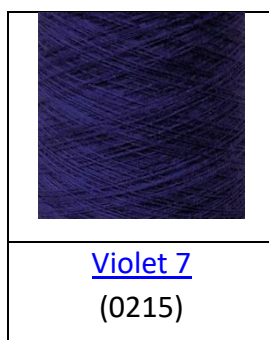


## Welcome to the November newsletter.


### Yarn Updates

This month we have one completely new colour to add to the Red-Violet range, six colours now available in medium weight (9.5/2) yarn and two new medium collections

- New Colour currently available in our Fine (18/2) yarn. It is hard to see in the image below but the Violet range are a range or warmer colours than the Periwinkle range



These are the six colours now available in Medium (9.5/2) weight yarn for the first time

					
Bice Blue 4 (0211)	Nyanza 7 (0183)	Aqua 1 (0174)	Ruby 2 (0148)	Yellow 5 (0171)	Yellow 7 (0173)

- Colour collections for the [Ruby](#) and [Yellow](#) ranges are now available in Medium (9.5/2) weight yarn
- In addition Peach (0036) has now been withdrawn and the next best match to it is [Cinnabar 2 \(0192\)](#)
- Finally lots more tress packs in Fine (18/2) yarn have been added to the website [here](#) in original colourways put together by team member Georgina, we hope you like them.

### New Artisan Bobbin Equipment and a seasonal flash sale

Especially for this festive season Andrew Dickinson has produced a [hand tip](#) and [two large metal tipped bobbins](#) with 70 sterling silver dots embedded in them. Do have a look they are exquisite and would make stunning gifts.

**SALE!**

We also have a flash sale for the whole of December on a wide range of hand tips, needle pods, large and medium Collector's bobbins - all just in time for the gift-giving season. Start your viewing [here](#) and look for the SALE signs.

## Sponsorship Scheme for 2022

For the ninth year running we are pleased to launch our sponsorship scheme for 2022.

When weaversbazaar started back in 2011 we had three goals in mind: to ensure all had access to good quality, beautiful yarns for weaving and other textile work, to provide a hub for a community of people interested in Tapestry Weaving and to find ways to facilitate the growth of Tapestry Weaving as a contemporary art form. With this last aim in mind, we initiated our annual sponsorship scheme. So, we are delighted to once again invite individuals and/or organisations to apply for an award from our [2022 sponsorship fund](#).

Our sponsorships are modest but can include funds, equipment, materials, support, and other resources.

Each year we are keen to support initiatives which either

- Engage a community to actively participate in Tapestry Weaving
- Support the development of novice Tapestry Weavers, or
- Actively and practically open up Tapestry Weaving to a new group of people

But for 2022 we are adding a new category for people or projects which;

- Support the planet through re-use, recycling or repurposing of materials in Tapestry Weaving

This new category is in recognition that creativity remains critically important to people's wellbeing but like all other areas of life we must all be aware of the resources we are using and use them as responsibly and as effectively as possible – something we keep close to heart at weaversbazaar.

The 2022 sponsorship application form can be downloaded from [here](#) or contact us by phone or email for a copy to be sent in the post. There are some updates from our 2021 sponsorship program below. We look forward to receiving your 2022 applications.

## 2021 Sponsorship Update

A full report on our 2021 sponsorship programme is available [here](#) and covers Open Weave by Sadie Paige, Artapestry 6 and Heallreaf Post. In summary

- An exhibition of the beautifully coloured miniature tapestries woven by the public are now on display at Gairloch Museum. Details of the project can be found here [www.GairlochMuseum.org/open-weave](http://www.GairlochMuseum.org/open-weave) and they can also be viewed and commented on Instagram @GairlochOpenWeave
- Artapestry 6 originally exhibited at the Art Centre Silkeborg Bad in Denmark but has just moved to a new location and the exhibition can be seen at [Kulturcentrum Ronneby Konsthall, Sweden](#) until 9<sup>th</sup> January 2022. Here is a small taster image of the large tapestries in the immense exhibition hall.
- Heallreaf Post – the exhibition of postcard sized images took place in July at the Oxmarket in Chichester, UK and some of the varied and original work can be seen [here](#).



