

# weaversbazaar Newsletter

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May 2023

## INSIDE

## weaversbazaar News

Welcome to our 150<sup>th</sup> newsletter and our new look and feel

### Artist Profile

This month we are  
featuring tapestry weaver  
Joan Baxter

### Day in the Weave of...

We have a wonderful Day  
in the Weave of... Kirsten  
Glasbrook

### Coffee Break

An ATW International  
Speaker Series video  
featuring Atelier  
Weftfaced

### Textile Gallery

See a lovely recently  
finished piece from Matty  
Smith



Contact Us






We hope you like the new look of the weaversbazaar newsletter which is based on the feedback from you, our lovely readers, on wanting a less cluttered, easier to read format. Please let us know what you think and to help with that every newsletter will have a fast email button as shown by the letter icon in the left panel. As soon as you have something you want to share with us, tell us or respond to **crtl+click** on the letter image and a blank email will open up for you to complete.

What else has changed with the newsletter?

- 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. So here is a simple way to avoid that. **Right click on the link, a drop-down box will appear and 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 panel on the left
- 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.

## Product News

After months of preparation Andrew Dickson has made 9 more hand tips for weaversbazaar using the technique of forcing coloured resin into the natural gaps and spaces of pieces of woods. The result is gorgeously patterned but robust metal-tipped short bobbins suitable for just beating down, un picking and generally getting weft to behave. Here are a few images from the new range, the rest are on the website [here](#).

 1085	 1091	 1092
Maple Hand Tip in Ocean Blue	Multi-coloured Maple Hand Tip	Red Maple Hand Tip with 2 aligned knots

## Article on Sara Brennan by Jen Gurd added to weaversbazaar library

Academic and Tapestry Weaver Jen Gurd has written an article on the work of Sara Brennan based on a zoom call, *Tapestry: in conversation with Sara Brennan*, set up by Nearly Wild Weaving in October 2022. You will find the article in the weaversbazaar library, part of our knowledge zone on the website [here](#). We would like to extend our thanks to Jen Gurd and Sara Brennan for their permissions to include the article.

# Website Poll

## Our March Poll question was "Are you familiar with tapestry weavers from other parts of the world i.e. not your own geographic area?"

We asked you to tick the geographic areas where you know of several weavers but not to tick your own geographic area. You can see the results below which show a widespread awareness of tapestry weavers across the globe although there are a few regions where there is a lower general level of familiarity so with this information we will look for weavers we can feature in the future from those parts of the world.

UK and Ireland	13.3%
Scandinavia	10.3%
Western Mainland Europe	10.3%
Eastern Europe	7.7%
Asia	3.0%
Africa	2.2%
USA	13.3%
Canada	14.4%
Latin America	11.4%
Australasia	14.0%

Our poll for next month will be about how you back your finished tapestries. You will find the poll as usual on the weaversbazaar website [Home](#) page.

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# 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 seeing 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 set the ball rolling by looking at the weaversbazaar webpage "Knowledge Zone" as there is already lots of useful information there that we want to make sure you are all aware of. We will be adding more over time to this area of the website.

This month let's look at "Tapestry Weaving" in the section on "Learning for Free" at <https://tinyurl.com/bdtsk3b5>. Here you will find a whole host of links and videos covering a wide variety of Tapestry Techniques from how to warp a frame to sewing slits to colour blending and many more.

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

### Do yarns need washing before dyeing?

Last month we received a question on using weaversbazaar undyed yarn for hand dyeing and whether the yarn needed washing first. Lin answered in part, and we asked for feedback on your own experience with dyeing. We had several very useful responses.

Daphne Kirk said she has used wb yarns (7/2, 9.5/2 and 18/2) for natural dyeing using mainly home-grown plants (madder, woad, weld, anthesis, coreopsis etc). and she has never found it necessary to wash / scour the yarns first. Before dyeing she skeins the yarns in small quantities and then thoroughly wets them in a bucket of cool water with a tiny drop of washing up liquid before mordanting where necessary with Alum and Cream of Tartar. She usually gets good strong colours.

