

weaversbazaar news

Newsletter Survey – Not too Late to Respond

Thank you to everyone who has so far responded to our newsletter survey – all 210 of you, which was emailed on October 31st. We have received some really good, helpful feedback already but if you have not yet responded please do so, so we can revamp the newsletter to fit you like a glove! If you have lost your survey link please email

info@weaversbazaar.com







Sample Cards



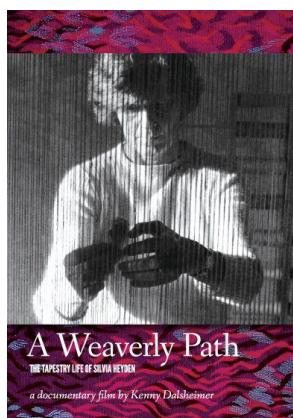
The latest version of our sample cards, version 0825 has now been released. If you don't yet have a set of samples of all our yarns and colours or you would like an up-to-date version they can be found [here](#). Each set contains 8 cards of samples plus information on how we organise colour on the website and technical information on the yarns

New collection – Magenta Range

We have a new collection available for our Magenta range, in fine (18/2) and medium (9.5/2) yarns, with 4 colours and with a delicious 8% discount. Find it [here](#)

			
0185 Magenta 2	0186 Magenta 4	0187 Magenta 6	0005 Aubergine

Documentary of Tapestry Weaver Silvia Heyden on DVD



We now have a limited supply of the Silvia Heyden documentary – A Weaverly Path available on DVD. It is a beautiful reflective film made towards the end of Silvia's life. The filmmaker, Kenny Dalsheimer, says "A Weaverly Path offers an intimate portrait of Swiss-born tapestry weaver Silvia Heyden. The film captures the inner dialogue and meditations of an extraordinary artist in the moments of creation. Heyden works for over a year to create works inspired by the Eno River in Durham, North Carolina. And she shares how nature, music, her Bauhaus inspired education at the School of the Arts in Zurich and her life experiences anchor and inform her art. Heyden was a 20th century modernist whose body of work redefines the art of modern tapestry." If you are looking for a gift idea for a fellow weaver this could be

the one!

Advice on Changing Address when Checking Out from the Website!



Sometimes things change on the Internet and we can't control them. For some reason, if you are checking out from our website and you want to put a different delivery address in for your order, we are not always being notified of the change as we should be. So please double-check that you have the correct address at check out and if you want to change it

please email us at orders@weaversbazaar.com as well as changing it on screen just to be doubly sure we get the information. We are continuing to investigate why this used to work but has become unreliable, but in the meantime please do email us. Thank you for your patience and we are sorry for the inconvenience.

Heallreaf 4 - Peoples Prize Sponsored by weaversbazaar: Winner Announced 12 November at the Private View at the Birmingham venue

The People's Prize for Heallreaf 4, sponsored by weaversbazaar and voted for by visitors to the three exhibition venues was awarded at the Private View on 12 November, the final day at the Birmingham venue. The winner of £250 was "Watcha Lookin' At?" by Liz Chester which proved very popular attracting the votes of many visitors. Liz said in her description of her evocative piece that she was "attempting to show how we communicate with every part of our body" and judging by the comments made by visitors she really succeeded in that aim. Many congratulations to Liz.

Congratulations also to Margaret Jones for organising another successful Heallreaf. If you didn't have the opportunity to visit the show you can view images of all the tapestries at <https://tinyurl.com/35u75sj6> with the added bonus of a selection of short videos at <https://tinyurl.com/366m678u>.



{Editors Note: Many thanks also to Peter Jones who took the photo below of Liz beside her tapestry together with Margaret Jones for Heallreaf and me (Dianne) on behalf of weaversbazaar}

Plans for the End of Year



We just wanted to give you some notice of our plans for the end of the year. We will send out our last orders of the year on Friday 23rd December and then we will be back on Tuesday 3rd January when we will process any orders placed after the 23rd. The website will remain open and taking your orders. Royal Mail say their last posting dates are

- December 19th for UK 2nd class
- December 12th for Europe
- December 10th for USA

However, if you need something before Christmas be sure to get your orders in extra early this year as the UK Royal Mail strikes are creating a great deal of havoc and unpredictability, even amongst the couriers.

Finally we will be sending out the December newsletter between Christmas and New Year as we thought you may have more time to read it then!



weaversbazaar's website Poll: What do you sit on when weaving to ensure correct height and position?



So the results of the October poll on what you sit on when weaving to ensure correct height are in and you can see them below. The highest percentage response was for an adjustable office or operator chair with almost a quarter of us using one. Next most popular came the use of cushions to adjust the height and the use of an ordinary chair with a back followed by an ordinary stool and an adjustable loom bench both with similar levels of use. Perhaps surprisingly the use of a loom or frame with height adjustment was at quite a low level. The poll prompted quite a lot of people to get in touch to share their other solutions and these are covered in the Q&A slot below.

