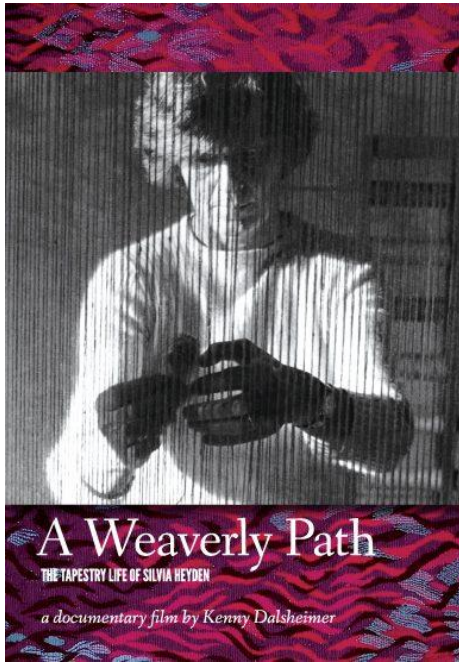


weaversbazaar news

Silvia Heyden DVD – A Weaverly Path



Now the connection has been made to Silvia Heyden's family they have offered to ship over to the UK the documentary film of Silvia Heyden called A Weaverly Path. The film was made by Kenny Dalsheimer in 2010. The final cost of the DVD, in the UK, will be somewhere between £15 and £25 depending on import taxes to the UK and the number of people interested. Kenny 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."

The film can be streamed online [here](#) or a snippet viewed but if you would be interested in having a physical copy of the DVD, perhaps to gift to someone, please register your interest by emailing Lin info@weaversbazaar.com

Movement in Tapestry – Review Article by Jen Gurd

While Silvia Heyden is still in mind, I am pleased to say the wonderful weaver and academic Jen Gurd from Oxford has written a beautiful review of Silvia Heyden's book and has given us a copy for the weaversbazaar online library. You can find Jen's review [here](#).

Update on yarn colours

Little by little we are filling in the gaps in our colour range of yarns until we get to the best possible range around the colour wheel. This month we have the first batch of Fuchsia 6 in the fine 18/2 yarn in. Here is the current Fuchsia range in Fine and Medium yarn.

| | | |
|---|---|---|
|  |  |  |
| 0214 Fuchsia 1 | 0212 Fuchsia 4 | 0217 Fuchsia 6 |



Welcome to the Zone of Inspiration

weaversbazaar's website Poll: What do you do and what have you experienced when sending and receiving back Tapestries for exhibition?



So the results of the August poll on your experiences on sending tapestries to exhibitions and receiving them back are in and you can see them below. It is very reassuring to see that no one had experience of works being lost in transit and that only a relatively small percentage of us had experienced difficulties with customs and the requirement to pay duty despite being only a temporary importation. So, the positive effect of the highest numbers of you following the instructions provided and using local delivery services or hand delivering your work are paying off. See below in Q & A corner for links to some excellent articles with advice on how to minimise negative experiences.

What do you do and what have you experienced when sending and receiving back Tapestries for exhibition?

| | |
|---|-------|
| <i>Follow instructions given by exhibition organisers</i> | 29.1% |
| <i>Insured the work yourself</i> | 7.3% |
| <i>Preferred to hand deliver the work</i> | 14.5% |
| <i>Used local postal/parcel delivery service</i> | 23.6% |
| <i>Used a general courier</i> | 7.3% |
| <i>Used a specialist art courier</i> | 0.0% |
| <i>Used the service designated by the exhibition</i> | 10.9% |
| <i>Had work lost in transit</i> | 0.0% |
| <i>Had customs/duty payments applied as if work was purchased</i> | 3.6% |
| <i>Had work held up in customs</i> | 3.6% |

This month the topic for our poll (What do you do with weavings when they are finished) relates to the topic in our Q & A Corner for September, which was sent in by one of our lovely readers (see below). 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

We have some feedback from Barbara Burns on our August Q & A Corner topic regarding sending bigger tapestries to exhibitions. Barbara has kindly provided links to two excellent and relevant articles she has written. One is about the lessons she has learned from shipping tapestries far and wide which you can read at <https://tinyurl.com/3ff7xfr> and which is full of useful advice. The other is about how she labels her tapestries which you can read at <https://tinyurl.com/3mxvudz3>. Thank you very much, Barbara.

