

weaversbazaar news

Newsletter Survey Comments - Some Initial Analysis

We have been busy analysing the results of the survey that so many of you were kind enough to complete to provide us with feedback not only on what you like about the newsletter but also what you don't like. The survey has also given us the opportunity to get to know more about you, our readers, and understand what is important to you. It has been a very interesting exercise and we will be working to incorporate some of the changes you have suggested whilst keeping all the parts that you told us you enjoyed most. We are very grateful for all the lovely positive comments that you made – we also appreciate hearing about any niggles as well so we can try to improve those areas.



In the first part of the survey we asked your opinion of each of the different sections that currently make up the newsletter and although no section scored badly there were four sections that scored highly as almost equal favourites: Textile Gallery; "A Day in the Weave of."; weaversbazaar News; and Artist Profile. So, we will continue to develop those sections and we particularly want to encourage more of you to send in images of your pieces and works in progress at all levels for the Textile Gallery. Many comments were made about how much our readers enjoy seeing the progress of people developing over time and would like to see more of this.

Where the questions allowed the opportunity for you to comment on what you would like to see it came through clearly that you are very interested in more on design, tapestry techniques and technical information in general as well as more images of others work, so we will be looking at all these areas.



When it came to what was annoying, we understand very clearly that a lot of you find the way the links currently work is less than ideal so definitely something for us to work at finding a way to improve that experience.

We will keep you informed as we work to incorporate your suggestions.

Thank you all for your responses.

New Products

We have wool felt, in two colours, to the online shop for backing tapestries. Both the navy and the white are a soft, pliable felts, not a stiff felt, so they will cover the back of a tapestry without adding significant weight. Sizes and prices can be found [here](#).



BTG and ATA discount codes

Just a reminder that the discount codes for American Tapestry Alliance and British Tapestry Group members on the weaversbazaar website have been updated with the new membership years. The details of the new codes can be found on the [ATA](#) and [BTG](#) websites in the members area.

Huge Discount on Cones



We have a box of brand new, unused yarn cones which we would like see re-homed so we are offering them at a huge 75% discount making each cone just 23p each. So this offer may be for you if you would like to get your yarn stash organised. More details [here](#).

weaversbazaar's website Poll: When do you consider a tapestry not to be a tapestry?



The results of the February poll on when a tapestry is not a tapestry are below. This topic generated a large number of responses overall and the results are perhaps more widely distributed than might have been expected given this has often been a controversial topic. There was a strong showing for several activities which should not be referred to as tapestry, such as needlepoint, embroidery, and canvas work. It might have been expected that the traditional definition of tapestry i.e. "Only hand woven, weft-faced work produced on a loom with discontinuous weft is tapestry" would have scored a higher percentage than it did however perhaps this reflects a willingness to broaden what should now be included within the definition of tapestry and a more experimental attitude.

When do you consider a tapestry not to be a tapestry?

| | |
|--|-------|
| <i>All fibre work with any element of traditional hand weaving can be called 'Tapestry'</i> | 7.7% |
| <i>Only hand woven, weft-faced work produced on a loom with discontinuous weft is tapestry</i> | 10.6% |
| <i>Needlepoint, "petit or gros point" is not tapestry</i> | 15.4% |
| <i>Embroidery should not be described as tapestry</i> | 15.8% |
| <i>Cross stitch should not be described as tapestry</i> | 16.1% |
| <i>Canvas work should not be described as tapestry</i> | 15.1% |
| <i>Knotting techniques on a warp should not be described as tapestry</i> | 7.1% |
| <i>Computerised jacquard weaving is not tapestry</i> | 12.2% |

This month the topic for our poll is about our readers awareness of tapestry weavers in different geographical areas across the globe so we are asking you to tick only those boxes for areas where you would be able to name tapestry weavers whose work you are aware of. Please do not tick your own geographic area. 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 listed some specific areas.

Q & A Corner

If you have any thoughts or suggestions to add to any of our recent questions, or any experience to share with our readers, or indeed any questions you would like to ask our newsletter subscribers then please let us know at info@weaversbazaar.com and we will include as many as possible here in **Q & A Corner**.

