










## weaversbazaar news


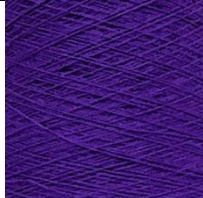


**SALE!**

This month we are discounting the remaining colours in our mixed fleece medium 2 (7/2) yarn. The available colours are shown [here](#) and are reduced by 30%. The same discount applies for the collections of all these colours [here](#)

								
Teal 1 0071	Teal 2 0070	Teal 3 0069	Teal 4 0068	Iris 1 0104	Iris 2 0103	Iris 4 0101	Iris 5 0100	Iris 6 0094

### Two Colours Discontinued

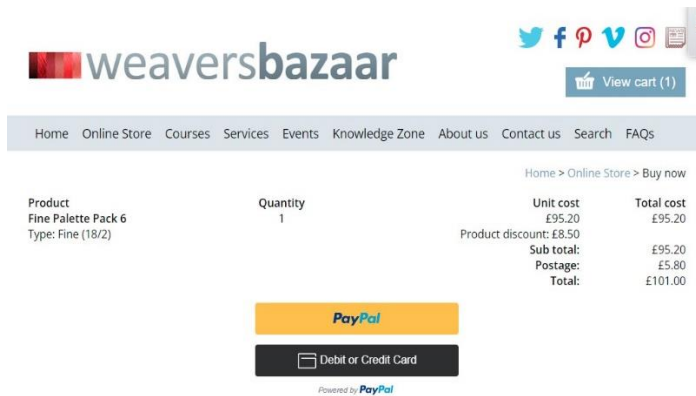
In order to get ensure the colours within each of our colour groups are the best they can be for blending we have updated two new colours and discontinued the older version Violet and Electric Blue. These are now in our [Archive section](#) so they can be custom dyed if they are ever needed.

	
Violet (0025)	Replaced by Violet 4 (0208)
	
Electric Blue (0095)	Replaced by Turquoise 4 (0189)

### Early Warning of Brief Closure

At weaversbazaar HQ we are fast approaching our financial year end which means a stock take! The only way we can do this is to stop taking orders for a couple of days whilst we count, weigh and record everything. So, we want to give you warning that from Tuesday 29<sup>th</sup> March we will be offline for a couple of days. You will still be able to place orders during this time on the website but they won't be processed for a couple of days. If you are likely to need anything urgently around this time, please let us know in advance.

## New Checkout



We have now replaced the old checkout procedure on our website to streamline it and give the option of paying without logging in to PayPal. The new checkout looks like the image left after selecting the button to checkout. You can now opt to pay by PayPal with the yellow button or by debit/credit card with the black button where you will be taken to a screen to enter your address and card details.

Discount and Gift Voucher codes are still input in the same way as before on the cart screen and will

be displayed on the checkout screen as well. We hope you like the new facility please let us know if you have any problems with it.

## Feet up and Relax

### weaversbazaar's website Poll: Finishing the Back of Tapestries



See below for the results of the February poll on how we finish the backs of our tapestries, inspired by a question sent in by Liz Jones. As you can see below there are a wide variety of techniques in use with the highest scores for sewing in the ends or just trimming and leaving them. Next highest was hiding all the ends by mounting the tapestry followed by lining the back to cover the ends up with quite a respectable percentage having the discipline to weave in all the ends so that the back is as tidy as the front. It does seem as if most of us do finish off the back of our tapestries in some way with only a very small number saying that they just left the back as is. Hope you found this helpful Liz and it gives ideas to others too?

#### How do you finish the back of Tapestries?

Weave in ends so back as tidy as front	9.9%
Sew in ends and cut short	20.7%
Knot ends in pairs and cut short	9.9%
Trim ends short and leave	20.7%
Line back to cover ends	12.6%
Finish tapestry edges with tape	9.0%
Hide back by mounting tapestry	15.3%
Leave the back as is	1.8%

This month the topic for the poll is about: "What else do you do while weaving?". 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](mailto:info@weaversbazaar.com).

## Q & A Corner

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Since the January newsletter was sent 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.

You can see the answers above to the poll which was inspired by Liz Jones' question. We also had an email from Tabitha Gilmore-Barnes who not only had the same question about finishing the backs of tapestries but also sent in some other very pertinent questions for a future Q & A Corner which we will feature soon. So hopefully Liz and Tabitha you both found the poll results helpful.