### Seasonal Timings



As the year is drawing to a close here are some reminders of final posting and courier dates when ordering from weaversbazaar in order for packages to have any chance of arriving before the seasonal holidays. Delivery by the holidays is not guaranteed though as delays are already occurring.

- Saturday 18<sup>th</sup> December – UK post and UK couriers
- Friday 17<sup>th</sup> December – International couriers

The weaversbazaar team will be taking some time off between Christmas and the New Year and this will slow down the dispatch of orders during this time.

### Recycling your Yarn Tubes

At weaversbazaar we love to recycle and reuse as much as possible, so we are now offering a 5p discount against future orders for every small weaversbazaar yarn tube returned to us in person or by mail. Please remember to include your name and an email or postal address in the package and we will send you a discount voucher which can be used on the website or when purchasing over the phone or by email. Thank you for helping us to tread the earth as lightly as possible.



**Feet Up here comes the Fun Stuff!**

### weaversbazaar's website Poll: Sampling



See below for the results of the October poll on whether we sample once we have decided on a design and if so what kind of sampling we do. As you can see below the highest number by a very long way is for sampling areas of the design at full size. Then, with very similar numbers, comes sampling for the proposed colours and how they work together, and for specific techniques. Sampling for sett and weft bundle thickness comes next with the rest of the votes distributed between those who either do not sample on a regular basis or never make samples.

#### ***What kind of sampling do you do once you have decided on a design?***

<i>Sample several areas of the design at full size</i>	<i>60.6%</i>
<i>Sample the colours and how they work together</i>	<i>13.8%</i>
<i>Sample for specific techniques</i>	<i>12.2%</i>
<i>Sample for sett and weft thickness</i>	<i>6.9%</i>
<i>Do not regularly sample</i>	<i>3.7%</i>
<i>Never make samples</i>	<i>2.7%</i>

This month the topic for the poll continues to look at particulars of sampling and whether we use a sample warp alongside the tapestry we are weaving and if so how we use it. You will find the list 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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Further on from last month we have more feedback on Evelyn Grant's question:

*"I am weaving small pieces at present - up to about 15 inches square. I would love to experiment on a much bigger scale - but how did your subscribers make the jump?"*

As promised last month Eleonora has shared her "far longer story" about how she managed to make that jump below:

### The Leap from Small to Big - continued

#### The Leap from Small to Big

"How did I make the leap?", someone asked. Last month I gave you the short answer. Here the story goes on. The big loom stood in my re-arranged living space, tucked back into a corner. Up until now I have always researched and developed an idea into a definite cartoon before I even warped up.

Now, I had a vague idea of what I wanted to do; I knew it would involve a tree, but that is about as far as I got. Should I draw something small scale and then blow it up? A friend suggested getting a roll of wall lining paper, but they hung about, passed from one resting place to another, but only once did I start to scribble something, only to quickly roll it up again and put it away. I must say that I did have other weaving projects on the go, several that needed finishing off and others that were for exhibition. Every time I finished something I thought I should tackle the design of the big tapestry.

I read Joan Baxter's blog on the British Tapestry Group [website](#) "Tapestry in its own words: what is the native language of tapestry and how can we best design for it?" and I just knew I had to adapt my approach. It took a little longer to warp up and then another month or so to bite the bullet. I re-read Joan's blog and my reply where I said I might do a cartoon and "... I will start with the roots and work towards the sky ...". I decided, as if I was looking at a cross-section of the planet, I would start at Earth's core and work towards the surface. I was not going to buy any special yarns for this project, but use up the ones I already had, which I daresay were quite a lot.