Our topic for the September Q & A Corner has been sent in by Sally Reckert and the question she wanted to raise is what does a professional retiring/downsizing tapestry weaver do with the work, often large-scale, that they still hold? She thought that this is a dilemma that must arise quite often and that having it raised in the newsletter might bring out some more thoughts and suggestions. In fact, to start the ball rolling we already have some feedback as Sally herself mentioned a situation she knew of when a generous donation of tapestries was made with the intention that they should be hung in public spaces only to encounter such difficulties with Health and Safety Rules that the tapestries were eventually returned to the artist. Matty

Smith has also written a blog post about her own dilemma when downsizing last year which you can read about at <https://tinyurl.com/3xf6r9je>.

So if you have any thoughts or suggestions to add or any experience you can share with our readers on this month's topic especially on how you resolved the dilemma 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.

New York Textile Month VII: Scholars on Sources: Tapestry Archives. Online 30 September 2022. USA.



This roundtable, hosted by the Catalogue Raisonné Scholars Association, convenes scholars who have conducted extensive archival research on topics in twentieth-century tapestry, whether on individual tapestry artists, tapestry studios, or tapestry exhibition venues. The conversation will focus on the primary source material, such as letters, sketches, and samples, that animates each scholar's research to see what an exploration of this material reveals about the tapestry medium and how it might inform future research. The event is free and you can sign up at <https://tinyurl.com/yc53r94u>.

Gairloch Museum: Tapestry Weaving Workshops. 1 & 8 November 2022. Gairloch, Scotland, UK



Surrounded by the rugged highlands of North West Scotland, and with views down the loch to the Isle of Skye, Gairloch Museum is offering two, half-day weaving workshops this Autumn. Led by local tapestry weaver, Sadie Paige, the workshops are targeted at both beginners and improvers. For more information and to book your place go to <https://tinyurl.com/mwyx6dbm>.

Australian Tapestry Workshop ATW: Workshop: Karen Tapestry Weavers. 8 October 2022. Melbourne, Australia.



In conjunction with the exhibition Full Circle at the ATW you can now join the Karen Tapestry Weavers & Sara Lindsay for a weaving workshop and demonstration. Participants will watch weaving demonstrations by the Karen Weavers and learn about how their tapestries draw on the rich textile traditions of Karen culture. Participants will create a small tapestry to take home. Booking is essential and can be made at <https://tinyurl.com/495ez6dj>.

Berwick U3A Woven Tapestry Group: Woven Tapestry (history & practical). New Season Starts September 2022. Berwick-upon-Tweed, UK.



The group meets on the 3rd Monday of the month at various venues. The purpose of this group is to build an appreciation of woven tapestry by looking at examples from the Middle Ages to current times and using some of the techniques in their own work. No prior knowledge necessary. More information available at <https://tinyurl.com/bddhxdjb>.

Hampshire Artists Cooperative: Exhibition Stockbridge Town Hall. 7 – 16 October 2022. Stockbridge, UK.



The Hampshire Artists Co-operative latest exhibition will take place in Stockbridge Town Hall in October. The Cooperative is an artist led exhibiting group, with an ethos based on colour bringing together different dimensions into a homogenous display. A wide variety of media will be displayed including both two and three dimensional work (and of course Tapestry). See details at <https://tinyurl.com/y62y25t9>.

ATA's Next Ambassador Speaker: Włodzimierz Cygan. Online 19 November 2022. Pacific Standard Time, USA.



Włodzimierz Cygan lives in Poland and exhibits work internationally. He explores the dimensional aspects of weaving, playing with the directionality of warp threads, and recently has incorporated optical fibers as a material. You can visit his website at <https://tinyurl.com/4krm6wvh>. He will be giving a talk about his work via Zoom which is free and open to both ATA members and non-members. You can register for the talk at <https://tinyurl.com/3yv5v9ha>.