What do you sit on when weaving to ensure correct height and position?

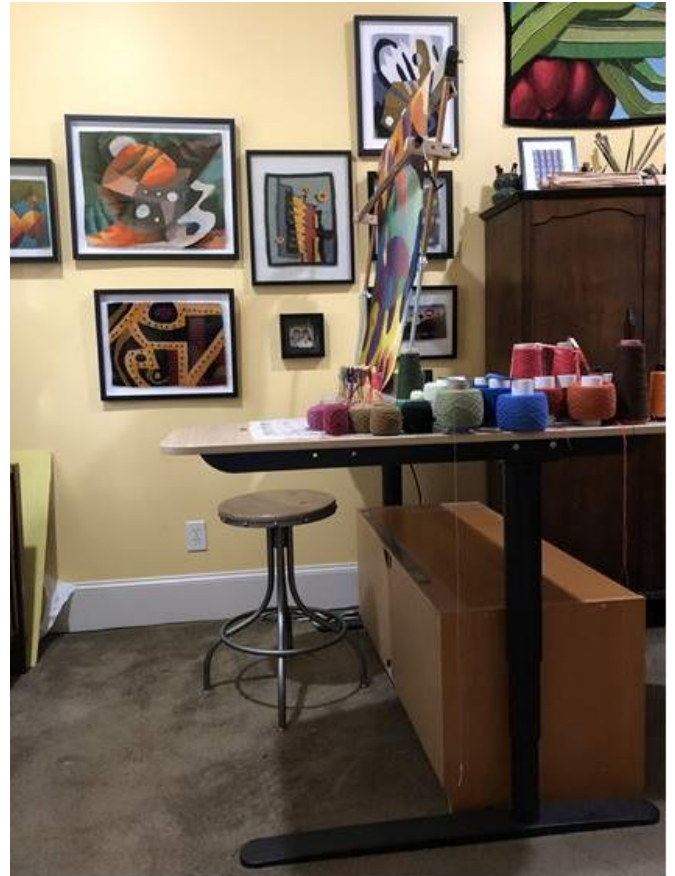
<i>A commercially available adjustable loom bench</i>	<i>12.5%</i>
<i>An adjustable office/operator desk chair</i>	<i>24.0%</i>
<i>An ordinary stool</i>	<i>12.5%</i>
<i>An ordinary chair with a back</i>	<i>16.3%</i>
<i>Use cushions to adjust for height</i>	<i>19.2%</i>
<i>Use custom made devices e.g. different height boxes</i>	<i>0.0%</i>
<i>Use a loom/frame that has height adjustment</i>	<i>8.7%</i>
<i>Stand up to weave</i>	<i>6.7%</i>
<i>Use a kneeling seat</i>	<i>0.0%</i>
<i>Sit on the floor</i>	<i>0.0%</i>

This month the topic for our poll is all about those “unfinished projects” that we amass. 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 incorporated some specific questions.

Q & A Corner

Our topic for October Q & A Corner was sent in by Liz Jones who raised the question “What do people sit on when weaving?” and we also focussed our October poll on that topic (see above for results). We received great feedback on the creative solutions our readers have found which are detailed below.

Jon Porch explained that he uses an adjustable height desk ("sit/stand" desk). He has his tapestry loom on such a desk and adjusts the desk height (and therefore the loom on it) to the best ergonomic height as he weaves. The desk height can be adjusted electrically with just the press of a button on the table which means he can keep a very comfortable working level at the loom. He can therefore keep his stool height the same and doesn't need to adjust it.



Jon kindly sent us these images of his sit/stand desk which came from Ikea.



Marilyn Perry also sent us some photos of her special weaving stool which is made by Aeris. Marilyn has sciatica and she explained that this means that sitting on hard bench or chair surfaces is impossible for her for even small, continuous periods of time. Her stool has a mushroom shaped seat that puts no pressure on the back of her legs. It sits on a large spring and hydraulic stand that can lean side to side, can be adjusted up and down, and easily rotates in circles. This wonderful stool allows her to weave for longer and in total comfort. Although it was expensive, she says that without it she would have had to find a way to weave standing up.

We also heard from Susan Gaire who suffers with lower back pain for which her solution is to weave whilst sitting on an exercise ball as she finds this is the only way she can prevent the pain.

Thank you, Jon, Marilyn, and Susan, for sharing the information about your solutions to what to sit on when weaving, which I am sure will prove very helpful to other weavers. If any other readers have found other solutions that work for them, then please let us know so that we can share them.

This month's topic for Q & A Corner was sent in by Tabitha Gilmore-Barnes who asked: "How can you protect tapestry from moths". Fortunately, some time back Lin wrote a short article which explains the background to current practices on moth treatments in the UK yarn industry and how to protect your own

yarns and tapestries from moth damage. This article, together with others can be found on the weaversbazaar website in the Knowledge Zone Library at <https://tinyurl.com/yjx9bmu4>.