We have a question that has recently been raised by a customer which we thought you might be able to help with given that our experience of hand-dyeing at weaversbazaar is limited. A customer asked if the wool has already been washed? And is it ready to be dyed?

Lin answered the first part by explaining that the wool will have been scoured before the spinning process but as she is not a dyer she doesn't know if that is enough of a wash for successful dyeing. As there are lots of our customers who do use the yarn for dyeing we thought we ask you to tell us about your experience and whether you have found weaversbazaar wool needs further washing before dyeing. We will report back on your answers



Welcome to a World of Inspiration

Courses and Events

We will continue to highlight and include both online and physical courses 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.

Tate Modern: Magdalena Abakanowicz Every Tangle of Thread and Rope. Until 21 May 2023. London, UK.



In the 1960s and 70s, the Polish artist Magdalena Abakanowicz pioneered a new form of installation creating towering sculptures from woven fibre that hung from the ceiling. They became known as the Abakans. Many of the most significant Abakans have been brought together for this exhibition in a forest-like display in the 64-metre long gallery space of the Blavatnik Building at Tate Modern. Find out more at <https://tinyurl.com/3f8pb26v> where you can also access more information about the artist and her work.

Fate, Destiny, and Self Determination: Museo Fabrika La Encartada: 29 April – 1 October 2023. Balmaseda, Spain.



The Fate, Destiny and Self Determination Installation will next be exhibited at the Museo Fabrika La Encartada in Balmaseda in the Basque country in Spain. The museum is the site of an old wool processing and beret factory which has been turned into a museum by the the regional council of Bizkaia and Balmaseda Town Council. You can find out more information about the museum at <https://tinyurl.com/mspdw9ed> and about Fate, Destiny, and Self Determination at <https://www.linedufour.com/fate-destiny-self-determination>.

Fiona Hutchison: Tapestry News from Studio 114. June – September 2023. Edinburgh/Stirling, Scotland, UK.



Fiona will be the tutor for a number of tapestry weaving courses over the next few months both at her own studio and the Dovecot studio in Edinburgh and at Gartmore House in Stirling. Details below with links to individual course information.

- **International Tapestry Summer School: Design to Tapestry. 3 – 5 June 2023.** Join some visiting American weavers in Fiona's studio in Edinburgh for this international summer school masterclass for artists with some weaving experience who would like to explore how to develop ideas for Tapestry. Full details at <https://tinyurl.com/5n6eacrw>.

- **Gartmore House: Tapestry Weaving Classes. 18 – 23 June and 17 – 22 September 2023.** These tapestry weaving classes are suitable for beginners and developing weavers. Learn the basic techniques before going on to experiment with colour and textures in tapestry weave. More information at <https://tinyurl.com/yeyfwtak>.
- **Dovecot Studios: Tapestry Weaving Experience Day. 6 May 2023.** Aimed at absolute beginners, the workshop will introduce traditional materials of a cotton warp and wool weft, as well as the basic skills involved in creating a woven tapestry. More information at <https://tinyurl.com/bdfu7597>.

Australian Tapestry Workshop (ATW): Woven Together. 27 April – 18 May 2023. Melbourne, Australia.



During the Australian Heritage Festival 2023, the ATW has a series of special guided tours that explore the stories of how this historical craft and contemporary art have been woven together since their establishment in 1976. Visitors can observe weavers creating large contemporary tapestries in the ATW's studio and view the workings of the colour laboratory where yarns are hand dyed. Find out more at <https://tinyurl.com/bdewnpe4>.

Nearly Wild Weaving: Events in July/August 2023. Gairloch, UK.



Below are some updates for activities taking place over the next few months including those planned to coincide with the "Waterline" exhibition moving to Gairloch Museum. There will be a Private View and Talk on 7 July, with the exhibition continuing until 28 August. More information at <https://tinyurl.com/4aa7wzpp>. Alongside the exhibition during July there will be a number of workshops taking place. These include one day "Weave the View" workshops suitable for beginners as well as those wanting to have a go at weaving outdoors (weather permitting!), also a two or three day workshop "Weaving Water", suitable for weavers with some experience, and a Masterclass with Joan Baxter, "Landscapes of the Heart", suitable for intermediate and advanced tapestry weavers. Further information on all these workshops can be found at <https://tinyurl.com/2wrfwt6x>. Waterline will move to the Weaving Shed Gallery in Hillswick Waterline to coincide with Shetland Wool Week in late September where further activities are planned.

