and send them to us ready for the poll results next month.

Techniques and Troubleshooting

A new section which will focus on techniques.

In our recent newsletter survey, lots of you provided great feedback particularly in the comments section of questions. One of the themes that we kept popping up throughout the survey was the desire for more information about Tapestry Techniques and how to troubleshoot when things don't work as they should. So, we thought we would introduce a new newsletter section where we would focus on these areas by highlighting helpful resources and courses available that deal with specific techniques and problems. This month we will look at another section of the weaversbazaar webpage "Knowledge Zone" but this time we will look at some of the helpful information under the "Library" heading.

The first article we are going to look at is "Warp and Weft" at <https://tinyurl.com/45m6anjm> which addresses the choice of warp, sett and weft bundles and what impact that will have on the finished tapestry. There are various samples which can help with the choices to be made.

The second somewhat related article is "Using Wool as Warp" at <https://tinyurl.com/2stvdew9> where a number of Weaversbazaar yarns were tested for use as warp. You can view the results of sampling to help make informed choices.

Take a look and let us know if you are finding helpful information here and if you do try out a technique that is new to you. We would very much like to share any pieces that you create as a result in our "Textile Gallery" section. (See below).



Contact Us

Q & A Corner

"Have You Seen This Tapestry?"

This month we are unfortunately asking the question "Have You Seen This Tapestry" as Lin has had her tapestry "Cliff" (see image below) stolen whilst it was on display in an exhibition in Brighton, UK. So, we thought we would not only ask this question about Lin's tapestry but also ask if anybody else has had the experience of a tapestry being stolen from an exhibition or perhaps going missing whilst in transit and invite those of you who have experienced such a loss to send in images of the missing piece so that we can build up a reference gallery where we can all look out for sightings.

Cliff



Please send your missing tapestry images with details via email using the Contact Us button and we will highlight them here and add them to the reference gallery.

If you would like to send us a different question for Q & A Corner then please also use the new fast email letter icon to get in touch.



...and now for something completely different

The Threads that Connect Us

A fascinating article about how students and faculty from the Pratt Institute are exploring their family heritage and finding different ways of using this inspiration to develop their own creative traditions in a new way. Read the full article at <https://tinyurl.com/45wysrrv> and don't miss the basket skirt. You can also read another interesting article at <https://tinyurl.com/22wejetk> about an interdisciplinary project which introduced natural dyes to school children.

Opportunities and Scholarships

Courses and Events

Woven Festival: Innovation in Textiles: Until 9 July 2023. Kirklees, UK



Woven is a biennial festival funded by Kirklees Council whose theme is innovation in textiles, connecting a strong heritage with today's developments and the creative expression of the district's rich and diverse communities. Read about all the events taking place during the festival at <https://tinyurl.com/22j4u8wn>.

Lesley Millar: HelloGoodbye: myredthread Exhibition: Until 2 September 2023. Farnham, UK.



Lesley Millar, Professor of Textile Culture and Director of the International Textile Research Centre at UCA will be retiring in 2023 and this exhibition will contain works from her own collection of contemporary works for the first time. She will also be giving two Curators Talks on 7 July and 2 September 2023. More information at <https://tinyurl.com/yu34ndy9> where you can also find links to book the talks.

AMR Open Studios Tour 2023: 28 - 30 July 2023. Roxbury, NY. USA.



Tapestry artist Tabitha Gilmore-Barnes has sent in details of the AMR Open Studio Tours in July. She is one of the forty artists involved, as is weaver and textile artist Toni Brogan. Find full details at <https://tinyurl.com/ywvdzd3p>. Tabitha is also exhibiting at The Gallery at Pine Hill "Thinking Inside the Box" exhibition until 29 July 2023. More information is available at <https://tinyurl.com/4wkwamsa>.

Heallreaf 5: Summer 2024 - Spring 2025. Submission Deadline 1 March 2024

Heallreaf 5 will take place in four different venues in 2024 - 2025. Full details can be found at <https://tinyurl.com/2746zvsh> where you can also find links to download the full "Call out" information as well as an application form. The deadline to submit entries is 1 March 2024.