If you have any thoughts or suggestions to add, or any experience you can share with our readers on this or last month's topic, or indeed if you have any other questions that you would like to ask our newsletter subscribers then please let us know at info@weaversbazaar.com and we will continue to ask questions and provide feedback here in **Q & A corner**.

Courses and Events

As the situation continues to change, we are still seeing a mixed offer of virtual and live courses and events. So, at least for the time being, we will continue to highlight and include both 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.

University of Calgary: Prairie Interlace: Weaving, Modernisms, and the Expanded Frame, 1960 – 2000. Until 17 December 2022. Calgary, Canada.



With a focus on weaving and other interlace practices, such as rug hooking and crochet, the exhibition examines how artists of diverse backgrounds wove new histories of fibre during a period of intense energy and collective creativity during the second half of the twentieth century. The exhibition is organised under four broad themes and you can read all about these as well as exploring images of the pieces included and finding out more about the exhibition at <https://tinyurl.com/46wcdhs2>.

Lightroom: David Hockney: Bigger & Closer (not Smaller & Further Away). 25 January –23 April 2023. London, UK



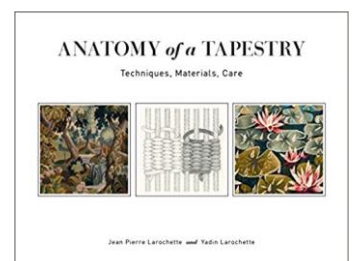
The organisers say “Using large-scale projection in a remarkable new space, David Hockney takes us on a personal journey through sixty years of his art. Lightroom’s vast walls and revolutionary sound system enable us to experience the world through Hockney’s eyes. His life-long fascination with the possibilities of new media is given vibrant expression in a show that invites us to look more closely, more truly and more joyously.” You can book timed tickets for the event at <https://tinyurl.com/yc2eedcm> where you can also read more about it.

ARTe VallARTA Museo: The Pencil and the Thread. 18 November 2022 – 26 February 2023. Puerto Vallarta, Mexico.



This exhibition “The Pencil and the Thread” celebrates 50 Years of collaboration through drawings, paintings, & tapestries by Yael Lurie & Jean Pierre Larochette. A daughter of a painter, Yael, and Jean Pierre, son of a tapestry weaver began collaborating in the 1960's. You can read more about their years of working together and the exhibition and find out more about the venue at <https://tinyurl.com/3h86cam3>.

Weaversbazaar has copies of a recent book by Jean Pierre Larochette and Yadin Larocette in stock, at a discount price. It is called ‘Anatomy of a tapestry’ and can be found <https://tinyurl.com/4kyb3pj5>



The Plough Arts Centre: Anne Jackson Exhibition: Some Tapestries from 'The Witchcraft Series'. 14 January – 18 February 2023. Torrington, UK.



Originally inspired by the trials of “The Bideford Witches” in 1682, Anne Jackson is engaged in a continuing project, commemorating some of the women executed for witchcraft in England, Scotland & Europe; and considering the fears & metaphors surrounding the idea of “the witch”. More information about the exhibition and venue at <https://tinyurl.com/wn28e6pk>.

Virginia Museum of Contemporary Art: Made in VA 2022. Until 5 February 2023. Virginia Beach VA, USA.

Virginia MOCA continues its celebration of regional artists through their annual juried exhibition, “Made in VA”, now in its 27th year. The prize for Third place was won by tapestry weaver Cameron Kashani. Read more about the exhibition and reserve tickets at <https://tinyurl.com/4hvXuunx>. You can read more about Cameron on his website and see his tapestries at <https://tinyurl.com/e3ratct6>.

Nearly Wild Weaving: Tapestry Together: International Perspectives on Tapestry Weaving. Online 14 December 2022. UK.



The last Nearly Wild Weaving session of Tapestry Together for 2022 is scheduled for 14 December 2022. There will as usual be two sessions and details can be found at <https://tinyurl.com/m4dzhzw7> where you can find the links to book.

Atelier Weftfaced: Weave + Waffle. Online Selected Mondays through to June 2023. Petworth, UK



Led by Caron Penney this is a new style of experience offering participants an opportunity to weave while chatting in a group of like minded weavers, similar in concept to ‘stitch & bitch’. You can find more information and book via the website at <https://tinyurl.com/2jrrn8ez>.

Fashion + Textile Museum: Kaffe Fassett: The Power of Pattern. Until 12 March 2023. London, UK.



Kaffe Fassett is one of the most successful artists and designers working in contemporary craft today whose career spans over 50 years and whose colourful work encompasses a wide variety of textile arts. The exhibition contains some of his original artworks as well as works by others who have been inspired by him. His books and projects have encouraged millions to make and to create. Find out more at <https://tinyurl.com/5n64xbez> where you can also book tickets.