For March we have some questions sent in by Jinty Knowling who asked several related questions about the yarn used for tapestry weaving. Her first question was "Is all tapestry yarn spun worsted" and Lin replied: "No, some is spun woollen, but this is generally regarded as second best as it has too much loft which when beaten down doesn't give enough substance to the Tapestry. Worsted has no loft and is high twist so it works much better for Tapestry. Problem is there are fewer worsted spinning mills than woollen spinning mills especially in the UK". Jinty went on to ask, "where is the yarn dyed and how?" and "is handspun used in weaving a tapestry?". As there have been many questions in the past about the yarns it seemed useful at this point to highlight the wealth of information contained on the weaversbazaar website on the FAQ pages at <https://www.weaversbazaar.com/faqs/> and in the Knowledge Zone at <https://www.weaversbazaar.com/knowledge-zone/> where you can find sections on "Yarn Product Information" and "Worsted Spun Wool" as well as a link to the article "Why Worsted" published in "The Journal" which is also accessible from the Library page at <https://www.weaversbazaar.com/knowledge-zone/library/>. You will find all sorts of other useful information on all these pages as well.

In response to Jinty's question about the use of handspun in tapestry weaving it would be interesting to know if any of our readers have any experience that they could share?

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](mailto:info@weaversbazaar.com) and we will continue to ask them here in **Q & A corner**.

## Courses and Events

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*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.*

### Roscommon Art Centre Tapestry and Fibre Art Festival: 28 April – 14 May 2022, Roscommon, Ireland

ROSCOMMON ARTS CENTRE The festival kicks off on 28 April with the launch of "Slow Time with a Butterfly", an exhibition by the members of Contemporary Tapestry Artists Ireland (CTA) in King House, Boyle, County Roscommon. Then on 29 April "Interconnections 4" will be launched in Roscommon Arts Centre followed by a series of workshops on 30 April, and then on 1 May there will be a symposium with invited guest speakers, on the theme of "Exploring Fine Art Textiles". General information at <https://tinyurl.com/kkdzf2nn>.

- **Slow Time with a Butterfly: 28 April – 14 May and 20 May – 11 June 2022.** A travelling exhibition of new works by CTA at King House, Boyle, County Roscommon, Ireland from 28 April – 14 May 2022 and then at Market House Craftworks, Cappoquin, County Waterford, Ireland from 20 May – 11 June

2022. CTA Ireland is a group of professional tapestry weavers living and working in Ireland. For further information about CTA and the exhibition email [angela@angelaforste.com](mailto:angela@angelaforste.com). Information about King House at <https://tinyurl.com/2s39yhdt> and Market House Craftworks at <https://tinyurl.com/2p88esjm>.

- **Interconnections 4: 29 April – 14 May and 4 June – 30 August 2022.** In 2022 Interconnections 4 will open in Roscommon Arts Centre 29 April – 14 May and will then tour to The Granary Gallery, Weston Park, Shropshire for 4 June to 30 August 2022. This is an exhibition of handwoven fine art tapestries both large and small from Ireland and Scotland woven during the last four years. More information at <https://tinyurl.com/2p964t9f> and for The Granary Gallery at <https://tinyurl.com/4h7f5554>.
- **Workshops: 30 April 2022.** In the “Weaving with Upcycled Materials” workshop learn paper weaving techniques with experienced facilitator Uisce Jakubczyk. Experience in woven tapestry is essential. More information and booking at <https://tinyurl.com/4m49v4f4>. In the “Weaving Blue” workshop learn finishing techniques and blocking with facilitators John Brennan and Joan Baxter. There will also be a feedback session with input by Elizabeth Radcliffe and Clare Coyle. This masterclass is suitable for advanced weavers. More information and booking link at <https://tinyurl.com/2p88fv2d>.
- **Symposium: Exploring Fine Art Textiles. 1 May 2022.** The symposium will consist of a discussion, tour, and a presentation. Pre-booking is essential. Find more information and book at <https://tinyurl.com/m5zkvcjv>.

### **Australian Tapestry Workshop (ATW): Introduction and Advanced Tapestry Weaving. Online or at the ATW Various dates March to July 2022. Melbourne, Australia**



Now available both as Online Courses or in person at the ATW you can find out more about the Introduction to Tapestry Weaving and Advanced Tapestry Weaving Courses at <https://tinyurl.com/4v35bpxb> where you can also sign up to receive information on future classes. From the same page link you can also find information about a Tapestry Masterclass on Verdure which will take place at the ATW in Melbourne during April 2022.

