

# weaversbazaar

## Newsletter

October 2023

*Hello and Welcome to our October Newsletter*

### INSIDE

#### Artist Profile

The artist profiled this month is Jennifer Sargent

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

Our Day in the Weave of... features Laura Thomas

#### Coffee Break

A video from Rebecca Mezoff and Sarah C. Swett talking tapestry

#### Textile Gallery

We have an image and details of some lovely pieces from Tabitha Gilmore - Barnes

### Product News and Offers

#### Updated Sample Cards

The updated version of our sample cards is now version 0828 and a fresh batch are now ready to send out. Find them [here](#) on the website.

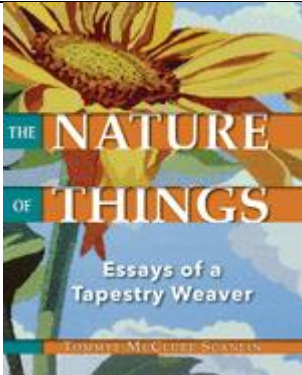
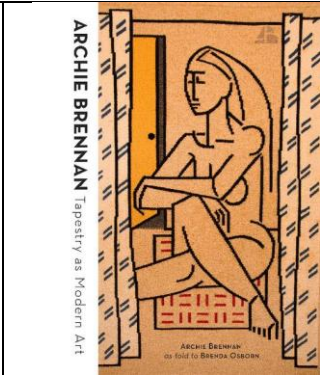
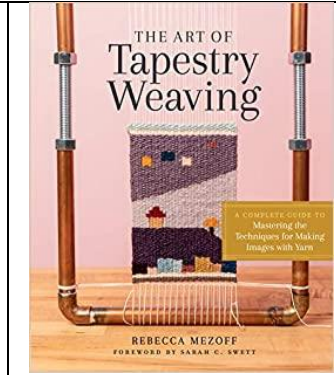
#### Medium 7/2 yarn being discontinued

For many years we have had two medium weight, mixed fleece, undyed yarns available, namely our 9.5/2 and 7/2. We will be continuing the 9.5/2 but discontinuing the 7/2. We have a small amount of 7/2 stock left so be quick to order if you would like some, details can be found [here](#).

Please note when the last stock of 7/2 yarn has gone our dyers collections will revert to 3 yarn weight collections (Fine 18/2, Medium 9.5/2 and Heavy 5/2).

#### Festive Discounts

- The festive season is almost upon us all, so we are discounting some items early just in case you are looking for gift ideas for yourself or others. These three gorgeous books are discounted by 20% while stocks last. Look out for the flash sale signs on the [books page](#) of the website.

		
<b>The Nature of Things - Tommye Scanlin</b>	<b>Tapestry as Modern Art - Archie Brennan &amp; Brenda Osborn</b>	<b>The Art of Tapestry Weaving - Rebecca Mezoff</b>

- In addition, we have also added more colours to the yarn special offers pages - take a look [here](#)

# Website Poll

**The October Poll question was: "How many finished tapestries do you have stored away?"**

From the results below you can see that the numbers fall into a narrow band with most of us having 10 to 20 tapestries stashed away - which represents quite a significant amount of work. However an astonishing 30% of respondents have 20 to 50 tapestries in store. That is an incredible amount of work for something that takes so long to complete. We applaud the dedication.



**Contact Us**

## **RESULTS:**

None	0.0%
1	0.0%
2 to 5	7.7%
5 to 10	23.1%
10 to 20	38.5%
20 to 50	30.8%
50 to 100	0.0%
More than 100	0.0%



For November we are asking "What percentage of your completed Tapestries are you satisfied with?" as we are wondering whether weavers do have a tendency to be very self-critical.

Please do send us images of any tapestries that our recent polls have caused you to look at again.



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# Techniques and Troubleshooting

**This section focuses on techniques and troubleshooting ideas to address common problems.**

## Four Selvedge Weaving Technique

This month one of the techniques talked about in our Coffee Break video with Rebecca Mezoff and Sarah Swett is four selvedge weaving or fringeless weaving and Rebecca has a comprehensive online course available on that subject which she created with Sarah and has recently updated. We thought we would also see what else can be found about this technique. You can find out more about this course at <https://tinyurl.com/3sd32ua6>.