Laura Thomas: Design for Weave. Online. 4 March - 4 June 2023 Redcar, UK.



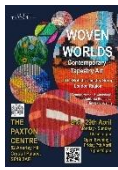
This self directed online course has been designed by Laura for those with existing weaving knowledge but without a formal qualification in this field, who want to build their design understanding and confidence. She has broken down the key ingredients of weave design into accessible chapters covering design fundamentals and delivered in straightforward language. Find out more at <https://tinyurl.com/y3rynjps>.

Atelier Weftfaced: New Video and New Course in Arundel in June 2023. Petworth, UK.



Atelier Weftfaced has announced the first of their new videos, "Hatching Two Colours", a straightforward way of learning how to create basic hatching in two colours, through to hatching on a curve. Find out more at <https://tinyurl.com/35t29ywk>. They have also announced a new course "Seeing Colour" which will take place in Arundel Museum on 23 -25 June 2023. This new colour workshop focuses on techniques Caron Penney, of Weftfaced, uses to identify the multiple colours in a painting, design or photograph to be used as inspiration for interpretation into weaving. It will investigate ways of looking beyond the initial base colours in a painting/image to find the myriad of tones, light and dark shades, and how the colours interact. Find out more at <https://tinyurl.com/3cuhe9w7>.

The Paxton Centre: BTG London Region: "Woven Worlds - Contemporary Tapestry Art". Until 29 April 2023. London, UK.



BTG London Region is exhibiting "Woven Worlds – Contemporary Tapestry Art" at The Paxton Centre until 29 April. There is a programme of demonstrations which will run alongside the exhibition and you can find out more about these as well as seeing the list of artists exhibiting at <https://tinyurl.com/3h75hac6> and also find out more about The Paxton Centre at <https://tinyurl.com/4kzv3u2>.

Louise Martin: Woven Tapestry: Seaweed. 15 – 19 May 2023 Orkney, Scotland, UK.



In this May course with Louise participants will explore translucent colour and form in the language of tapestry weave. Divided between shoreline and studio, with approaches from traditional to experimental, this is a course for students (with or without experience) who are keen to make new discoveries. Go to the Tuition page on Louise's website to read more at <https://tinyurl.com/5c5amhpt> where there is also a link to contact Louise to book a place.

Jubilee Library: One Photograph and Twenty Tapestries Exhibition. 5 – 11 June 2023. Brighton UK.



One photo and twenty tapestries, an exhibition by the Wednesday and Thursday groups of weavers who meet at Jane Brunning's studio. The project was based on a photo of Whitesands Bay, Wales by Peter Jones. Each weaver interpreted the image with the only criteria that a deep purple yarn had to be woven in the finished design. The resultant tapestries range from pictorial to abstract. You can find more information about the Jubilee Library including address and opening hours at <https://tinyurl.com/2ytwr4me>.

Opportunities and scholarships

Heallreaf 5: Advance Notice. Summer 2024 – Early 2025

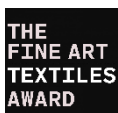
Heallreaf Advance notice from Margaret Jones that Heallreaf 5 will be happening with four exhibition spaces already planned around the country from summer 2024 through to early 2025. Margaret will be sending out another Heallreaf newsletter with more information as soon as she has a few more details confirmed. More will also appear on the Heallreaf website in due course at <https://tinyurl.com/2x6bpmba>. Margaret has asked if we can let all the supporters of Heallreaf know that there are still some 'Heallreaf Post' tapestries available online via Instagram at £50 each and the sale of these supports and helps maintain this international prestigious prize-giving tapestry exhibition in the UK.