Atelier Weftfaced: Open Day. 26 November 2022. Petworth, UK

Because of the eventful year so far Atelier Weftfaced had not previously been able to mark their move to their new studio so they have decided to have their first Open Day this autumn at their studio in Barlavington, near Petworth. This will be a relaxed social event where you can find out more about the courses they offer and see tapestries on show. Register to attend at <https://tinyurl.com/298rbvvp>.

Opportunities and scholarships

American Tapestry Biennial 14: Celebrating Contemporary Tapestry. Call for Entries from 1 September 2022



Entries are now being accepted for the ATA Biennial 14: New Dimensions, which will take place from May through to June of 2023 at the Appalachian Centre for Crafts. The exhibition will be juried by Rena Wood who serves as Assistant Professor of Fibre Arts at Tennessee Technological University's Appalachian Centre for Craft. Entries can be made through CaFe from 1 September – 30 November 2022. Work in small, medium, and large formats will be accepted. Find full details and the entry form at <https://tinyurl.com/2nbpnrhu>. Members of the ATA can receive a discount on their application by applying for a code.

Australian Tapestry Workshop ATW: 2023 Artists in Residence: Applications Open Now Until 23 October 2022



“The ATW offers artists and craftspeople working in any medium, and at any stage of their career, the chance to invigorate their practice in our world-renowned residency program. Each year, Artists in Residence immerse themselves in our vibrant studio – exchanging knowledge and skills with our tapestry weavers and engaging with local communities through public program outcomes including talks, hands-on workshops, and exhibitions.” Full details and application forms available at <https://tinyurl.com/5h37aamv>.

International Weaving Network: Virtual Exhibition ‘Freedom’ 2023. Call for Entries Deadline 1 December 2022



The International Weaving Network has as its goal “to strengthen the basis for the craft of weaving by initiating and facilitating the contacts between weavers in different countries and cultures.”

They are very pleased to announce their virtual exhibition with the theme of “Freedom”. All weavers from the participating countries of The Netherlands, France, Italy, Sweden, and the United Kingdom are invited to email for an application form, and the criteria for participation, to exhibition@weefnetwerk.nl. If you are interested in taking part in future events, but are not in the countries currently participating, you can email Anneke Kersten at kersten.anneke@gmail.com to express an interest in joining the network.

Coffee Break: Century of Colour: Maya Weaving & Textiles



For our September Coffee Break we have a video documentary (English version) produced by the educational non-profit Endangered Threads about Maya Weaving and Textiles in Guatemala.

Beginning with photographs and textiles collected in 1902 from the Phoebe A Hearst Museum of Anthropology and going on to examine Maya weaving during the ensuing decades, all interwoven with footage of present-day Maya, it shows the effects brought about by extensive cultural changes, not least the importation of large quantities of cheap new and used clothing. View the video at <https://tinyurl.com/jvfu2438>. You can search the collections of the Phoebe A Hearst Museum via their Collections Portal at <https://tinyurl.com/bdee5jar> and find many fascinating images and objects.

And now for something completely different.....



From Ant Lab filmed by Dr Adrian Smith “Moths & Beetles in Slow Motion Flight” is a mesmerising video of 12 species of moths & beetles filmed in-flight at 6,000 frames per second which highlights the incredible structure and colours of the species studied. Each one is a tiny animate work of art. Watch at <https://tinyurl.com/3emwethd>.

Artist Profile: William Kentridge



Our featured artist this month is the South African artist William Kentridge whose practice spans etching, drawing, collage, film and sculpture to tapestry, theatre, opera, dance and music. He is the subject of a single artist exhibition at the Royal Academy this Autumn, which will be the

biggest exhibition of the artist’s work in the UK, continuing until 11 December 2022. You can read all about the exhibition and watch a short video as well as find out more about the artist himself at <https://tinyurl.com/39k999yf>. You can also find out more about his tapestries and view images of them at <https://tinyurl.com/2s3tp6yu>.

Found on the Web

The Astana Times: Kazakh Monument Art Founder’s Lost Tapestries Uncovered in Almaty

THE ASTANA TIMES An amazing discovery has recently been announced. Tapestries made by one of the founders of monumental art in Kazakhstan, Vladimir Tverdokhlebov, have recently been found after they were considered lost many years ago. The tapestries were started in 1984 to decorate the building of the Academy of Science but they disappeared after repairs in the 2000s. They have been found on the roof of the building after having been placed there to dry after fumigation and forgotten. Read the full article with images of his work at <https://tinyurl.com/2v278k9m>.