Opportunities and scholarships

Australian Tapestry Workshop ATW: Two Positions Available. Closing Date for Applications 5 December 2022



The Australian Tapestry Workshop is advertising two positions. One is for a Marketing and Development Coordinator and you can find out more at <https://tinyurl.com/hss3j432>. The second position is for a Public Programs & Exhibitions Coordinator for 12-months maternity leave cover, and you can find out more at <https://tinyurl.com/6rmrbhbz>. The closing date for applications in both cases is 5 December 2022.

Coffee Break: Caroline Spurgeon of Cactus Flower Looms – Wedge Weave Techniques



For our November Coffee Break we have a video by Caroline Spurgeon of Cactus Flower Looms where she very clearly demonstrates the basic techniques for traditional Navajo style wedge weaving. She also talks about the different patterns of wedge weave and how to achieve them, such as balanced wedge weave as well as freeform wedge weave and how you can use them to achieve a

particular desired effect. Almost any loom or frame can be used for these techniques although it is not suitable for use with a beater bar. Watch the video at <https://tinyurl.com/249u39ec>.

And now for something completely different.....



The Dalí's Dream Tapestry - A Collective Dream Experience. Watch this intriguing video at <https://tinyurl.com/42cswa5x> from the Dali Museum which is presenting a first of its kind interactive experience by bringing OpenAI's DALL·E to The Dali Museum. "The Dream Tapestry allows visitors to create original, realistic Dream Paintings from a text description. Then, it stitches a visitor's Dream Painting together with five other visitors' paintings, filling in the spaces between them to generate one collective Dream Tapestry. The result is an ever-growing series of entirely original Dream Tapestries (not in the woven-sense), exhibited on the walls of the museum." This experience is part of the current exhibition "The Shape of Dreams" which explores 500 years of dream-inspired paintings from the 16th to 20th century, demonstrating how artists throughout time have depicted a profound yet universal phenomenon of human experience — the dream." The exhibition runs until 30 April 2023 and you can read more about it at <https://tinyurl.com/453y3cvu> where you can also find a link to view the most recent "tapestries" or view all those created so far at <https://tinyurl.com/fyxn4kfz>.

Artist Profile: Igshaan Adams



Our featured artist this month is the inspiring South African artist Igshaan Adams whose cross-disciplinary practice combines aspects of weaving, sculpture and installation whilst exploring concerns related to race, religion and sexuality. Originally from the Bonteheuwel area of Cape Town Igshaan grew up during the era of apartheid. His trajectory to becoming an artist and then a tapestry weaver is really fascinating as indeed are his very distinctive and thoughtful works. His first solo exhibition was in 2021 at the Hayward Gallery in London UK and his second and current solo exhibition is on until 7 January 2023 at the Casey Kaplan gallery in New York USA. Watch a video at <https://tinyurl.com/4epztw2k> where he discusses with the curator of his first solo exhibition "Kicking Dust" how he became an artist and a weaver, and what influences his work as well as the materials he uses, then read an article from Nataal about that exhibition at <https://tinyurl.com/4acaz8iy> and watch a short video showing the exhibition in place at <https://tinyurl.com/44s8dvf8>. View images from his current exhibition at the Casey Kaplan Gallery and find more information at <https://tinyurl.com/yhwau5n8> as well as a Press Release at <https://tinyurl.com/jmbbua4w>.

Found on the Web

Sculpture Magazine: Sheila Hicks: The Irrepressible Trajectory of Lines and Colour

sculpture An interesting article from Sculpture Magazine about Sheila Hicks who has been awarded the 2022 Lifetime Achievement in Contemporary Sculpture Award. The article was written by Cara McCarty after she recently spent some time with Sheila Hicks in Paris where she had four concurrent exhibitions featuring work produced mostly during the pandemic lockdown. Read the article at <https://tinyurl.com/8h27je2d>. The book has a really interesting

House and Garden: How William Morris Resurrected the Art of Tapestry Weaving



An article from House and Garden featuring an extract from the newly published book *The Art of Tapestry* by Helen Wyld, about how William Morris revived this centuries-old form of weaving.

This beautifully illustrated study by the tapestry expert in association with the National Trust, offers new insights into these works, from the complex themes embedded in their imagery, to long-forgotten practices of sacred significance and ritual use. Read the article at <https://tinyurl.com/y8fj4m35>. The book contains an interesting appendix on Makers' Marks so this seems like a good moment to remind weavers of the British Tapestry Group and weaversbazaar collaboration to compile an online catalogue of contemporary marks of tapestry weavers and studios/ateliers. This is the only catalogue of weaver's marks currently known to exist. Go to <https://tinyurl.com/ykd67bs5> to read all about the catalogue and find the instructions for how to contribute your images and text to the Weavers' Marks Gallery if you haven't already done so.