Coffee Break

Men's and Women's Weaving in Africa: Burkina Faso, Ghana, Nigeria

This month for our coffee break we have a video by Christopher Roy showing narrow-band men's weaving and broad-loom women's weaving in Burkina Faso, Ghana, and Nigeria highlighting the traditional differences between the typical weaving done by men and that done by women as well as the patterns and techniques they use to produce their beautiful cloth. Watch the video at <https://tinyurl.com/2cjs3a2z>.

Found on the Web

National Portrait Gallery: Tapestry celebrating refuse collectors to go on show



Michael Armitage's vibrant tapestry celebrating the essential but sometimes unappreciated work of refuse collectors is to go on display in the refurbished National Portrait Gallery when it reopens. Read an article by The Guardian at <https://tinyurl.com/2v2khu2v> and also watch a video where the artist talks about the work at <https://tinyurl.com/2386xa8y>.

Australian Tapestry Workshop: An Australian-made tapestry unveiled at Parramatta Square



A short video showing the latest ATW tapestry being unveiled in Parramatta Square after recently being completed. Watch the video at <https://tinyurl.com/mubnjs7z>.

Beloved Tapestry Returns to Chichester Cathedral Following Repairs

The three-part Benker-Schirmer tapestry has been returned to Chichester Cathedral following conservation work to preserve its future. Read more at <https://tinyurl.com/hpekzcx9>.

First commemorative tapestry panels unveiled at Covid Inquiry hearing centre



The first four panels of the UK Covid Inquiry's commemorative tapestry have been unveiled at the Inquiry's hearing centre in Dorland House. The tapestry hopes to capture the experiences and emotions of people across the UK during the pandemic,

Artist Profile

Diane Roy

Canadian fibre artist Diane Roy uses a variety of techniques to create her sculptural pieces. Most commonly using weaving, crochet, knotting and knitting she focusses on marine life to create elaborate three-dimensional forms which also reflect her concern for deteriorating ocean health. Her latest exhibition "The Deep and the Shallows" at Surrey Art Gallery in British Columbia, Canada is open until 3 September and features a life size tapestry of a blue whale's head entitled "The Magnificent".

Find more information at <https://tinyurl.com/ytysvcbsb> and <https://tinyurl.com/cvcjc4mn> and see more of the artist's work in the gallery of her website at <https://tinyurl.com/4z5uftth> There are also two videos where she talks about her pieces. Finally read an interview with the artist at <https://tinyurl.com/4bvvymsd>.



A Day in the Weave of Gillian Bull

I guess that like most people, I get an idea for something suitable to be expressed as a tapestry, develop it into a design, create the cartoon, weave it - making decisions about colour, and sometimes major changes to the design, as I go - and then (as ever) wonder if and where I can exhibit it.



Currently I'm in a very wobbly stage of "getting an idea". Ideas tend to seep into my head either from memories (e.g. Darland Late 1940s False Memories; Toile Fausse) or from a verbal prompt (e.g. Learning to Live Underwater - see the joke on my website).



Learning to Live Underwater (Triptych)

Or just messing about trying different materials or using up leftover yarns (eg. Butterface and Washing Powder Woman)

Butterface



Washing Powder Woman

Unlike many of the contributors to "A Day in the Weave of..." I don't make notes or otherwise gather any form of visual prompts or samples, though once an idea begins to jell I may trawl the internet for useful images. I'm not quite sure what I'm going to derive from it, but the final four lines of Wordsworth's 5th "Lucy" poem have been in my head for weeks:

"No motion has she now, no force;
She neither hears nor sees;
Rolled round in earth's diurnal course,
With rocks, and stones, and trees."