Bang Geul Han: Warp and Weft

Warp and Weft is an ongoing project from the Korean artist Bang Geul Han involving a series of hand-woven tapestries. The tapestries are constructed using archival quality inkjet printouts of legal documents from State Codes and Opinions of the US Supreme Court on specific cases. You can see a series of images and details of the warp and weft used at <https://tinyurl.com/25nz52pu> where you can also read more about the artist.

Burns Studio: Copyrights

Barbara Burns has written another really useful article summarising what she learned about intellectual property law through taking an adult education class. It is based on US laws, but she thinks it might have some appropriate information for other countries as well and within the article Barbara has provided links to further reading on this complex topic. Read the full article at <https://tinyurl.com/3afbrkms>.

Marking the End of an Era: The Royal Art Collection



We wanted to highlight the ending of the remarkable 70-year reign of Queen Elizabeth II but in a positive way. This article from The Telegraph does just that in my opinion. Entitled “The Queen joked she had ‘no taste’ – but the Royal Collection reveals the truth” the article goes on to explain one important achievement which perhaps has not been sufficiently recognised: her stewardship of the Royal Collection. She increased its accessibility in significant ways, sanctioning the building and opening of new galleries – the Queens Gallery in London, and another at the Palace of Holyrood House in Edinburgh. Her second innovation was to lend objects whenever possible – personally approving every loan. Her third innovation was the formation, in 1993, of a charitable trust, with clearly defined aims, to administer the Royal Collection. Historically, the collection had belonged outright to the monarch, but because of this change it is now effectively enshrined as a patrimony of the British people. As tapestry weavers we have benefitted by these innovations not least because the Raphael Cartoons have been on permanent display at the V & A. So, thank you Ma’am. Read the full article at <https://tinyurl.com/2hyycenn>.

A Day in the Weave of Lin Squires

This month we are privileged to have an insight into the creative practice and weaving life of our very own Lin Squires which gives us an insight not only into how she designs and weaves her tapestries, but also how she manages to do so whilst running weaversbazaar and other activities, which you can find out about below. So here in her own words and lovely images she shares with us “A Day in the Weave of Lin Squires”.

I am delighted to be known as Lin one of the 2 founders and current owner of weaversbazaar which I set up with Matty Smith well over a decade ago. Matty and I founded the business when we went looking for a source of consistent yarns of the right types in a rainbow of colours available year on year for Tapestry Weaving. We found a solution, by piecing together an entire supply chain, but it could only be done on an industrial scale. So, to get the yarns we needed we would need to find other people interested as well. Weaversbazaar was born and the rest is history as they say. Matty retired nearly three years ago but I have a determination to keep weaversbazaar going.

I have been Tapestry Weaving for nearly 15 years and weaversbazaar and weaving are 2 of the 3 current mainstreams of my life. The third being zero-waste – more on that later.

Harry and Colin – the assistant weavers



Tapestry weaving usually has to take a back seat to looking after weaversbazaar so I mainly weave late in the evening or at the weekends. I am fortunate to have a room just for weaving and two assistant weavers and this is my sanctuary. I particularly love two aspects of Tapestry Weaving; the design process and the actual weaving. Both so different.

In the design process I play and experiment a lot. I like the challenges of finding an idea, working through the process of developing the idea, finding dead ends then going back several stages, trying a different tack, starting again, changing media to give a different perspective and so on. Eventually I get to the point where I have the basis of a design which I truly want to give life to as a tapestry. I have heaps of finished,