The 62 Group: Applications for both Full and Associate Membership. Open until 1 June 2023



The 62 Group is an artist-led organisation administered by a committee of group members. Their aim is to incorporate and challenge the boundaries of textile practice through an ambitious and innovative annual programme of exhibitions. Read more at <https://tinyurl.com/4nynu2zn> and about how to apply for full membership which is open to any one working in any textile media worldwide at <https://tinyurl.com/s9r27fmk>. They are also inviting emerging/early career textile artists to apply for a two-year Associate Membership that includes financial support and mentoring. Find more details at <https://tinyurl.com/46b6dtj9>.

The Fine Art Textile Award (FATA): Submission Deadline 22 May 2023



FATA is an international juried exhibition open to all amateur and practising artists using textiles as their medium, and offering a prize of £5,000 for the winning piece. All disciplines, processes and media are welcome, as long as the key/pivotal materials are clearly rooted in textiles. More

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information can be found at <https://tinyurl.com/2dmprbha> where there is a link to obtain the entry form. Submission and selection criteria can be found at <https://tinyurl.com/48av45sh>.

Coffee Break: HGA: Textiles and Tea: Maximo Laura



A wonderful “Textiles and Tea” coffee break episode from Handweavers Guild of America with Maximo Laura as their Guest Artist. He gives an insight into his life as a weaver and artist starting with explaining how he began weaving in his family’s workshop as soon as he was able to reach the pedals when he was just six years old. He goes on to explain how he developed new techniques and the way he uses colour and design, sometimes blending up to 12 different threads in the weft bundle. Watch this lovely video at <https://tinyurl.com/sx63e4rt>. There is a fascinating question and answer session towards the end where he also explains that he is now working on writing some books which will showcase not only his work to date but also the techniques he has developed.

And now for something completely different.....

HYPERALLERGIC The Countries Paying Youths to Simply Enjoy Art. This interesting article from Hyperallergic explains how some countries, notably Germany, France, Italy, and Spain offer cash stipends to their younger citizens in an effort to revitalize arts and culture after the COVID-19 pandemic. Read the full article at <https://tinyurl.com/5urra9fr>.

Artist Profile: Soon Yul Kang

Soon Yul Kang originally studied Fibre Arts at Ewha Womans University in Seoul, Korea going on to further her studies in the UK. As well as her award winning tapestries she has explored several other mediums such as paper collage, installation, and photography all with the themes of time, meditation, and healing in conjunction with Eastern thoughts of Yin and Yang and the Zen understanding of simplicity, stillness, repetition and rebirth. You can go to her website at <https://tinyurl.com/bdespnba> to not only read about her work but also explore images of her pieces under the heading “Galleries”. You can see more of her beautifully calm work on her British Tapestry Group Showcase at <https://tinyurl.com/49yu5cde>.

Found on the Web

Pallant House Gallery Blog: Perspectives Artist in Focus: Katherine Swale

A recent blog post from Pallant House interviewing Katharine Swales of Atelier Weftfaced and chat about what inspires her, her use of ancient and modern weaving techniques and how the landscape shapes her work. Katharine’s Chalk Quartet was on display in their exhibition Sussex Landscape: Chalk, Wood and Water. Read the full post at <https://tinyurl.com/ycip6psa>.

Rebecca Mezoff Blog Post: Sketch Tapestry: Weave Your World



A blog post from Rebecca on an article she has written about her version of a tapestry diary and how she originally started doing this because she wanted to find the joy of weaving again. She says that this sketch tapestry practice worked for her and has continued to work ever since. Read this insightful article at <https://tinyurl.com/59u39z4j>.

The Irish Guild of Weavers, Spinners, and Dyers: History



An interesting set of articles from the Irish Guild of Weavers, Spinners and Dyers which details the history of weaving in Ireland from earliest times through the formation of the original Guilds in the Middle Ages and then their decline and demise coming right up to the modern day and the founding of the present day Guild in 1975. Read the articles at <https://tinyurl.com/457pwnan>.