Portugal Resident: Stunning Tapestry Piece on Display at Vila Vita



'Bleached Coral' is the title of a tapestry piece created by Algarvian artist Vanessa Barragão specially designed and made for Ocean restaurant at Vila Vita Parc in Porches in the Algarve in Portugal. The artwork illustrates the deep connection with the ocean that both the artist and chef Hans Neuner share and also aims to raise awareness of the fragility of the world's ecosystems. Read the article with images of the tapestry in situ at <https://tinyurl.com/2p9xni97>.

IK Foundation iTextilis Essays: The Female Weavers: Documentation of 18th & 19th Century Double Interlocked Tapestries



Female weavers who produced double interlocked tapestries or "rölakan" as a professional occupation were extremely rare during the 18th and 19th centuries. Only one woman could be placed in this category with certainty although other weavers who built up dowries for their daughters or wove to decorate their home for festivities have been identified. However, the artists/weavers of the largest part of these beautiful textiles are today anonymous. Read the full article at <https://tinyurl.com/5n7rhn4k>.

A Day in the Weave of Elizabeth Buckley

This month we are privileged to have an insight into the creative practice and weaving life of Elizabeth Buckley. She also reminds us about the importance of self care as weavers and artists and gives us an insight into how she ensures that she does that for herself. So here in her own words and beautiful images she shares with us "A Day in the Weave of Elizabeth Buckley".

The rhythm of my daily life varies, depending on whether I am actively teaching or on a break between in-person workshops or online classes and can work in the studio every day. Each week when I am teaching online, four days are devoted to prep and instruction, and I usually can weave the other three mornings. Each day is a balancing act with care of the physical body, as well as of the acre of land I live on in the high desert Southwest; studio time, business details, and care of my students.

My essential daily practice includes solitude time, exercise, and weaving. My solitude time happens when I first awaken before dawn, and walk into my studio. This is my sacred space, where I can sit quietly with a cup of tea, a lit candle, and listen to the living silence. Sometimes I write in my journal. Sometimes I do Tai Chi.



I have been weaving for about 55 years, and in order to continue doing so with fewer aches and pains, I regularly participate in online gentle yoga and weight-lifting classes, as well as a weekly modern dance class with my favourite dancer who is now in her 70's and still maintaining a regular discipline of warm-ups followed by choreography she is developing. Through her living example, I have learned much about strengthening and balance as the body ages. Dancing brings me joy in rhythm and movement, in riding momentum of turns, in the curves and angles when reaching into surrounding space. Dance also informs the tapestry ideas pressing forward into my awareness.

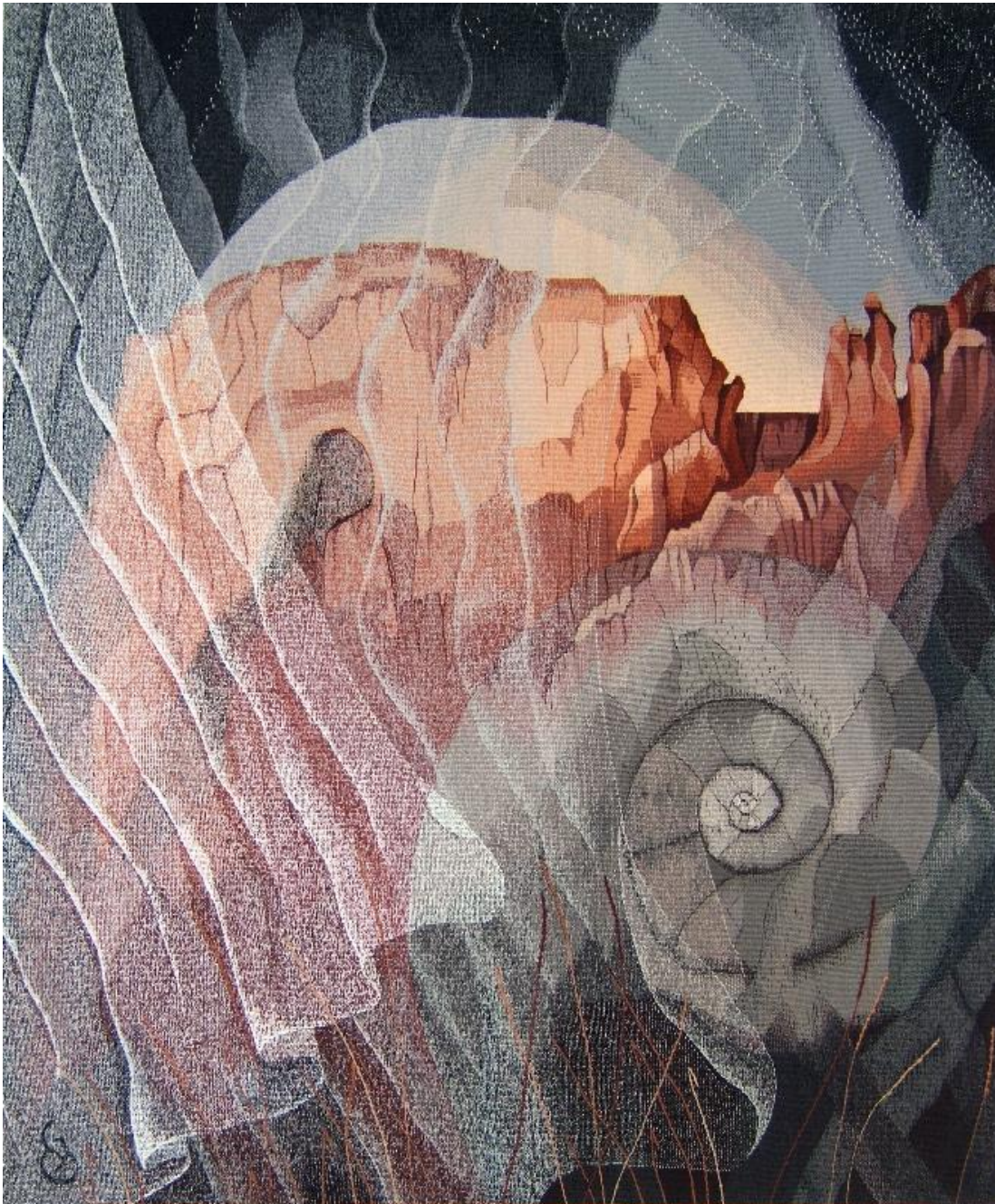
Studio time during the breaks, I am weaving every day. Mornings are my most fruitful creative times. Before dawn, I write either in my journal or work on a chapter in the book manuscript or the occasional blog post. With the arrival of bright daylight, I break for breakfast, and return to the studio to weave on the tapestry in-progress for three-to-four hours.