There is an article by Susan Martin Maffei called Four Selvedge Warping complete with diagrams which you can read at <https://tinyurl.com/3dpyh6db>.

There is another article by Warped Fibers which makes comparisons between the techniques of two selvedge, three selvedge and four selvedge. Read the article at <https://tinyurl.com/2ntrm9nu>.

## Q & A Corner

### **"Single and Mixed Fleece Yarns - what does that mean?"**

This month's question comes from Susan Perrine who asked; "what does single and mixed fleece yarn mean". Susan weaves for upholstery and was asking as she was looking at using weaversbazaar medium yarn for her work.

Lin's reply was: "We mainly have our yarns spun for us and that includes the single fleece medium 7/2 so we can control the final yarn. So when we say single fleece it means we have instructed the spinners to use a specific types of fleece for the yarn. In the case of the single-fleece 7/2 yarn the fleece was from Blue-faced Leicester sheep - it has long strands and is lustrous so it is particularly suitable for tapestry and upholstery weaving yarn. However, it is also expensive so for our coloured yarns we use a mix of fleeces, hence the term mixed fleece yarns. Our preferred mix is of Corriedale and Leicester Cross fleeces. All of which have long strands of hair (called the staple) which is suitable for the high level of twist we put into our yarns.

All our yarns are suitable for weaving for upholstery as all are tightly spun. Over the years we have had independent evaluations of our yarns from Master-weaver Janet Phillips and the findings of her and her students are on this page <https://tinyurl.com/zzhk57nv> which you may find interesting." The full photographic record is at <https://tinyurl.com/7aztucxu> and the report and technical information can be found at <https://tinyurl.com/wbydtsfc>.

Please send new questions or any other answers for Q & A Corner using the new fast email letter icon 'contact us' which appears often throughout this newsletter.



## ...and now for something completely different

### Suvia's Letters: Merovingian Textiles 5<sup>th</sup> to 8<sup>th</sup> Century

The Merovingians were a dynasty of peoples widely spread around Europe from the 5<sup>th</sup> century for about 300 years. The textiles of the Merovingians were rich and varied with wools, silk, and linen as the main fibres in use. This interesting video goes through the fibres and textiles available in this early medieval society as well as the looms and weave structures utilised and the dyes which were available to produce a wide range of colours. Watch the video at <https://tinyurl.com/mf97verc>. The video reinforces the notion of heritage, history and longevity behind contemporary weaving.

## Colour of the Month

### Madder

This month's colour is Madder. This is yet another colour which was added to the weaversbazaar range after dyeing experiments in the kitchen using madder root. The colour we achieved, which is still available today in its colour-fast form, was such a warm but calm colour it has been a mainstay of our range of tones.



Madder

Historically Madder was prepared from the roots of the plant *Rubia tinctorum* which has been widely and used as a dye for over 5000 years. Archaeologists have found traces of madder in linen from Tutankhamen's tomb (1350 BC), on a 4000 year old Egyptian leather quiver, and also in wool discovered in Norse burial grounds. Druids are also said to have used garments dyed with madder in coming-of-age ceremonies. Madder traces have also been found in Corinth in ancient Greece and in Italy in the ruins of Pompeii as well as many other sites and it is referred to frequently in classical literature. In Spain madder was introduced and cultivated by the Moors.

Other unusual historic uses include feeding the root to white horses to colour hooves and teeth and to sheep to dye their wool, as well as the use of a preparation by women to stain their fingernails which gave a natural looking rosy red glow.

Natural rose madder supplied half the world with red until 1868 when its alizarin component became the first natural dye to be synthetically duplicated by German scientists, however initially their recipe was not feasible for large scale production. Patents were filed in 1869 for a new way to produce alizarin which meant that it could be produced for a fraction of the cost of natural madder dye.

Madder root is a good, reliable and relatively trouble free natural dye and therefore often dyed at home.