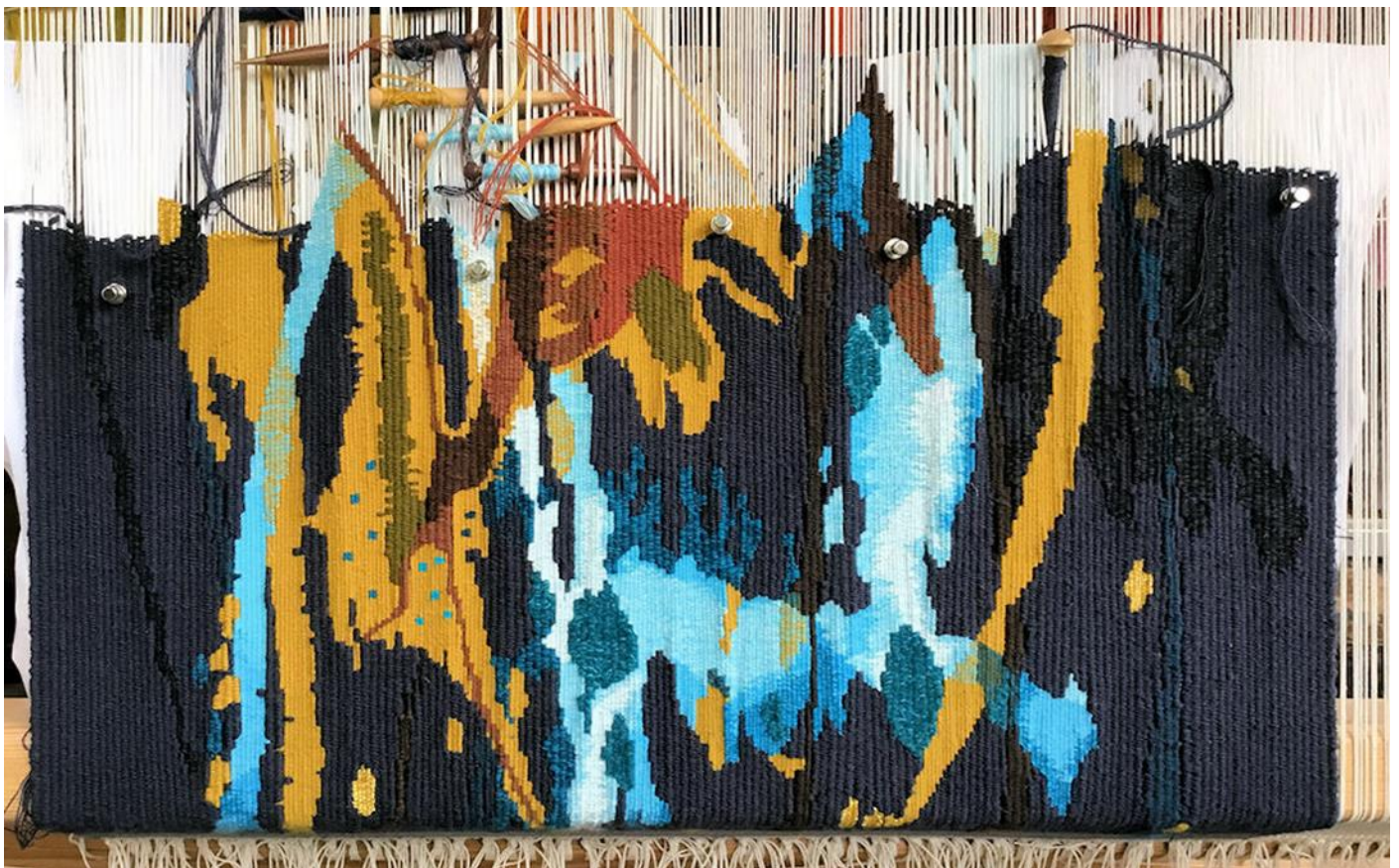
partially finished or discarded notebooks, drawings, paintings, scraps and post-its with odd ideas on. Some I go back to years later and pick up my process again. Some I haven't revisited - yet. I don't have the gift of imagining the final piece in my head from the outset and I seem to always end up design-wise somewhere I had not predicted or imagined. But I think that is why I love the design process – when I start-out I don't know where I am going to end up.

Then comes the translation into weaving. I maintain my fingers make the final decisions on the loom. Accidents become features and technical challenges aren't always resolved through sampling but in the final piece often with a bit of unpicking. Sometimes I just start and see where it goes, I



love experimenting in the weaving too. I have woven the same piece five times on occasion until I am happy with it, yes that means 5 versions of one tapestry. I know I should probably sample more!