### **Hampshire Artists Cooperative Exhibition: 17 March – 3 April 2022. Romsey, UK.**



The next exhibition by the Hampshire Artists Co-operative will be held between 17 March and 3 April 2022 at Sir Harold Hillier Gardens in Romsey, Hampshire UK. Find more information about the exhibition and venue at <https://tinyurl.com/msxhztptz>.

### **Les Journées Européennes des Métier d'Art (JEMA): 28 March – 3 April 2022. Multiple sites, France/Germany.**



For the first time JEMA will not only take place across France but has also added a focus on Germany. There are nearly 2000 events covered by the programme including demonstrations and workshop visits. The Programme is searchable and is available at <https://tinyurl.com/bdezxbjz> (it is possible to translate into English if necessary) and carrying out a search for Textiles and Weaving brought up quite a number of possibilities including Artisan Weaving, Tapestry Restoration and Visits to Tapestry Weaving Workshops in Aubusson.

## **Opportunities and scholarships**

### **American Tapestry Alliance ATA: Unjuried Small Format Exhibition. Tiny but Mighty 2022. Call for entries**

Open to ATA members only, 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 with all the necessary information is now available at <https://tinyurl.com/33e9srxr> and entries will close on 1 May 2022.

### **Coffee Break: The Traditions and Development of Ukrainian Tapestry Weaving.**

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**SHEVCHENKO** This month for our coffee break we have a Webinar presented by Ukrainian tapestry weaver Olha Pilyuhina about “The Traditions and Development of Ukrainian Tapestry Weaving” which is a part of the ongoing series, ‘Shevchenko Museum Talks’. Olha, an award-winning master weaver, incorporates folkloric images and employs traditional techniques in her contemporary tapestries and kilims. The talk is in Ukrainian however you do not need to understand the language to enjoy the many stunning images of her colourful pieces which range from poster size all the way to the monumental. As well as finished pieces there are many images of weaving in progress. She also shows how she paints her cartoons and dyes the wool to produce these wonderful works and shows many detailed images from the larger pieces in which you can identify the weaving techniques used as well as the traditional images which often reappear in her work. Look out also for the tapestry piece combining weaving with ceramics. There are also some lovely finishing techniques in evidence as well as some beautiful examples of traditionally styled Ukrainian clothing. Apart from the spoken narratives of the first fifteen minutes and the last seven minutes the rest of this long video is an absolute feast for the eyes. Watch at <https://tinyurl.com/bd86umy7>. Read a short interview with Olha at <https://tinyurl.com/2kr5b37t> and see her website at <https://tinyurl.com/2p9322su>.

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

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Sacred geometry is the study and understanding of certain symbolic and sacred meanings relating to physical structure and proportions, it has been used in design and architecture for thousands of years and is also visible in the natural world. There are mathematical formulae and patterns which can be studied and used to describe the Universe, for example the Fibonacci Sequence and the Golden Ratio. Here are two videos that look at sacred geometry and examine how it can be seen in the world around us and the fundamental principles involved in its comprehension. Watch “Hidden Symbolism and Ancient Knowledge” at <https://tinyurl.com/2rnkv7vy> and “How Sacred Geometry is Embedded in Your DNA” at <https://tinyurl.com/bd9septn>.

### **Artist Profile: Tetiana Vetiahlovskia**

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**EUROMAIDAN PRESS** Our featured artist this month is another Ukrainian tapestry weaver Tetiana Vetiahlovskia. Her creations are both figurative and abstract, finding inspiration in the culture, legends and myths of Ukraine. She invests most of her creative energy in tapestry weaving, but also works with batik, oil and aquarelle. At the 11th From Lausanne to Beijing International Fiber Art Biennale Tetiana was honoured with the Excellence Award for her tapestry – Desire for Light. Describing her work, she underlines light as the central element in her work. She says “Light is a symbol of hope, the renewal of nature and man, an awareness of the meaning of life. He who does not seek Light is doomed to remain in the shadows forever.” Read an evocative interview with her at <https://tinyurl.com/bdd7aw6n> where you can also see many images of her lovely work.