Margaret Volante sent in the results of an experiment she conducted in response to the question in which she used wb yarn both washed and unwashed with a natural dye made from walnut. Margaret concluded that there was no visible difference in results between washed and unwashed yarns. You can read the full article in the Knowledge Zone [here](#)

Jenny Hansen however finds it is very important to wash the yarn first which she does in her washing machine. Thank you Daphne, Margaret and Jenny for your valuable feedback.

If any of you have further feedback or would like to send us a question for Q & A Corner then please use the new fast email letter icon found on the first page of the newsletter to get in touch.



## ...and now for something completely different

### The Animated Bayeux Tapestry

We are all aware that the Bayeux Tapestry isn't of course a woven tapestry at all, but a very famous embroidery. Here is a video with a completely different take on it which was created as a student project at Goldsmiths College. Just as the historic original embroidery does, the animation depicts the lead up to the Norman Invasion of Britain in 1066. Watch the video at <https://tinyurl.com/49h3z3uu>.

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## Courses and Events

### Kirkleatham Museum: The Natural World. Tapestry Touring International. Early Closure. Redcar, UK

Tapestry Touring International would like to inform anybody who was planning a visit to "The Natural World" at Kirkleatham Museum that due to unforeseen maintenance issues the exhibition has had to close early.

### Rebecca Mezoff: Summer of Tapestry Course 2023. Online



In this multi-week workshop Rebecca wants to encourage you to go on your own adventures and document them through small, informal tapestries through finding inspiration in your environment, then give you ideas on how to translate your experiences into small tapestries. More information is available at <https://tinyurl.com/fwjmt2p>.

### Cambridge Artmakers: Tapestry Courses with Matty Smith. Various - Summer and Autumn 2023. Linton, UK

- Introduction to Tapestry Weaving with Matty Smith - one day course 18 June and 10 September 2023. More information at <https://tinyurl.com/3uvre4s7>.
- Taking Tapestry Weaving Further with Matty Smith - one day course 18 November 2023. More information at <https://tinyurl.com/3uvre4s7>.
- Tapestry Techniques with Matty Smith - five-week course 20 September - October 2023. More information at <https://tinyurl.com/4swz82hz>
- Monthly Weaving - Monthly mentoring sessions starting 3 July-December 2023. More information at <https://tinyurl.com/4swz82hz>.

## Opportunities and Scholarships

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

More details have been announced for Heallreaf 5. The exhibition 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

**ATW International Speaker Series: Atelier Weftfaced**

This month for our coffee break we have a video from the Australian Tapestry Workshop International Speaker Series featuring Caron Penney & Katharine Swailes of Atelier Weftfaced in the UK who talk about their work and the inspiration behind it. Watch the video at <https://tinyurl.com/9es529rr>.

## Found on the Web

### **Textile Forum Blog: Diedrick Brackens "Everything I have ever touched"**



An article from Textile Forum discussing the recent exhibition by Diedrick Brackens which was his first solo show in a European Art Institution. Using cotton as the primary material in his tapestries the artist incorporates weaving techniques from West Africa, the American South, and European tapestry making to create both abstract and figurative work. Read the article at <https://tinyurl.com/4cp6y925>.

### **Burns Studio: Writings**



Barbara Burns has written and collated an invaluable resource in her series of "Writings" which provide the artist with the tools needed to promote their work in a professional manner. She has shared the information and resources she has been compiling along with occasional insights from her own personal experience. Go to the page that lists all the different articles at <https://tinyurl.com/yhnw5be9> where you can select those on topics of interest.

### **Rebecca Mezoff blog: Sketch Tapestry: Free Mini Course**



To celebrate the start of summer Rebecca has put together a mini-course to introduce sketch tapestry weaving and to encourage everybody to try it she is offering it for free. Read more at <https://tinyurl.com/ywjsk6tv> where you can also request the free mini course.

## Artist Profile

**Joan Baxter**



Born in Edinburgh Joan Baxter now lives in the far north of Scotland. After studying tapestry at Edinburgh College of Art and Warsaw Academy of Fine Arts in Poland, she worked in commercial tapestry studios in Scotland, England, and Australia. You can read a fascinating article at <https://tinyurl.com/46dajx2n> about her experience of the discipline and joy of collaborating as a studio weaver and how the many skills developed during that time led her to becoming an independent professional artist making personal and commissioned tapestries, mostly at large scale. Explore her website at <https://tinyurl.com/4nm5csm4> and view her beautiful pieces by hovering over the portfolio tab and selecting a year range and click on a piece such as "The Selkie" at <https://tinyurl.com/yvnt89hz> to see all the individual details. You can also read an interesting earlier interview with Joan at <https://tinyurl.com/4c7c5uez>.