# Courses and Events

## Laura Thomas: Applying for Funding. Online 18 April 2024. UK



Laura will be giving this talk on how to apply for funding as part of the Craft Festivals season of talks for makers and designers. She will share her experience having successfully received funding from various sources in her 20-year career. She will also share her insights, hints, and tips to help you craft an excellent application. Book a place at <https://tinyurl.com/56xmk6vz>. Laura is also this month's artist in our Day in the Weave of... feature - see below

## Artbank X ATW: Weaving Together. Until 17 November 2023. Melbourne, Australia.



Artbank has partnered with the Australian Tapestry Workshop (ATW) to present 'Weaving Together', an exhibition celebrating the significant number of tapestries in the Artbank Collection. Read more at <https://tinyurl.com/vd6ukj58> and <https://tinyurl.com/kzpz4hj>.

## Tapestry News from Studio 114: Fiona Hutchison. Courses for 2024. Edinburgh, Scotland, UK



In 2024 Fiona will again be offering her "Introduction to Studio Practice" a part time study program from January to September which offers students the opportunity to build their creative and technical skills in tapestry weaving. She also has several short courses planned for the remainder of 2023 and early 2024. Further details of all these courses can be found on her website at <https://tinyurl.com/4tdhv397>.

## Nearly Wild Weaving: November and December 2023 and Advance Plans for 2024. UK, Scotland, and Nepal



As well as their regular monthly meetings for the remainder of 2023 Nearly Wild Weaving has announced additional plans for 2024 including a visit to Nepal in autumn 2024. Information for forthcoming Tapestry Together and Tapestry: In Conversation sessions and their other workshops and activities can be found at <https://tinyurl.com/whmv42tm> where you can also find the links to book. Contact them directly for more information about the visit to Nepal.

# Opportunities and Scholarships

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

Heallreaf 5, a dedicated international biennial exhibition just for Tapestry Weaving, 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.

## Australian Tapestry Workshop ATW: Kate Derum & Irene Davies Awards for Small Tapestries. Entries open 15 April - 13 May 2024



Held every two years by the Australian Tapestry Workshop (ATW) these unique awards celebrate creativity and excellence in contemporary tapestry. Entry Form Preview is 1 April 2024 with entry dates as above. Full details can be found at <https://tinyurl.com/yc4ak44j>.

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## **Jansen Art Centre: Tapestry Artists of Puget Sound. Until 22 November 2023. Lyndon WA, USA**



The collection of tapestries exhibited by Tapestry Artists of Puget Sound at the Jansen Art Centre offers an overview of nine members' work. Each of the artists follows an individual approach to develop their distinctive body of work which range in size from miniatures to murals. Read more about the exhibition and see images of the beautiful tapestries included at <https://tinyurl.com/378ysk3b>.

## **Oriel Môn: Ros Hornbuckle, Waters Edge. Until 25 February 2024. Llangefni, Wales, UK**

'Water's Edge' is an exhibition of woven tapestries, inspired by rocks, water and sky. It explores the textures, colours and light found at the edge of water - mountains, sunsets, water splashing over rocks and into pools, and reflections. Read more and see some of the lovely images at <https://tinyurl.com/ms3f6ssk>.

## **Coffee Break**

### **Talking Tapestry with Sarah C. Swett and Rebecca Mezoff**



This month for our coffee break we have a fun video with Rebecca Mezoff and Sarah Swett talking about tapestry and tapestry weaving and their mutual love for Fringeless, Four Selvedge-warping. They talk about how they first became tapestry weavers, and they answer lots of questions from participants with Sarah showing examples of her work. There are also some great quotes such as "warp and weft don't care what you do with them" and "there are no tapestry police" whilst encouraging people to try out different techniques and materials and play. Watch the video at <https://tinyurl.com/3d9c83yj>.

# Found on the Web

## Dovecot Studios Blog: The Making of 'Modern Spiritual (Fang Ngil, Kumbaduba)' by Yinka Shonibare



Dovecot Studios latest blog post highlights the recently completed tapestry now on display in New York. The original artwork references African masks and you can read all about the challenges the weavers faced to maintain the vibrancy of the original at <https://tinyurl.com/7u9ap7az>.