## Found on the Web

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### Molly Elkind: Talking Textiles Blog. Fibre Ancestry Parts 1 and 2



An excellent two-part blog post from Molly Elkind about who are our fibre ancestors and by that she means not only those artists who have been our teachers from whom we have directly taken classes but also those living or dead whose work has influenced us in some way as well as the traditions and cultural influences that we may have inherited through birth. She includes information about what she views as her own fibre ancestry with lots of useful references and book and film recommendations to follow up. Read Part 1 at <https://tinyurl.com/5xfejvcx> and Part 2 at <https://tinyurl.com/3xx8rwea>.

### Final Piece of 17th-Century Tapestry Stolen 42 Years Ago Found by Spanish Police

Spanish police have recovered the final piece of a 17th-century Flemish tapestry that was stolen 42 years ago by notorious art thief 'Erik the Belgian'. It was tracked down by an officer doing academic research on art thefts. Read the article from The Guardian at <https://tinyurl.com/3dsk68zz>.

### Artwork returned to Dunedin's Olveston House after decades-long absence

An artwork thought to be at least 115 years old, has been returned to its original home after several decades. The silk-on-silk artwork portraying a Japanese eagle originally hung in Dunedin's Olveston Historic Home but was given away 55 years ago. It has now been returned after a series of chance encounters. Read the full story at <https://tinyurl.com/3db9755m> where you can also watch a short video.

### Norwegian Textile Letter: A Missing Frida Hansen Tapestry Rediscovered

In 1903 famed Norwegian artist Frida Hansen wove red-haired maidens sailing on swans in a tapestry of impressive scale (11'3" x 10'3"). In an image from Norse mythology, the flotilla in Sjørover (Southward) was sailing south, having brought the warmth and light of summer to the north. The tapestry went to New York and was lost sight of until 2021. Read the full story at <https://tinyurl.com/2p8tip8d>.

### Elle Decor: Can Art Marry the Magical and the Mundane? Yes, Says Diedrick Brackens

An article about Diedrick Brackens and his tapestries and the variety of influences and techniques he incorporates into his work. Read the article at <https://tinyurl.com/49d9cn89>.

### Rebecca Mezoff Blog: Messing about with Looms and Yarn Parts 1 and 2



Two very recent Blog posts from early March which are titled "Messing about with Looms and Yarns" and subtitled "Playing with Wool and Wood". Rebecca continues her reviews of small looms and clamps to hold them as well as talking some more about the wool yarns she likes to use. Read Part 1 at <https://tinyurl.com/bdtubeyb> and Part 2 at <https://tinyurl.com/mp39rp4s>.

### Apollo Magazine: Spinning yarns with Sheila Hicks



A very interesting article from Apollo magazine about Sheila Hicks who was visited and interviewed in her Paris, France studio by Yasmine Seale while she was preparing work for her upcoming exhibition at the Hepworth Wakefield. Sheila Hicks has been living and working in Paris since the 1970's. Read the interview article at <https://tinyurl.com/ypem4da3>.

## A Day in the Weave of ..... Ann Naustdal

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This month we are privileged to have an insight into the creative practice and weaving life of Ann Naustdal from Oslo, Norway. She describes here the evolution of her large tapestry which is currently touring with Artapestry 6 so here in her own words and images is a "A Day in the Weave of ..... Ann Naustdal".

I'm a tapestry weaver and I work in my studio in the center of Oslo, Norway. I finished a large tapestry in January last year that took forever, and I documented the process frequently; it should be well suited for an insight into my practice. The tapestry is now touring with Artapestry6.

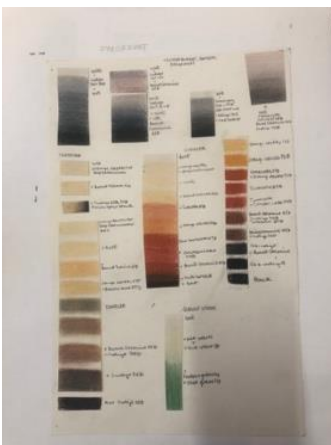


*My Studio*

Arid landscapes have attracted me for a long time. They can appear like barren wastelands, but are landscapes of biological, cultural, and aesthetic richness.