I am very private when working on a tapestry, listening closely to what needs to happen next. I don't share progress photos on social media, as the idea is not ready for public view. For most of us tapestry weavers, time at the loom is a meditative time, where the moment expands into eternity. My cartoons are a road map for the woven journey, with many areas along the way for figuring out what colour blends, which techniques will give the needed effect.

I use a variety of media when I design, depending on the idea that is in the process of emerging. I work full size in values, using graphite pencil, watercolour pigment greys and India Ink in wet-on-wet washes, collages of grey toned papers, tracing paper, and xeroxes of drawings. Sometimes I use a mixture of several media. I prefer to do everything by hand so that my preverbal thoughts can flow through my hands and onto the paper through the pencil or grey-toned pigments.

For me, designing is a process of an idea coming into sharper and sharper focus, growing organically as one idea leads to another, one shape leads to another. A new design for a large format tapestry-- works that are 3 to 6 feet (or 1 – 2 meters) each dimension-- often take about two months to be ready for the loom. These tapestries are a significant commitment of one-to-two years of weaving, so I need to have the idea as clear as possible in values before I can begin the next steps of selecting the palette, winding the bobbins with initial colour blends, and weaving.

I am fascinated by layers. For me, "background" is not flat, but filled with layers of planes that overlap. Some layers can be opaque, and some can be transparent. While traditional tapestry itself is a two-dimensional surface, it's imagery can be multi-dimensional. As a cloth, it can also bend, fold and drape. I like to bring the cloth-like aspect of tapestry into the woven design, as well as work with the language of the loom, thinking in terms of shapes, angles, curves, and techniques—be they *hachures*, pick and pick, wavy lines, random hatching, etc.