## Tapestry Weaver Bridget Lane has been selected as a Member of the Society of Designer Craftsmen

As the Voice of Craft since 1887, the Society 'promotes and supports the work of creative thinkers, designers and makers who innovate through their exploration of materials and skills.' You can view Bridget's work on her website at <https://tinyurl.com/mr2x4vrz>. Congratulations Bridget.

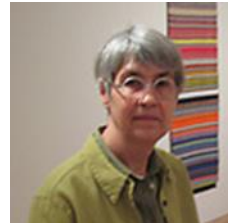
## Portland Museum of Art: Ann Cathrin November Høibo



An article about Norwegian weaver Ann Cathrin November Høibo who draws upon the pared-down aesthetic of her Nordic heritage to recraft landscapes in large-scale handwoven textiles. Her signature style consists of uneven surfaces, exposed knots, loose tangles, and frayed hanging mechanisms. Read the article at <https://tinyurl.com/yvtfhnt7>.

# Artist Profile

## Jennifer Sargent



Jennifer says that as an artist weaver she considers herself both a contemporary practitioner and part of a longer continuum that is thousands of years old.

Nature, whether wild or domesticated, is the primary impetus for her artwork and she has an ongoing passion for texture, pattern and colour and the slow process of tapestry weaving.

You can visit her website at <https://tinyurl.com/mrywsksk> where you can not only read her bio but also see images of her work under the different headings. You can see her ATA page at <https://tinyurl.com/3zx94fum>.

There are also two very good blogs, on Jennifer, by other tapestry weavers - one by Ellen Ramsey and another by Kenita Tully which both look at her work in more detail.

Ellen Ramsey visited Jennifer during her recent residency at Crosstown Arts in Memphis where she was experimenting with a large format laser cutter and paper to see where that might take her work. Read the full blog at <https://tinyurl.com/yjarmdrr>.

Kenita Tully caught up with Jennifer at the Three Voices exhibition at Clayton Center for the Arts, Denso Gallery, Maryville, where her tapestries represented one of the Three Voices. The images showcase some of the amazing details in her work through her use of single, double, and exposed warps to create movement in her work. Read this blog at <https://tinyurl.com/32hrn954>.

## **A Day in the Weave of .... Laura Thomas**

This month we are privileged to have an insight into the creative practice and weaving life of artist and educator Laura Thomas. She explains how she was first drawn to weaving and how she continues to further develop her work with new innovative techniques. So here in her own words and images is "A Day in the Weave of ..... Laura Thomas".

I write this short essay on a somewhat more unusual day for me..... a quieter day away from the loom! I'm in a period of 'catching my breath' after working intensely for the last few months finalising work for a solo exhibition at Ruthin Craft Centre which opened on the 30<sup>th</sup> September. This exhibition preparation work was interspersed with my part time lecturing role on the BA Textiles degree course at Carmarthen School of Art, plus myriad other professional commitments, a busy family life and a lively dog who demands lots of attention and walks!



*Woven/Unwoven Exhibition Photo by Dewi Tannatt Llyod*

Entitled Woven / Unwoven, the exhibition marks 20 years in professional practice, which followed 8 years of further, higher and post graduate studies. I left school focused on pursuing my studies in graphic design, but my eye was turned towards textiles during my foundation course, thanks to the inspirational and unconventional teaching by Julia Griffiths Jones. After a BA in Birmingham where I settled upon weaving as my specialism, I then undertook an MA at the Royal College of Art and then a Weave Design Research Fellowship at the Ann Sutton Foundation.