This has led me to consider how to best represent in tapestry merged, submerged, and doubled up images. I've looked at the "Ghosts and Spirits" section on Barbara Heller's website (<https://www.barbaraheller.ca>) and

Elizabeth Buckley's "Veil" and "Prairie" sections (<https://www.elizabethbuckleytapestryartist.com>) -such superb designs and techniques. I also recall standing for long periods staring close-up at the all-white and all-black sections of Pat Taylor's Portrait of a Man when it was hung in the corridor leading to the refectory at West Dean College (Chichester UK), in which the image is made solely by variations to the density of the wefts. I learned a great deal via these informal nose-nearly-on-tapestry sessions. (But I can't locate a fine enough image of Pat's piece on the web to refer to.)

Table Loom



I now have a small (and rather spongy) warp set up on a frame loom, in order to experiment with different techniques that will allow me to show double or tromp l'oeil effects: sumac, pile, weft density, subtle colour variations, etc. I hope that as I try techniques the "idea" for the next tapestry will develop in my head. Quite often though, I don't really understand what I'm actually doing until I'm well into the construction of a piece of work. This may seem bizarre, but after a career creating highly detailed, planned and controlled pieces of verbal engineering (legal contracts for IT and data systems development) I find this looseness enjoyable. But I

admit it's somewhat anomalous when choosing to work in a medium where you have to go back and unpick your mistakes. In the meantime, my big looms stand empty, waiting for the next project.



Big Looms

In contrast to the pleasures and pains of work, I do resent the intrusion on my time and energy spent in finding venues to display finished work. Members of the local arts group, SEAS (South East Artists Society searts.wordpress.com) centred in Deal are very supportive, as a number of their members work in mixed media and know the importance of finding a venue that knows how to show fibre and textile works. One needs to avoid display among paintings and photographs, where the gallery visitors move down the line without pause, clearly reacting: "... picture, picture, photo, something else I don't know what it is, picture, photo...". Another issue for some of my stuff is size: many venues won't or can't show large pieces. So I have them on display at home: the main room is now a tapestry gallery with some soft seating - handy for East Kent Open Houses in October, where I'll be demonstrating tapestry techniques, accompanied by another SEAS member who uses just about every constructed textile technique except weaving.



Sitting room gallery

Find out more about Gillian and her work on her website:
www.bullthreads.co.uk

{Editors Note: Thank you Gillian for giving us an insight into your creative activities and thought processes and sharing your wonderfully colourful images as well}

Textile Gallery

Stop Press

Reminder

If you are making a large order or you are not based in the UK please enter your phone number when checking out on the website as we need it to send orders by courier. We can't send courier orders without a contact phone number so your package could be delayed while we email you to get a number.

Matty Smith



(Editor's Note: An apology from me to Matty because last month I included the wrong image so this month please find the correct image here!)

Matty has sent us a lovely tapestry to share in the Gallery. She recently finished this piece which is called Winter Trees and measures 40cm square. The sett is 2.5 epc and the weft used throughout is weaversbazaar's worsted wools. The design came out of experimentation

with an app called PhotoLab, which, amongst other things, translates text into images using AI - and Matty says it is quite exciting to play around with! It sounds intriguing has anybody else tried this?