This month we are privileged to have an insight into the creative practice and weaving life of Kirsten Glasbrook. She talks us through her work process and gives us an insight into her source of inspiration and her weaving practice. So here in her own words and beautiful images is "A Day in the Weave of ..... Kirsten Glasbrook"

My weaving days are never the same and during the last few years have changed from mostly full-time days to rather shorter ones. I may weave for a few hours, draw, work in my new garden for a while, see friends or go for a walk.

Following the death of my husband, I downsized, left my large studio behind and moved into an 18<sup>th</sup> century weaver's cottage on the edge of Bradford on Avon.

## **A Day in the Weave of .... Kirsten Glasbrook**



*Moving House*

This meant packing up my large Glimråka tapestry loom, my companion for many years. I now work on a smaller scale, using a Finnish Lappona upright rug loom, which fits snugly into my new workspace.



*Studio*

Handspun nettle yarn became my main weft material many years ago after I came across some in Kathmandu. I fell completely in love with the texture and feel of it.

I dye the nettle, using cold water, fiber reactive dyes and get great satisfaction from seeing the lovely, subtle shades emerge.

*Newly dyed nettle yarn*



*Undyed nettle*



The inspiration for my work comes from various sources: stories, myths, the written word and sometimes from real life. For a number of years labyrinths have appeared over and over in my tapestries and have become something of an obsession. I find it fascinating how they have occurred in remote and strange places all over the world, in many countries and cultures. In some cases 3 or 4 centuries old.

For me the labyrinth has been a way of illustrating relationships, our life-paths, journeys, growth and development. The latest example: Red Tape was woven during Covid lockdown and as a response to the immediate effects of Brexit: all paths blocked by red tape.

*Red Tape*





My tapestries begin with lots of small sketches, leading to a final, full size, very simple cartoon. The sketching stage is when I decide whether to weave the image from the side or from the bottom up, according to the images in the design.

The cartoon acts as a guide, but I often alter parts of it as I weave. If I'm working on a commission, I generally have to weave a few small samples to show the client, but I prefer to launch straight into a piece of work and be prepared to spend time undoing bits that are not working out.

I choose the colours for the tapestry by laying out balls of dyed yarn. Again this is not a definite and final choice.

I generally use a linen warp and enjoy dressing the loom with the cut warp. It's a good time for thinking and getting an image of the tapestry fixed in my head.





*Dressing the loom*

Starting a new piece of work is always exciting - the warp a blank canvas where anything is possible and there is still the possibility that this will be the ultimate, totally perfect piece of work! Once the beginning is established, I settle into the weaving and love the concentration, the slow work process, and the joy of working with the fibers and colours. At the end of the day there is huge satisfaction in taking a piece of work off the loom, finishing it off and making it ready for hanging.



*Bertie, my faithful assistant, helping with the finishing of Lockdown Comfort*



*Lockdown Comfort*

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

*(Lin's Note: over the years Kirsten's book ["Tapestry Weaving"](#) has been the mainstay of many peoples first and later steps with Tapestry Weaving. Thank you Kirsten for opening up this creative venture to so many)*



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# Textile Gallery

## Stop Press

### Reminder

#### Matty Smith



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?

Please do carry on sending images of your work so that we can continue to 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.

You can get in touch to suggest items for potential inclusion in the newsletter by sending an email using our new fast email letter below

We are always pleased to hear from you with your suggestions, questions or details of any events or courses that we may be able to share with our readers as well as images of your completed pieces or works in progress for the Textile Gallery



**Contact Us**



**Finally thank you from us to every wonderful weaver who has given their time, ideas, shared images, made suggestions and responded to our calls for help. Without you we would not have made it to the 150<sup>th</sup> edition of the newsletter.**

**We raise our glasses to you all!**