My last tapestry "The Forest Floor" relates the aftermath of a forest fire, where the forest's circle of life starts its restoration. In the blackened landscape light and sporadic, intensely colorful vegetation appears along with new seeds sprouting, making use of newly available nutrients. The seeds love the carbon rich soil that a fire leaves behind, seedlings pop up almost immediately and grow into dense stands of trees. The tapestry has two parts and moves from an abstract approach to the landscape to a figurative approach. It is 90cm x 320cm.

In late 2015 I started the tapestry. I warped the loom, made a full-size collage of the tapestry, all the yarn was dyed - a lot of dark blue -, samples were woven and a detailed small scale pastel sketch at my side to help me along.





*A beautifully warped loom. Linen 16/2 at 16/" (16epi)*



The abstract part is lots of lengths of coco rope wrapped with linen and oxidized silver leaf, and then attached to the background. A fun and relatively fast part of the tapestry.



It is now 2017 and almost two years since I started the tapestry. When I began in 2015, I had not foreseen that it would take so much time, but things happen in the loom, new things appear, and the details just increase. This kind of woven tapestry is all-consuming. Parallel with the large tapestries, though, I make miniatures, often to try out ideas that pop up along the way.





2017





*Detail*



*Colour mixing*

I walk to the studio every day; I weave, listen to audio books, radio, and music. I don't have wifi in my studio, so all my focus is on my work. All the other "office" work that comes with being an artist I do at home and in busy periods with applications I stay at home during the day and finish them off. I like the weaving to be all absorbing. New tapestries often develop during the work process and my weaving and sketching process runs parallel; new images arise from experiences from previous works and for me the time in the studio is essential. My studio is in an artist centre with several other artists. It is nice to have colleagues nearby talk to, to eat lunch with, share ideas, see exhibitions with and ask for help when in need.



# weaversbazaar

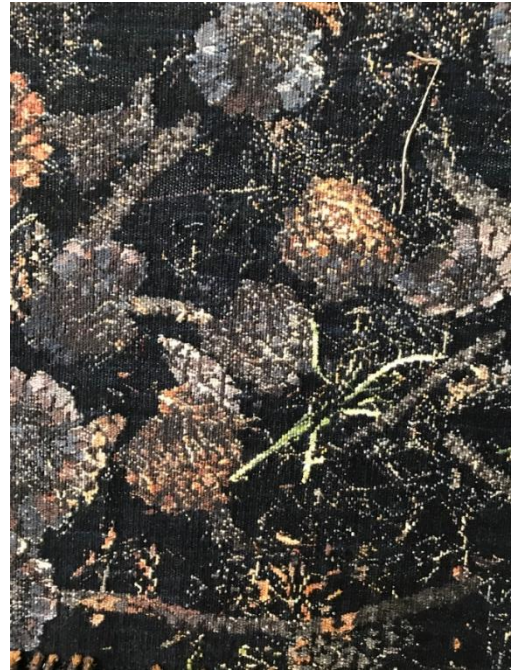
July 2020 and I'm almost there. It's corona time and no travel so I have worked long days all summer. And it's fun, so much happens when I get so absorbed into the tapestry, it flows.



*July 2020*



*The tapestry is finished in January 2021*



*Detail*



*Time for mounting and then off to Denmark for Artapestry 6*

Thank you, Ann – what a wonderful insight for anyone who would like to work larger.



## 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 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.



*{Editor's Note: An apology from us to Jinty as through our misunderstanding the wrong weaving image was featured in February alongside the information that she had sent in, so I am pleased to be able to feature this month the correct weaving together with the information she provided below}*

"Magenta" Moments, "Fuchsia" Fun, Marine Theme and "Mallow"

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"

## Stop press:

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### Humanitarian Support in the Ukraine

As you will have noticed, in a spirit of standing in solidarity with the Ukraine, two from the many excellent Ukrainian weavers have been featured in this month's newsletter. For those who would like to support the humanitarian efforts in Ukraine the easiest way in the UK is via the Disasters Emergency Committee (DEC),

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which unites 15 member charities who are experts in humanitarian aid and specialists in different areas of disaster response. You can do this via the DEC page <https://tinyurl.com/bd4fpau4> or the British Red Cross page <https://tinyurl.com/ycxt458m> or the UNICEF page <https://tinyurl.com/mpx3cybv> amongst others and for those outside the UK who would like to donate please check locally for the equivalent Red Cross or UNICEF links in your country to make your donation.

*Stay Safe and Happy Making!*