Evelyn Grant

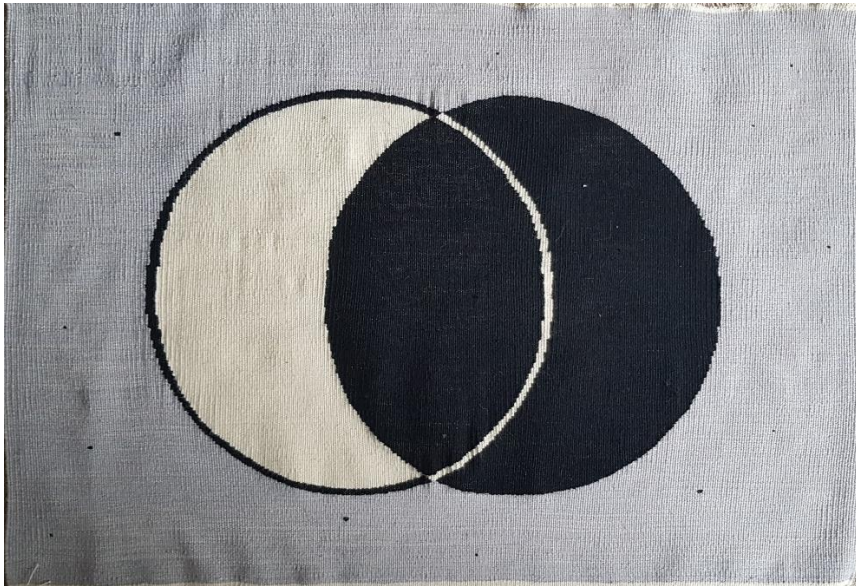


Evelyn wove this lovely tapestry on a 2 week journey from Bergen to the Svalbard Islands (79 degrees N) and back by ship. She took along her 50cm adjustable tapestry frame, two colours from the Seasky range, two from the Sunburst range and a blue from a jamboree bag. Evelyn says: "My equipment had more luck getting out of Oslo airport than my husband's luggage, luckily! This is what I have woven so far. It takes 2 full days each way

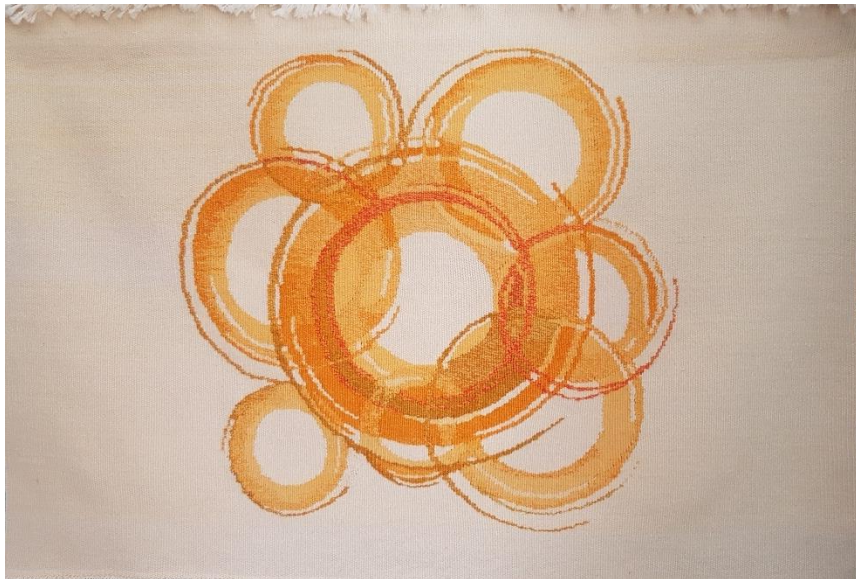
from mainland Norway to the Svalbard Islands so there was plenty of time." She has included at the top right the mine entrance at Longyearbyen which leads to the World Seed Bank, founded in 2008.

The entrance was still in a bank of snow when they arrived though most of the snow was long gone despite the latitude.

Bevan Pont



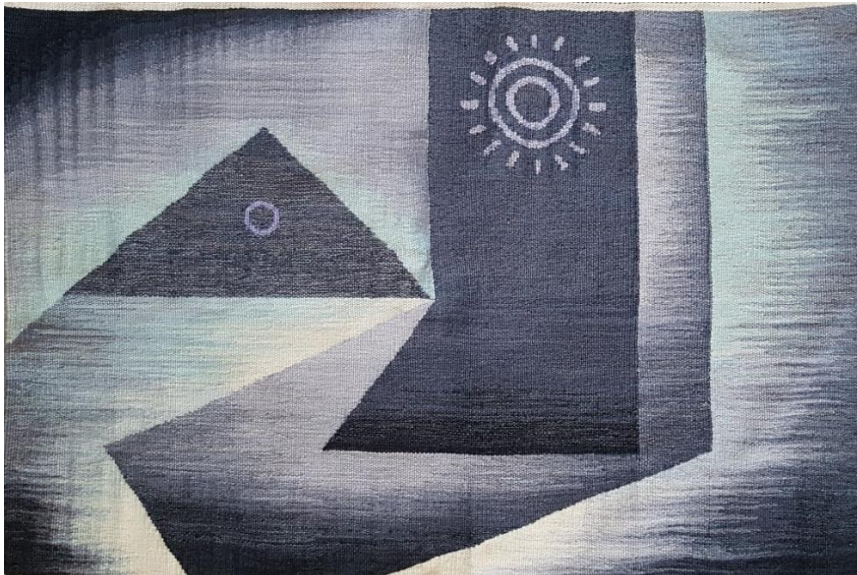
Bevan has sent us these images of his recently completed project a collection of tapestries called "Four Suns". They each measure approx. 70x50cm.