It's all about the Tree (detail showing Earth's core)

Because I was working on the front warps, I placed a sheet of brown paper behind them to hide the back ones, so they did not make me feel dizzy. Every now and then I

would scribble a rough line on the paper to have a guidance as to how far I wanted to weave that bit. I did lot of colour mixing, mostly dictated by what I wanted to portray, such as reds and blacks for the Earth's core. I worked upwards, creating caves, an underground stream, a pond with goldfish swimming about between the reeds, the roots of three great flowers, all surrounding the roots of the tree. When it was getting too high for comfortable weaving sitting down, I loosened the tension and shifted it round. I did not know what I was going to do next till I was almost there and made no detailed cartoon of any of it. I was soon above ground and quickly running out of greens when I decided I ought to be using up the medium and thick yarns I had put away (I had been working with fine yarns for quite a long time). So out came the rug yarns of which I had lots of greens





left over from a three-dimensional set of three trees I made back in 2016.

I have really enjoyed working with no cartoon and also, another break in habit, mixing different thicknesses as well as colours of yarn. I used the mixtures to enhance colours (adding some brighter and/or darker thin yarns to a dull coarse one), or simply to bring the bundle to the desired weight. So, I thought I was sorted for the tree's crown. Famous last words! I also ran out of sky colours and, as I knew I will want to end up in outer space eventually, I was going to need more colours. So, back to the drawing board or should I say, back to the shopping cart. Two weeks on and the crown is done, so time to shift it round again. Now for the moon and stars and who knows what else!

It's all about the Tree (detail)

It is now 85 cm wide by 130 cm tall and I reckon it needs another 30 cm. So, I continued the darkening sky above the tree. I very soon learned that if you want to reach for the stars, you must do *some* planning. I had only woven about 5 cm when I ran out of Night Sky (one of the main colours) so I would have to order more yarns. I thought I better check how much I had left of the rest while I was at it. Plenty of black as I had bought 50 grams, rather than 25, but better do some calculations first. It turns out that I would need at least 150 grams of black plus 50 of Night Sky if I did not want to end the tapestry before I was happy with it. So, to the shopping cart yet again!"

A big thank you to Eleonora for sharing this with us and we look forward to seeing the final finished piece. If you have made that jump too, please do let us know how you did it so we can also share your experience here.

We were also wondering if anybody has any other questions that they would like to ask our newsletter subscribers – so let us know at [info@weaversbazaar.com](mailto:info@weaversbazaar.com) and we will ask them in our new feature **Q & A corner** in future newsletters.

## 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.

### Tapestry Touring International: New Directions – Online Exhibition from October 2021



October 2021 marked Tapestry Touring International's first invitation only online exhibition. Weavers were asked to design and weave a tapestry taking "New Direction" and explain that new direction in up to 8 words. The small format hand woven tapestries have a maximum size of 25 x 25 cm. The exhibition has been curated by Lindsay Marshall and can be viewed at <https://tinyurl.com/z3whnc5a> where you can see more detail and the words used to describe individual tapestries by clicking on each image.

### Australian Tapestry Workshop (ATW): Exhibition Kate Derum and Irene Davies Awards for Small Tapestries. 9 November 2021 – 23 December 2021. Melbourne, Australia



The Australian Tapestry Workshop has announced the winners for the 2021 Kate Derum and Irene Davies Awards for Small Tapestries, celebrating excellence and creativity in contemporary tapestry. Congratulations to the winners Louise Martin and Constanza del Pilar Guerrero Morales. The exhibition of the winning and shortlisted tapestries will take place until 23 December. Read all about it at

<https://tinyurl.com/fbsp57m> where this year you can also vote for your favourite finalists online for the People's Choice Awards. You can view the catalogue at <https://tinyurl.com/b4wvwh7s>.