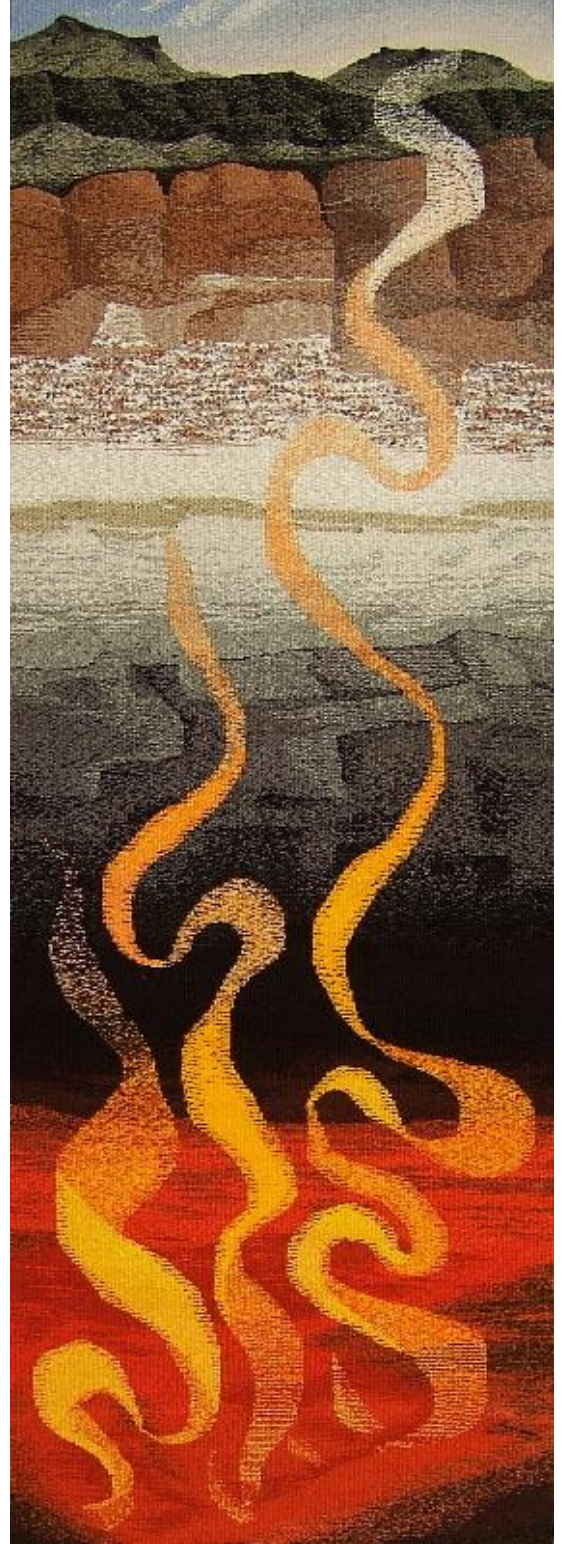
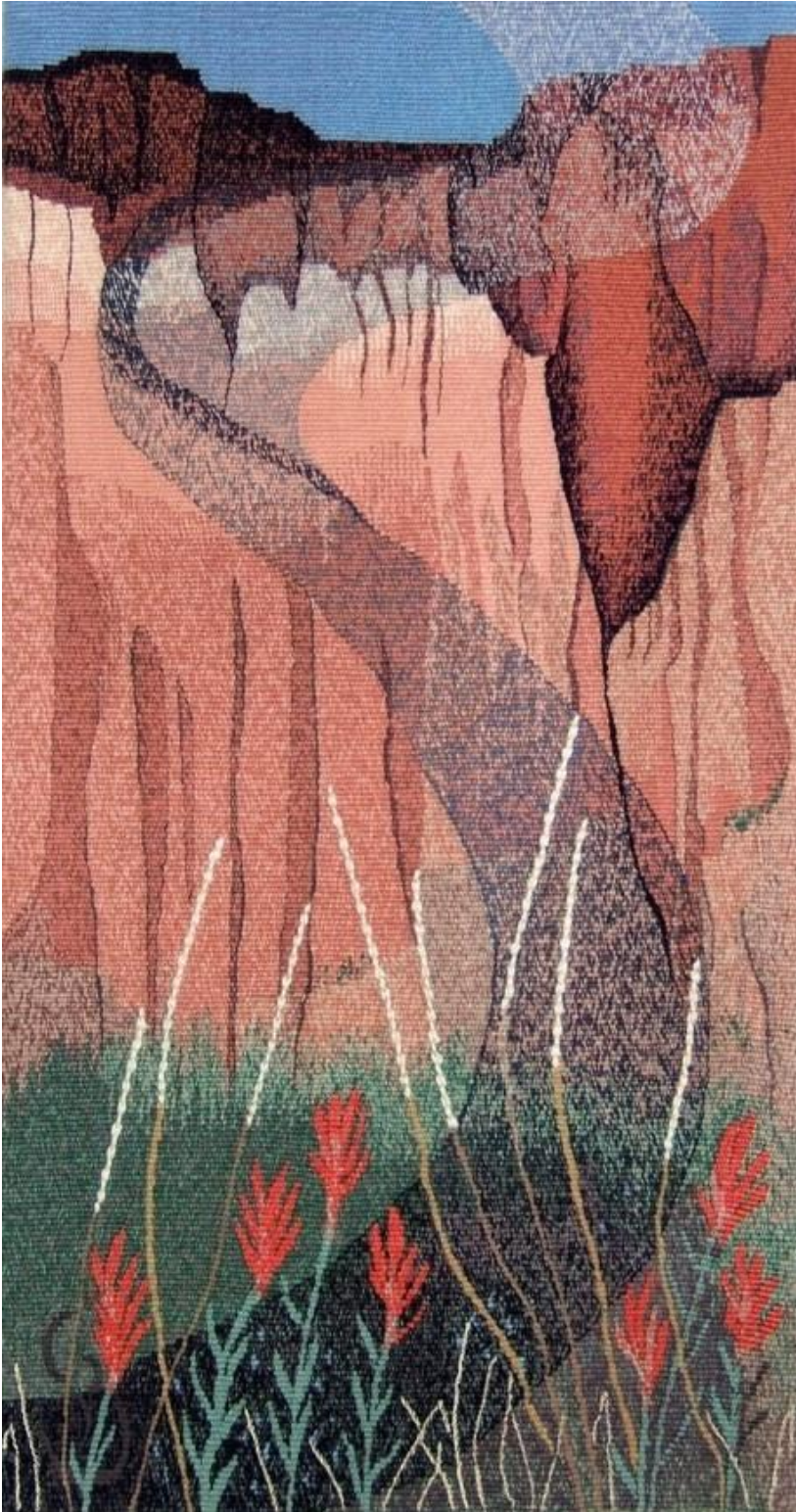


Visual themes keep appearing in my work, like phrases in music that repeat. The woven web, referring to creation myths of weaving and spinning the worlds into being, as in *The Veils of Time* tapestry.