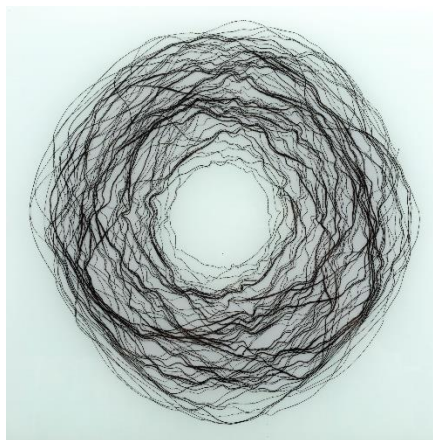
In September 2003 I established my studio practice back in my home country of Wales, and I divide my time between public and private commissions, freelance design work, teaching, mentoring, curation and research. Initially working from a studio in Cardiff city centre, several studio moves followed, leading to the idyllic workshop I now

occupy in Ewenny, on the outskirts of Bridgend. I'm based next door to the renowned Ewenny Pottery, the oldest working pottery in Wales.



*Laura in her studio - Photo by Aga Hoskings*

A typical workday usually begins at around 9.30am, after my son has been dispatched to school, and the dog has had her first walk of the day. I arrive at the studio, make a coffee, and then prioritise the 'to-do list'. Most days are a mixture of zoom meetings, emails and time making. I weave most of my work on a 24 shaft AVL floor loom, but I also have a collection of table looms which I use when running workshops, or for quick sampling if the AVL is 'tied up'. I also have an indigo vat on the go - a recent passion that grew from a residency in India, followed by funding from the Queen Elizabeth Scholarship Trust to develop my dyeing expertise.



placed into position to be encapsulated in glass or resin has always transfixed me and is at the very root of this collection of works.

The work I've been busy making for the exhibition represents a distillation of all of my areas of interest in working with thread, making both woven and unwoven works. The transformation of passive threads held taut on a loom to be woven into a fabric or



*Loose Threads - Photo by Diana Oliveira Photography*



The inspiration is intuitively drawn from that which surrounds me whether it be coastal horizons; the edge of a hillscape where land meets sky; a full moon; or the minutiae within coastal strata's and sand patterns that have captivated me since childhood. I've been exploring untypical weave structures, woven in predominantly natural yarns such as linen, paper, raffia, wool, and silk, as well as some wonderfully heavyweight metallics.

Many of the textiles are open Spanish Lace constructions, or sparse leno weaves, with selectively cut weft floats allowing for views through the surface at what lies beyond. Rya knots and cut corduroy's create inviting surfaces evoking coastal grasses and furrowed fields.



*Void - Photo by Diana Oliveira*

My time in the studio is constrained by school hours, so I pack up at 3.10, invariably when I'm in full flow, and not, absolutely not, ready to leave! I head home to meet my son, before we walk the dog. Family life takes over until the evening and then I often open the laptop to deal with some of the admin - not enough hours in the day!

Whilst life is busy and often feels like a complex juggling act, I feel so fortunate to be following my passion for woven textiles in all its guises. Teaching is a brilliant counterbalance to the solitary nature of studio life, and I love seeing the lightbulb moments for my students and mentees as they experience the joy of making and developing new ideas.

Looking forwards, the "Woven / Unwoven" exhibition will tour to the Makers Guild Wales in the new year, and hopefully to other venues afterwards. I've got an extremely exciting, major public art project in the pipeline which I hope to be able to announce soon. I'm also developing my teaching practice within the healthcare sector working with the inspirational Fathom Trust, delivering weaving workshops for wellbeing and mindfulness.

Watch the video of "Laura Thomas - Woven / Unwoven" at <https://tinyurl.com/mrxncr95>.

[www.laurathomas.co.uk](http://www.laurathomas.co.uk)

Instagram: @laurathomastextiles

The Woven / Unwoven exhibition continues at Ruthin Craft Centre until the 7 January 2024, and was generously supported by The Arts Council Wales Lottery Fund.