**The Cordis Prize for Tapestry Exhibition: Rewarding Ambition in Contemporary Weaving. 23 October – 12 December 2021. Edinburgh, UK**



The winner of the Cordis Prize for Tapestry was announced at the opening of the exhibition of shortlisted tapestries which takes place until 12 December 2021 in Inverleith House Gallery, in Edinburgh's Royal Botanic Garden. The prize aims to encourage and reward ambition and scale in the field of contemporary weaving and congratulations go to all the shortlisted tapestry artists and especially the winner Louise Martin. You can read about the winning tapestry and see the shortlist at <https://tinyurl.com/u2wrpbdx>. You can also read more in this article from the Edinburgh Reporter at <https://tinyurl.com/4dxe2v5x>. Congratulations to Louise and you can see more of her work [here](#).

**Museums and Galleries Edinburgh: Tapestry: Changing Concepts Exhibition. 13 November – 13 March 2021. Edinburgh, UK**



This group exhibition features work by 19 contemporary artists associated with the former Tapestry Department at Edinburgh College of Art, either as graduates or lecturers. This show reflects the unconventional approach of the Tapestry Department. On display are drawings, installations and sculptures alongside works made of textile - all presented under the banner of tapestry. People often think of tapestry as a traditional artform, in terms of technique, subject matter, or both. Tapestry: Changing Concepts aims to challenge this preconception and broaden the understanding of what a tapestry is or can be. Read more at <https://tinyurl.com/3k9f2d7s>.

**Montclair Art Museum: Color Riot! How Color Changed Navajo Textiles. 12 September 2021– 2 January 2022. Montclair NJ, USA.**



This exhibition featuring 70 bold artworks from 1860–1930 and the present celebrates the courage and vision to experiment as well as the technical mastery and individualism of weavers. Co-curator Velma Kee Craig (Diné) says that: "The textiles presented in this exhibition are creations of weavers who wove for themselves—they are vibrant and unrestrained in both color and design." Find details about the exhibition as well as images of some of the tapestries at <https://tinyurl.com/ymdz2aba>.

**Petersfield Arts and Crafts Society (PACS) Art Exhibition: 27 November – 5 December 2021. Petersfield, UK.**



The Petersfield Arts and Crafts Society annual exhibition which normally takes place in the summer will now be taking place at Physic Garden Hall in Petersfield between 27 November and 5 December. PACS is a well established society of amateur and professional artists and craftspeople committed to promoting arts and crafts in the Petersfield area. Find details of the exhibition and about PACS as well as seeing a gallery of members work on their website at <https://tinyurl.com/fpnsxs>.

**Alison Jacques Exhibition: Lenore Tawney. 18 November 2021 – 8 January 2022. London, UK.**

Alison Jacques has announced the second of two exhibitions by pioneering textile artist and weaver Lenore Tawney. Part two features rarely seen assemblages and collages from her later years. The two sequential exhibitions are her first in the UK. Read more about the exhibition and view images from it at <https://tinyurl.com/b69475xi> where you can also link to similar pages for the first part of the Lenore Tawney exhibition and read the artists profile.

**European Textile Art (ETN) Exhibition Page**

This wonderful Exhibition page on the European Textile Art website details all sorts of textile related

exhibitions occurring in different countries. Several of those currently showing on the page involve weaving but all are textile related. Hovering over the image provides details of each exhibition and clicking on the images provides much more information. See the webpage at <https://tinyurl.com/4px832fk>. The whole website is well worth exploring.


#### **Atelier Weftfaced: New Course Geometric Pattern. 27 November 2021. Online, UK.**

Atelier Weftfaced have announced a new online course "Geometric Pattern". This workshop will explore how to create pattern in tapestry weaving through description and demonstration. Caron says that "I have taken my inspiration from ancient Peruvian textiles and architecture and you can use one of my designs or make a new one". Find out more and book at <https://tinyurl.com/hymn3v79>. Atelier Weftfaced have also announced a new date in January 2022 for their online Colour Blending workshop and you can find out more and book at <https://tinyurl.com/3dvftjhs>. You can see all their courses and workshops as they become available at <https://tinyurl.com/jyt6bb5s>.