They were woven on a loom he made himself, with weaversbazaar wool. He says "I thought it would take a few years to complete (what's the hurry?) and eventually finished last year after about two and a half years - speeded along by lockdown".



Bevan has always loved the variety of sun images and symbols and wanted to do something in a contemporary form to celebrate the central importance of the life-giving star that fuels this amazing planet and all it's incredible life.

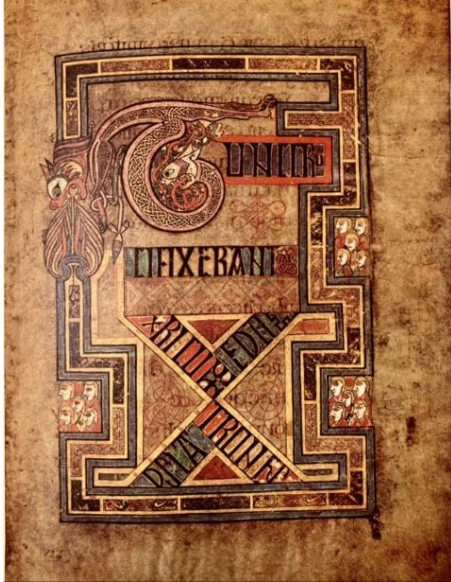


(Editor's Note: A very impressive set of tapestries Bevan - I am full of admiration for those circles in particular!)

Sibylle Braendli Blumenbach

Wake and Weave - a translation project

Sibylle has sent us an update from her project, inspired by her husband's translation of the work of James Joyce, including images of her next two tapestries and an image of the Tunc page of the Book of Kells.



She writes "The Book of Kells plays an important role in Irish History and Finnegans Wake. If I understand correctly, Joyce uses the Tunc page as one tiny historical allusion among a myriad of others to mystify the reader on the subject of Irish history.

The Book of Kells is a famous exemplar of an illuminated manuscript Gospel book in Latin. It dates back to ca. 800 AD and was composed by Columban monks. The Abbott (later saint) Columba played a decisive role in spreading the

Christian faith in Ireland. Where the Book of Kells was composed has been the subject of a longstanding scholarly debate. The question is whether it was composed in one place and moved to another, whether it was composed in two places etc..

The manuscript was relocated several times over the next 800 years before it became part of the collection of illuminated manuscripts at Trinity College in 1661. Unusually it survived Viking raids in the early 800s, but was at one point stolen by thieves, buried and found again, minus the front and back cover. What makes it interesting for me is precisely this patchy knowledge which in a way relates to Joyce's perpetual mystifications. The translation of the Tunc page reads "thus two thieves were crucified with him, Christ".



I took the theme of the burial remnants and thieves to create two small tapestries with the letter C referring to Columban. One light and one dark. Seen, unseen. Parts of the whole".



Stop Press

Phone Numbers for Couriers

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Anything you would like to tell us?
Use this button.



Contact Us

Thank you Sibylle and we very much look forward to your next update.

Please do all continue sending images of your work so that we can share them here during 2023 and please include some information about the piece such as materials and your inspiration, as well as something about you as the weaver/maker. Please also indicate that weaversbazaar has your permission to use the image in the Gallery.

We are interested in sharing images with our readers not only of finished pieces but also works in progress and we encourage weavers at all levels to share their work.

Happy Making from Everyone at weaversbazaar