Ruthin Craft Centre  
The Centre for the Applied Arts  
Park Road  
Ruthin  
Denbighshire  
Wales LL15 1BB  
Free Admission. Free on-site parking  
Open Tuesday - Sunday 10am - 5.30pm  
<https://ruthincraftcentre.org.uk/>

*{Editor's Note: Thank you Laura for giving us an insight into your creative activities and the sources of inspiration for your current exhibition and for sharing such lovely images}.*

# Textile Gallery

## Tabitha Gilmore - Barnes

This month we have four lovely images from Tabitha Gilmore - Barnes. Recently completed and awaiting their final finishing these tapestries form part of her two ongoing series "Bring home the Color of the Catskills" and "Fall from Grace - Fall into Grace". You can see more of her tapestries in both series on her website at <https://tinyurl.com/2s36u3fr> where you can also read more about her work. See the images below with Tabitha's description in each case.

Tabitha has been weaving since 1980, producing textile products for the home and wardrobe. With retirement in 2016, she has been able to be in the studio daily, and has transitioned from weaving table runners, lap blankets, etc. to weaving tapestries. Tabitha says that she is very happy with her Mirrix Zeus loom, which can be expanded to accommodate most of her tapestries, which on average range to a size of 24"w x 48"h. She also appreciates that she can expand the loom to warp it to accommodate several tapestries, which can then be woven sequentially.

Tabitha prefers hand spinning and dyeing locally sourced wools because she gets variations in the dye lot and in the nubbiness (or thick to thin to thick) of the spun wool. Usually, she will use her two-ply wools, but lately, with the 8epi warp coil on the Mirrix she finds that single-ply wools settle flatter in between the warp ends and give her more opportunity to weave details. She has recently bought the 12epi and 14epi warp coils and is looking forward to creating tapestries with even finer details as a result.

**City** (c) 2023 Tabitha Gilmore-Barnes Studio ("Catskills" series)



Size: 21"w x 18"h, cotton warp, hand dyed and spun locally sourced Shetland wools and some commercially spun and dyed wools -- many of which were woven in as singles. Original sketch (4" x 5") enlarged by 200% to be a tapestry cartoon. This past summer the extent of smoke from the wildfires in North Canada had reached New York City and resulted in some amazing sunsets.

***Bulrushes*** (c) 2023 Tabitha Gilmore-Barnes Studio ("Catskills" series)



Size: 11"w x 16"h, cotton warp, hand dyed and spun locally sourced Shetland wools, many of which were woven in as singles. Original drawing (8.5" x 11") enlarged by 150% to be a tapestry cartoon. I am challenging myself to be able to weave grasses and bulrush blades in curves, while simultaneously attempting to distinguish between bulrushes in the foreground from those in the background.

***Consider the Lilies*** (c) 2023 Tabitha Gilmore-Barnes Studio ("Fall" series)

Size: 15"w x 17"h, cotton warp, hand dyed and spun possibly Merino wools, many of which were woven in as singles. Original drawing (8.5" x 11") enlarged by 150% to be a tapestry cartoon and was initially sketched in pastels and photographs taken at a local Plein Air event at a member's garden; this garden was in exuberant bloom, and with banks of multi-coloured daylilies. I was intrigued by the one-day life span that daylilies have, and thus show stages from pre-bloom, bloom, dying all at once.



**LOST** (c) 2023 Tabitha Gilmore-Barnes Studio ("Fall" series)  
Size: 22"w x 18"h, cotton warp, hand spun natural and dyed wools, some possibly Jacob's and Shetland locally sourced. Original drawing (4" x 5") enlarged by 200% to be a tapestry cartoon. I was careful not to let these faces morph into being funky or cartoony. I was inspired to create this to represent the desperation and hopelessness one could feel when imprisoned by large grey stone walls and trapped before a small red brick wall.



### **Call Out**

Please do keep sending images of your work, complete or in progress, for us to share. If possible, 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.

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## Stop Press



We recently found that we had received a batch of someone else's yarn in a consignment of our 7/2 medium yarn and unfortunately a couple of orders may have been sent out with the wrong yarn in before we spotted it. If you recently ordered 7/2 yarn and received a yarn that was not tightly spun but more like a knitting yarn, please contact us as soon as possible as you may have been sent the wrong yarn and we would like to put it right. our apologies to anyone this has happened to.



[Contact Us](#)

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**Happy Making from Everyone at weaversbazaar**