### **Opportunities and scholarships**

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#### **Heallreaf 4 Call for Entries: Submission Deadline 1 February 2022**

 Heallreaf 4 will take place in the UK in 2022 and now has three UK venues booked. The exhibition will be at Fairfield's Mill, Sedburgh, UK from 19 May to 6 July 2022, then will move to the Oxmarket Gallery, Chichester, UK from 13 to 24 September 2022 and the third venue which has just been added is The Royal Birmingham Society of Artists (RBSA), one of the oldest art societies in the UK and currently an artist-led charity which supports artists and promotes engagement with the visual arts. The RBSA gallery is in Birmingham's historic Jewellery Quarter and is a beautiful light airy space on two floors only a short walk from the city centre. The addition of this third venue means that most of England from the Lakes down to the South Coast will be covered. Call out information with full details and an application form can be downloaded at <https://tinyurl.com/a2k3tpxd>.

#### **The Weave Shed: Assistant Professor with a Focus on Weaving - Rhode Island School of Design. USA**

 The Weave Shed has posted these details of an open position for an Assistant Professor with a focus on weaving at the Rhode School of Design to begin in Autumn 2022. The Textile Department seeks candidates with an extensive understanding of woven structure and its potential for two and three-dimensional work who can teach a range of courses in the weaving area including hand and digital weaving technologies. Read full details at <https://tinyurl.com/hb23vjs> where there is also a link to apply.

#### **The Bradford Textile Society Design Competition 2021 – 2022: Call for Entries: Submission Deadline 13 May 2022**



The prospectus for the annual Design Competition 2021 – 2022 is now available at <https://tinyurl.com/2erupfnn>. Established in 1893, the Bradford Textile Society is the oldest textile society in Britain and the Design Competition has multiple categories and all sections, except for K2, P3 and W2 (1st year undergraduate students only) are open to independent designers, designers employed in the UK textile industry and students from UK universities and colleges. All entrants must be resident in the UK or studying in the UK. Full details of all of the categories and how to enter are contained in the prospectus.

## Coffee Break: Sarah Swett and Rebecca Mezoff talk about Four Selvedge Tapestry Weaving

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This month we have an interesting video about Four Selvedge Tapestry Weaving which features Sarah Swett and Rebecca Mezoff talking about this useful technique and how and when it can be employed. They show lots of examples and also answer specific and more general tapestry related questions posed by the participants. You can watch the video at <https://tinyurl.com/jsctv7s4>.

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

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My Modern Met article “Giant Billowing Net with Over 360,000 Knots Hovers Over a Square in Munich” details the transformation of a square in Munich by the artist Janet Echelman with one of her colourful net sculptures from her Earthtime series, which aims to show the interconnectedness between humans and nature. The net itself included over 360,000 knots and was modelled on scientific data. Specifically, the form references a 2010 earthquake in Chile and the shape of the ocean's surface following this incident. The 1.26 in the installation's title refers to the fact that this incident sped up the Earth's rotation and shortened the day by 1.26 microseconds. Read the article here <https://tinyurl.com/2p8buper> and see more of Janet's monumental installations at <https://tinyurl.com/2p8hk4dd>.

## Artist Profile: Alastair Duncan

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Alastair Duncan is a visual artist based in Wales in the UK. He works in tapestry weaving and also photography and sound and is strongly influenced by his interest in tactile, visual and aural texture. He has a special interest in integrating sound with tapestry weaving that developed from his work in field recording, so finding the practical means of achieving this through the materials and technology available is a primary consideration when developing design ideas. He says that: “One of the most enjoyable aspects of my current work is developing solutions to encourage the audience to take part and physically engage with the work when they are so often asked (told) not to touch works of art.” You can read more about Alastair's interactive pieces on his website at <https://tinyurl.com/a6ejsvz> where you can also watch several videos. Especially interesting are the video of visitors to Heallreaf 3 interacting with his piece Metamorphosis and the videos which follow the process of making Interconnection which was part of the BTG exhibition Sound and Weave. You can also read about his recent exhibition at the Sunbury Gallery at <https://tinyurl.com/rfmnvha8>.