The Veils of Time. Dimensions: 60" x 50" (152 x 127 cm) ©2017 Elizabeth J Buckley

Geologic time as revealed in strata, mesas, and canyons, as in *Pathway* and *Molten Beneath Strata* tapestries.

Pathway. Dimensions: 28" x 15" (71 x 38 cm) ©2018 Elizabeth J Buckley



Molten Beneath Strata. Dimensions: 7' x 28" (182 x 71 cm) ©2017 Elizabeth J Buckley

References to the prairie and the textures of grasses from growing up on the edge of the Flint Hills in Kansas, as in *Pathway* (see above), *November Light*, and detail of *The Veils of Time* tapestries (below).



November Light. Dimensions: 28' x 28" (71 x 71 cm) ©2020 Elizabeth J Buckley

Cranes migrating over my home and studio each fall, as in *Migration* (see below) and *November Light* (see above) tapestries.



Migration Dimensions: 6" x 6" (15 x 15 cm); mounted and framed 12" x 12" (30 x 30 cm) ©2018 Elizabeth J Buckley

Tapestry becomes a crossroads where I incorporate my experiences and observations of nature with the worlds of music, dance, woven techniques, and patterns of light. Each tapestry journey ends when the tapestry is cut off from the loom.

Tapestry Images: (photo credit for all images: Elizabeth J Buckley)

{Editors Note: Thank you Elizabeth for giving us an insight into your creative activities and sharing your stunningly beautiful many layered images}

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 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.

This month we have several wonderful readers images to share as well as the latest update on her Finnegan's Wake Project from Sybille Braendli Blumenbach.

Gillian Bull

Gillian recently finished weaving this triptych which she has titled "Learning to Live Underwater". The whole piece measures approximately 140 cm wide by 76 cm high. Gillian explained that the initial prompt for this three-panelled tapestry was a joke about the need to learn very quickly to live underwater. The non-human mammals on the centre and right panels have had millennia to adapt their eyes, blood, lungs, skin, fur, etc. for under- or surface-water life and the right panel shows certain birds which have adapted to temporary or almost permanent under water life. Whilst humans are the top predators on dry land; the left panel shows some top underwater predators.



Richard Graeber

Rich Graeber from Chicago has sent us these lovely images of his latest pieces of woven cloth. Rich uses weaversbazaar yarns on his floor loom and last year featured in the Textile Gallery with a lovely vibrant tartan. He says “I had meant to send you photos of the pillow fabric woven from the yarn. I have not yet finished any pillows because my weaving instructor featured the fabric in a student exhibition. I’ll send photos in the future of the actual pillows. I couldn’t be more pleased with the yarns and how the fabric turned out!” Congratulations Rich for featuring in the exhibition and we will look forward to seeing the finished articles.

**Sybille Braendli Blumenbach - Wake and Weave - a translation project**

This month we have an update bulletin from Sybille on the changes she is making as the project (explained below) evolves and an image of her latest tapestry inspired by their visit to Ireland.



“My husband Ulrich has recently signed a contract of several years duration to produce a German translation of "Finnegans Wake" by James Joyce, published in 1939. Ulrich began work on the translation this past July. I have been accompanying his progress with tapestries that resonate with our discussions about the book, the cross-pollination of text and tapestry, and all things Ireland (see July Newsletter for a longer description of the project). My scheme of the weaving is constantly evolving. At present, I am concentrating on small formats with tapestries that have a single focus or theme. The depicted tapestry plays with lines. While travelling in Ireland this September, my husband and I visited the James Joyce Tower and Museum near Dublin. Joyce's very scribbly handwriting caught my eye and his tendency to draw in the left margin as he wrote line after line from the top to the bottom of a page. I was reminded of the sheep we had seen on

our wanderings in Western Ireland as they grazed on the low hills amid rows of hay. From afar, we would also often see traces of the (now overgrown) peat cutting ditches. The colour scheme reflects the rough and bare nature of the coastal landscape as well as the faded manuscript pages on display at the Joyce Museum”

Thank you Sybille and we look forward to the next bulletin.

Stop press:

Unused Gift Vouchers

Our gift vouchers have no time limit on them but every year about this time we like to remind people who may not have used them yet. We will be sending out reminder emails but in the mean time you may be delighted if you remember you have some left.

Stay Safe and Happy Making!