Sarah C Swett: The Gusset



The wonderful Sarah Swett has recently returned to writing her regular and beautifully illustrated missives detailing her latest creative forays into tapestry and other techniques and her use of sometimes surprising materials. Always thought provoking and entertaining the latest episode of The Gusset can be read at <https://tinyurl.com/fj83bdvf> where you can subscribe to receive these direct and also read her earlier posts.

Norwegian Textile Letter: Norwegian Double-Cloth: Warp-Weighted Loom Experiments in a Complicated Technique



This illustrated article provides a summary of a gone-but-not-forgotten weaving tradition and details the decade-long study and experiments by the author to consider how reversible double-cloth might have been woven on the warp-weighted loom, which was the 'home loom' of the north. It was used for weaving reversible double-cloth for centuries in Scandinavia with over 80 coverlets in the reversible technique surviving, many in excellent condition, providing mute testimony to its successful use in the production of relatively complicated textiles. Read the full article at <https://tinyurl.com/4ydsu6x7>.

Textile Forum Blog: Continuum – Woven Miniatures, Solveig Aalberg. Book Review



The "Continuum" project is a series of 100 miniature woven works with subtle colour nuances and fine rhythms. The artist says that for her, "Continuum" represents a summary of her artistic career, from the 1980s to the present day and that she is "interested in the way that many repetitions involve shifts and changes, and it is precisely a large number of works that allows that". Read the full review at <https://tinyurl.com/5b3vbc3h>. There is also a review written by Molly Elkind of the book in the Norwegian Textile Letter. Read that review at <https://tinyurl.com/fyh9k3uw>.

A Day in the Weave of Christine Sawyer

This month we are privileged to have an insight into the creative practice and weaving life of Christine Sawyer. She explains when she first was "bitten" by the tapestry bug and goes on to give us an insight into her weaving practice and the changing nature of her subject material. So here in her own words and beautiful images is "A Day in the Weave of Christine Sawyer".

I retired from teaching art, running workshops etc, many years ago so my time is my own and I relish not having a timetable. I was bitten by the tapestry bug in the mid nineteen eighties, and it became a main focus. I work most days, but it's difficult to say how many hours I put in. It's not unusual to be working on a small piece in front of the TV in the evening. I really like drawing, playing with ideas which may or may not end up on the loom. My workspace is the front bedroom of a Victorian terrace house, overlooking the street. I enjoy hearing the comings and goings rather than radio or whatever. I can't concentrate with someone else's voice in my head, but I love pottering about in my studio. I could potter for England.

Empty Vessel



This does sound pessimistic, I know, and unfortunately, it's become a subject familiar to us all. However, I seem to have said my piece about that particular phase, and have become interested in renewal, growth, and microscopic life, perhaps as a compensatory idea.

For many years I have been making work about the concerning effects of human intervention on the environment. It's been a sort of contemplation of loss.



Flood Valley



Split

I have always preferred to have two or more projects on the go at the same time, each quite different but

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they can cross reference each other. At the moment I am working on a mixed media textile piece in tandem with bringing about a cartoon for the next tapestry. The former consists of sections of woven tapestry, needlepoint, drawing and small stitched images, all attached to a clear PVC base. See Fig.1

Figure 1



Fig 2 shows the bottom woven area, plus some small stitched items. The PVC base can also be seen and the pins holding it together as a temporary measure so it can be changed. There's a lot of improvisation here and it's interesting to work without a rectangular boundary because I can add components when they occur to me, something I see out walking, or read about for example. The subject matter is therefore somewhat haphazard but includes things I like: medical imagery of the human body, landscape, animals, pattern, and small stitched items, which



Figure 2

hopefully will be information for the next tapestry. I have neutral expectations about this piece: it has its own momentum and it's taking its time, but it's fun and relaxing to do.

In contrast, the tapestry cartoon has absorbed a lot of thinking, and is by no means finalised yet. It's about the myriad microscopic organisms, vital to all life, and yet imperceptible to the naked eye.