## Found on the Web

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### "Woven Wise and Foolish Virgins" Robbie LaFleur



A really fun short video from Iowa Culture with Robbie LaFleur talking about the traditional iconic Norwegian tapestry design which has endured for centuries and still pops up in contemporary art in any number of different interpretations. You can watch the video at <https://tinyurl.com/3wpdsadt>.



### **Art21: Weaver Marguerite Stephens - William Kentridge**

In this short video from Art21 Weaver Marguerite Stephens discusses translating the artist William Kentridge's original concepts into intricate, large-scale tapestries. Having witnessed first-hand the dissolution of apartheid, William Kentridge brings personal experience to public subjects. Located in Diepsloot (a suburb of Johannesburg, South Africa), the Stephens Tapestry Studio employs a team of local weavers, spinners, and dyers who work on vertical looms using mohair spun in Swaziland. Watch the video at <https://tinyurl.com/3zvd64d>.

### **Chrissie Freeth Blog - A Bit of a Round Up**



This latest post on Chrissie's blog details her experience of weaving during lockdown. She says that although it has clearly been a strange time for many, for her, with events shut down, galleries closed and exhibitions postponed it has, unexpectedly, been an incredibly creative time as she has been able to focus on just her and the loom. She goes on to talk about the pieces she has completed and the creative inspiration behind them. Read the full article at <https://tinyurl.com/7ujskb6z>.

### **Mirka Art: The Warp and Weft of it**



Mirka Knaster writes about her impressions of "More Impact: Climate Change, Tapestry Weavers West," currently at the San Jose Quilt & Textile Museum until January 2, 2022. While the theme of the exhibition points out the disasters, the beauty of the artworks invites us to take a closer look and appreciate the sensitivity and skillfulness behind them. Tapestries feature in a variety of techniques and styles that reflect our changing global environment and the injurious fallout of those changes. Read the full article with images at <https://tinyurl.com/w8hnhpj8>.

### **Rebecca Mezoff Blog: Sampling for a New Large Format Tapestry**



This Blog post by Rebecca Mezoff is all about sampling which is very appropriate as it reflects the current theme of our polls. In this case she is sampling for a large new tapestry, but she also talks in detail about other samples she has made and the ones she uses for teaching as well as her general philosophy and the questions that she hopes to answer through her sampling. The comments by others at the end of the article are also very interesting. Read the full blog post at <https://tinyurl.com/ycktpfe8>.

### **Artsy: These Artists Are Changing our Expectations of What Tapestry Can Be**

This article which begins with a quote from Anni Albers as someone who was instrumental in elevating the status of weaving as a fine art in more recent times, alongside ancient historical traditions found in many cultures around the world, looks at seven modern artists who are challenging traditional expectations. Read the full article at <https://tinyurl.com/bp536pj6>.

## **A Day in the Weave of ..... Kathe Todd - Hooker**

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This month we are privileged to have an insight into the creative practice and weaving life of Kathe Todd - Hooker who is giving us a view here not only of her own weaving but also of the regular group that she runs to help and encourage other tapestry weavers which sounds like a lot of fun! So here in her own words and images is "A Day in the Weave of ..... Kathe Todd - Hooker".

# weaversbazaar

In a time before Covid & before zoom (or at least by me.) Remember-it was not really (LOL)-this is me--Kathe Todd-Hooker a late comer to everything done on a computer. But I have been a narrative style tapestry weaver mostly small format/small scale since 1978 and a definite technique and tool nerd. A meandering workshop instructor and exhibitor of my tapestry and occasionally my students. Owner of Between & Etc tapestry studio. I am of the first phase, luddite (not so old that I was an original 18th and 19th century luddite but stolen from a Canticle for Leibowitz by Walter Miller Jr in 1958- check out the reference in Wikipedia.) I am also a sometimes blogger, author of several books on tapestry technique, and over many years a writer of dozens of articles on Tapestry, Russian Old Believers, and journaling. On Facebook I maintain two groups Tapestry Compendium & Small format tapestry a place of our own.