When Covid first erupted I decided to take a completed design and scale it up to a 3.5m long by 0.9m tall cartoon. I wanted a long project to relax into. The design called Hyphae is my interpretation of the integral, inseparable connection between trees and fungus underground at a microscopic level. It is not representative or biologically accurate it is more about the scale and intricacy of the network, the communication, the end of one and the beginning of another, the interoperability between them.



Hyphae on the loom

I find the whole notion quite intriguing and life-enhancing. Two and a half years later I am still weaving it, on

its side. Most of it is wrapped around the bottom beam and I am intrigued to see if one end is identical to the other or whether, as I have changed over time, my interpretation of the cartoon outline has changed too. Before each section is wound on, to bring down the next section of clear warp, I photograph it.

These images have been stuck together to give me some rough references. But they don't tell me much. I shall probably be weaving it for another year and then I will find out what it is really like.

I like it when the different strands of my life suddenly run together by chance. When I can get into weaving conversations with weaversbazaar customers, share ideas and solutions, or uncover something I had no idea about.

This has happened even with the third strand of my life. It is a not-for-profit company called Frow Resource (www.frowresource.com) which I helped found, and am still on the Board of, to find ways to achieve zero-waste locally, beyond the local government provisions. The community donates items they no longer want, and Frow Resource sells, upcycles, recycles, re-uses or repurposes them as locally as possible via its shop Second Life (<https://www.facebook.com/secondlifefrow>).

Yarn cones recycled into bird feeds



Tapestry mended jeans – woven in situ

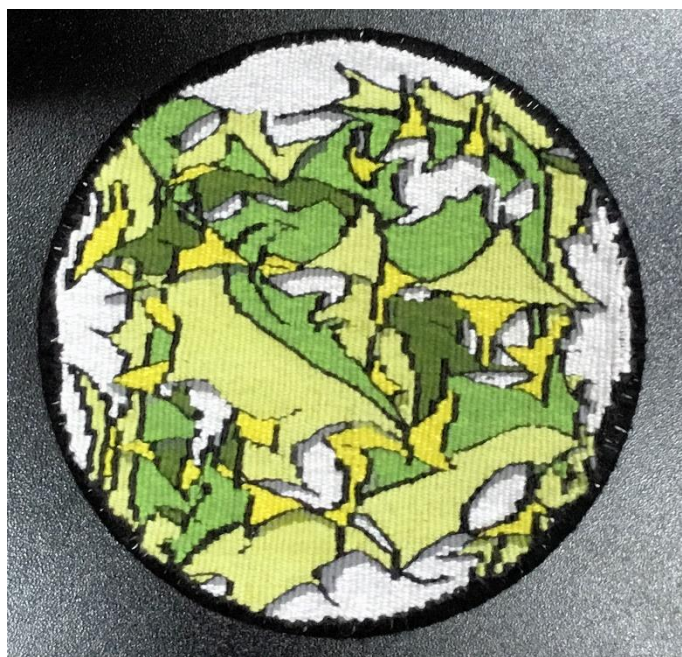


This seems naturally to include a lot of art and craft materials, fabric, and unimaginable treasure. No landfill, no incineration, no waste is one of our mantras. Finding good ways to utilise the unwanted takes a lot of creativity (bird feeder from yarn cones, tapestry patched jeans etc, small businesses that can use this or that). It is surprising how much art and weaving skills can be used in this venture, not to mention unwanted materials from the textile industry!

Often weaving is the last thing I do in the day. Its quiet rhythm of movement and the continuous making of little decisions captures and settles the mind and clears it of cluttered thoughts so that mind and body can relax and prepare to replenish overnight. How wonderful is that as a way to finish a day.

Work currently in Exhibitions

King Tutankhamun – Private View on November 4th 2022, Chilgrove Chichester PO18 9HU UK (next to Khadi Papers) – mixed media, conceived and made in collaboration with Andrew Dickinson



Ilex (wool and linen) – Currently part of the Tapestry Touring International Exhibition - The Natural World at the Guildhall, Much Wenlock, September 2022

{Editors Note: Thank you Lin for giving us an insight not only into your creative activities and weaversbazaar but also for inspiration on working towards achieving zero waste. A personal thank you from me for being such a good friend and for being incredibly patient. As more than proved by weaving the same piece five times! You are such a pleasure to know and work with}

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.