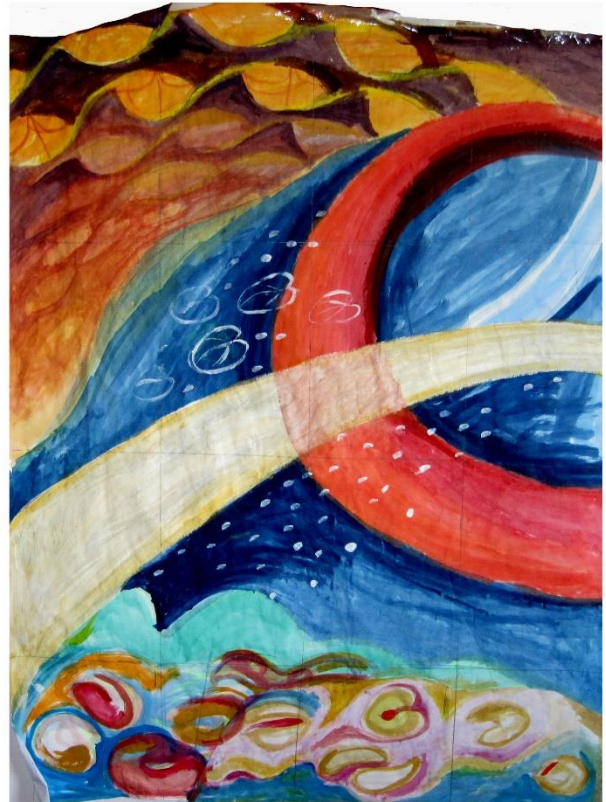
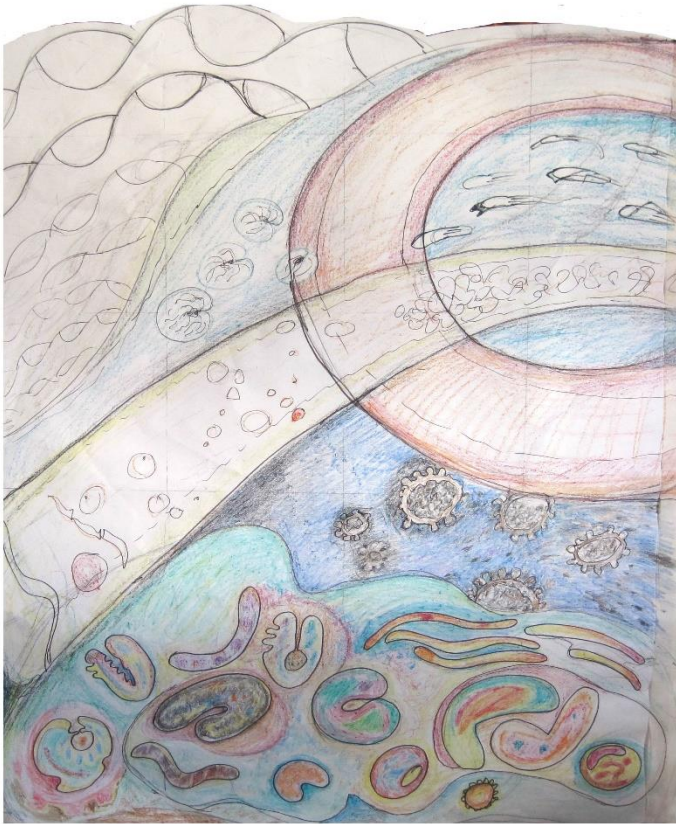
I like the notion of making them visible and weaving seems to be an appropriate medium, being a web, suggesting the interconnectedness of everything.

I looked online at various scientific sites of plankton, bacteria and so on, and they are so wonderfully varied, it gives me a lot of scope for invention. My working title is 'The Good, the Bad, and the Downright Dangerous'. There are two pictures of progress so far, (please see Cartoons) a colour rendition, and a line drawing.

The tapestry will take ideas from both of these images, and I am partial to alterations as the weaving progresses. The cartoon is a guide not a strict instruction. I'm aiming for a piece about 125 x 100 cms with a cotton warp wound double at 6 e.p.i. giving me the option of splitting it into 12 e.p.i. with a shed stick, for

more detail. See Sample. The weft will be of cotton, wool, and linen with the addition of odd yarns given by friends. These are used carefully as they are mostly impossible to replicate but have an extra emotional charge for me as I remember their origin.