*After the turn - Asana*

Wednesdays became that day. Anyone could drop into the studio, share ideas, hang out, ask questions, or share information or skills. The rest of the week was all about my income and business interests and of course tapestry weaving. Wednesdays became my give back of "gratitude" to the communities that had supported me as a tapestry weaver, meandering workshop teacher and tapestry artist. What I learned from the Wednesday's group was that I received more from the participants it created than I ever thought possible. And, people did come. Sometimes from great distances. Sometimes sandwiching the Wednesdays between days of a class or workshop for one more day of weaving.

## **All that said and aside-In the beginning...**

Between & Etc. Studio(me) and other likeminded people had a Wednesday's group-its name became Wednesday simply by being the middle of a long work week. Yes, I am getting to the point... By Wednesdays I am ready for a break after 8 hours a day of weaving and 2-3 hours of paperwork a day, but so are most of us. To quote Tommye Scanlin's goal(I) "weave every damn day!" I realized years ago that my yoga practice or Asana is related to my tapestry weaving practice. So, what better way to show "gratitude" than a gift of shared time.



*Layout prior to final cartoon - Asana*



# weaversbazaar

Covid ended the open studio day. Will it come back possibly and marginally but I am hanging onto the zoom meeting on Wednesdays.

**New Beginnings of Between & Etc Studio Hours or Wednesday's group.** With help and support of Mary Walker of Weaving in Beauty (a reliable source for hooking up with superb instructors of the Navajo way of weaving) and quite a few incredibly supportive friends. Wednesday's group is 64 weeks old, two hours every week meets @ one Pacific Standard Time and ends at 3. Anyone can be part of the discussions. Wednesdays have become something better than the original Wednesday that met in my studio each week, but it is a bit like comparing apples and oranges...On zoom we have been able to become a bit more international and are able to be more inclusive because no one needs to travel to partake. Participant level



*Feather by Linda Franco – Wednesday Group*

ranges from 15 to 40 participants a week. The group opens a new world socially for those who cannot travel to workshops for one reason or another. The group is inclusive of all the variations of tapestry weaving and techniques. All levels of weavers from never having touched a loom to Master Weavers. Discussions are free flowing and determined by questions and sharing by the group each week. Open to anyone that has an interest in

tapestry, educators, conservators, collectors, writers, researchers, tapestry history, dyers, spinners, comparing resources and supplies tools and fibers, tools, books, exhibits, information, support or just hanging out with tapestry weavers.

Wednesday's definition of tapestry weaving is defined by technique not style and the definition "most often a plain-woven construct or unbalanced tabby or twill that often- (or not) includes the weft covering the warp with the possibility of a discontinuous weft. Tapestry can be any shape, any manipulation of warp and weft if it fits the definition of tapestry-it is!

No dogma. No right or wrong! "Tapestry is what it is..." - "There are no tapestry police that will take your loom away" or decide you're "bad" because you follow your own tapestry path.



*Sharon cutting off – Wednesday Group*

The group has no affiliations or parent organizations, nor fees and you do not need to have taken a class from a specific person to be part of the group. Everyone gets a voice and any one can ask or share or hang out. There is no cost to the participants. For me it is all about the joy and the 'challenge or search of my



curious mind and gratitude for those who allow me to explore all things tapestry.” I hope it is also that for the participants each week.

Join the group everyone is invited.



*Nasty Ladies Unite – Kathe Todd Hooker*

Footnote from Lin – *I have known of Kathe all my weaving life, have her books and have followed her on groups and yet until reading this I realise I didn't know her at all – thank you Kathe for the fascinating insight into your lifes work*



## Textile Gallery

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This month we have some lovely pieces from three weavers for our Textile Gallery to share with you all.

### Richard Graeber



Richard has sent in this image of a wonderful tartan that he has woven on his floor loom using weaversbazaar wool yarns.

### Linda Codd

Linda has sent us in an image of her latest tapestry which is Stained Glass 2. In lovely jewelled colours it measures 18 x 26 cm in landscape format.





Martin Weatherhead



Martin of Snail Trail Handweavers has sent us this striking image of his small (A4 size) tapestry of a Hieroglyphic Hawkfish photographed whilst snorkelling off the Galapagos Islands. He says that he first wove a small sample and then this one. It is set at 6/7 epi doubled-warp and was a trial for texture and detail. He used weaversbazaar yarns on a fine cotton warp with the fine weft which was hand dyed and used with two and three strands together. Now it is finished and pinned on the wall he is thinking it would be better bigger, perhaps A2 size.

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 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.

### Stop press:

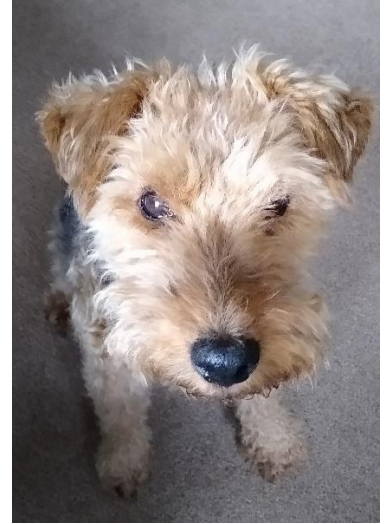
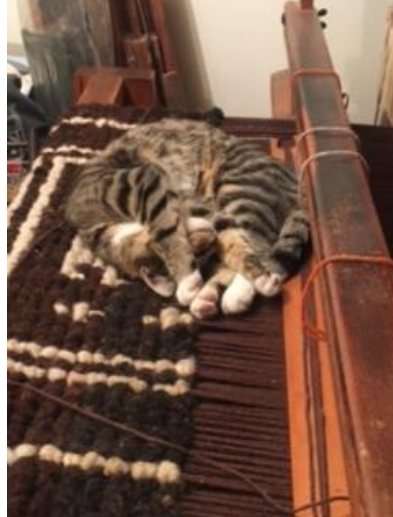
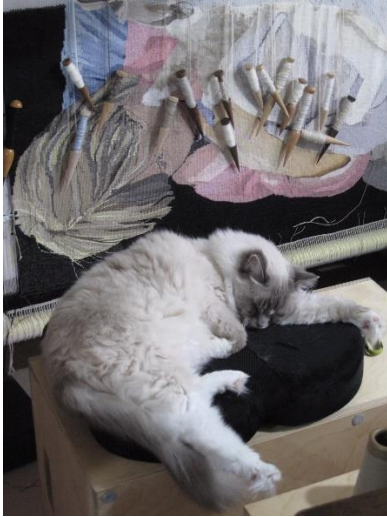
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## Unspent Vouchers

Just a note to let people know that they will be receiving an email if they have unspent weaversbazaar gift vouchers but if you have misplaced or lost your vouchers please contact weaversbazaar by email at [info@weaversbazaar.com](mailto:info@weaversbazaar.com) and we can reissue the codes.

## Just for fun

Here are the next images and names of weaving companions sent to [info@weaversbazaar.com](mailto:info@weaversbazaar.com). First below is Beyoncé who is Elizabeth Radcliffe's weaving assistant who is obviously feeling very tired. Then we have Pushkin who is Mariella Louisa Scotts weaving assistant. Pushkin is out for the count on a fleece rug in progress. Mariella says that she had to ban him as his hairs became incorporated with the wool! Then Rita Corbett has sent in our very first canine weaving assistant Maggie who is apparently convinced that it must surely be four o'clock and teatime.



**Finally, to all our readers and customers around the world –  
thank you for being part of this amazing community**

If you have any questions that you would like us to address in the newsletter these can be sent to  
[info@weaversbazaar.com](mailto:info@weaversbazaar.com)

*Stay Safe and Happy Making!*