Cartoons



Sample

<https://www.axisweb.org/p/christinesawyer/>

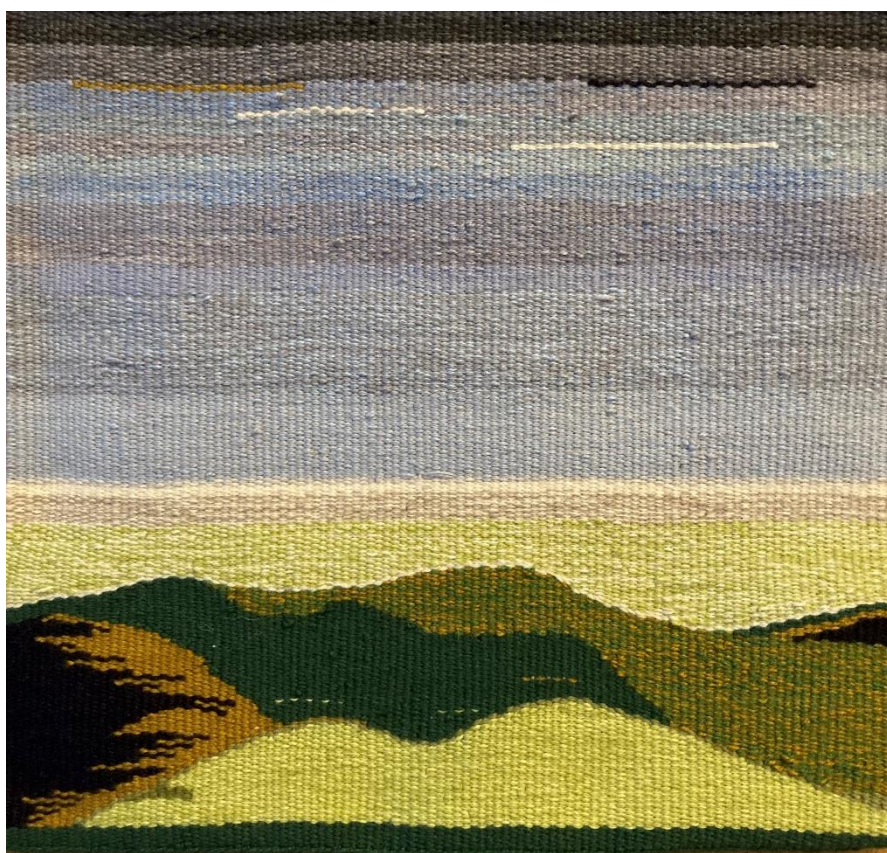
{Editors Note: Thank you Christine for giving us an insight into your creative activities and thought processes and sharing your latest wonderfully colourful images as well}

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 2023, the more the merrier. 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 from weavers at all levels.

Sibylle Braendli Blumenbach - Wake and Weave - a translation project



This month we have the latest tapestry from Sybille as her project, inspired by her husband translation of *Finnegans Wake* by James Joyce, continues to evolve. It has been 6 months since she and her husband travelled to Ireland to explore Joyce country so she felt it was time to see how she could put all the greens and blues remaining from her collection of weaversbazaar heavy yarn into creating this piece which she has called “Big Sky Ireland”.

Thank you Sibylle the beautifully subtle colour blending really does evoke Ireland. Looking forward to seeing what comes next.

Vincent Valiente – Colour Wheel project

Vince has recently been in touch with Lin as he is planning an exciting project to weave a Colour Wheel using weaversbazaar yarns. He has very kindly agreed to write an article about his project and share images and information on his choices and progress so watch this space.

Stop press:

Reminder

Please contact us to suggest items for potential inclusion in the newsletter by sending an email to info@weaversbazaar.com or through the weaversbazaar website contact page at <https://www.weaversbazaar.com/contact-us/>. We are always pleased to hear from you with your suggestions, questions or details of any events or courses to share with readers. We also love to share images of your completed projects or works in progress for the Textile Gallery (see above) so please send us more.

Stay Safe and Happy Making!