Kristin Palmqvist

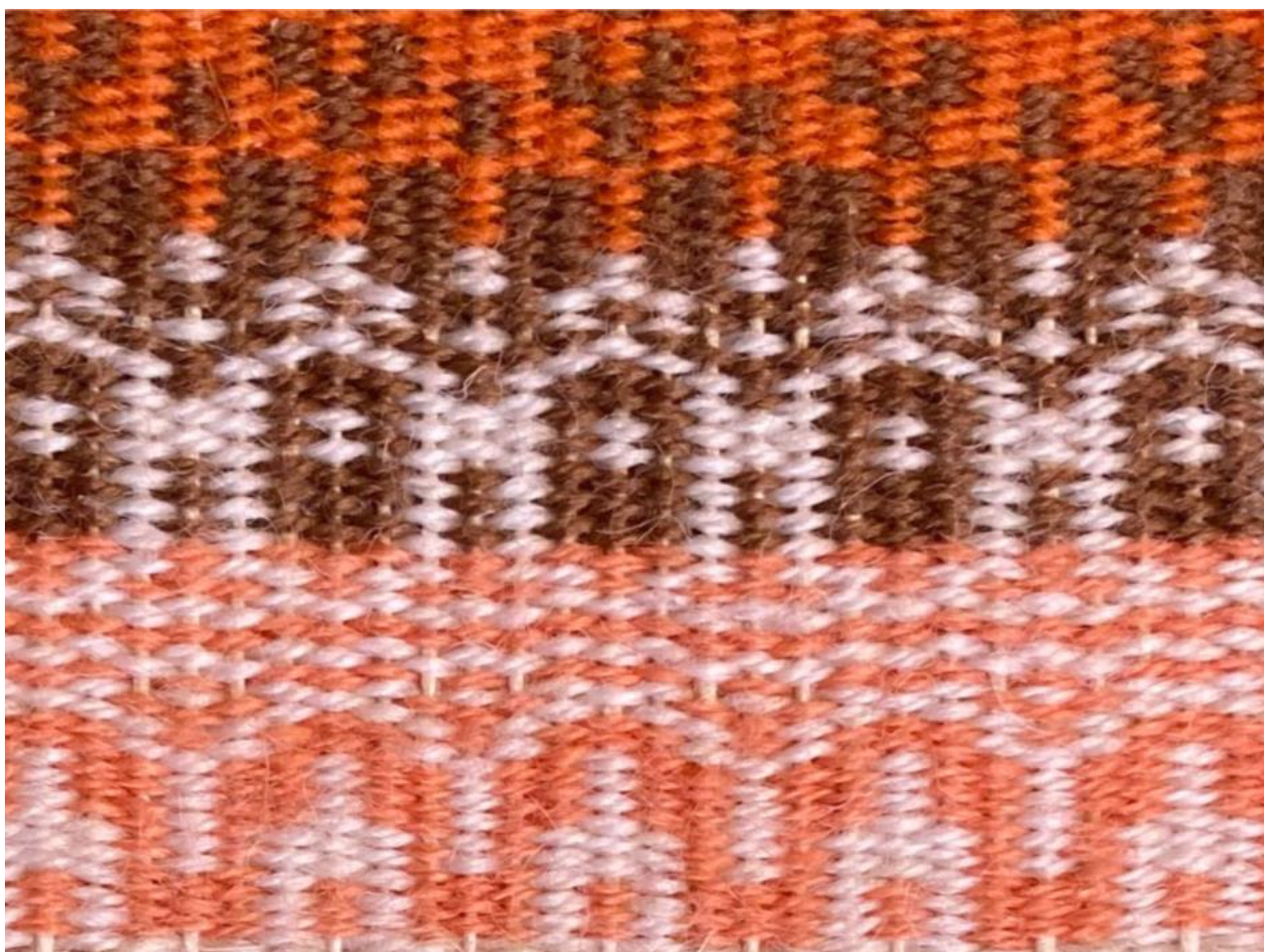
This month we feature two lovely pieces which Kristin Palmqvist has woven using traditional Scandinavian techniques. Kristin explained that these images are of the two techniques that she has explored on an ordinary loom (a Jack-Loom) with yarns from weaversbazaar.

She tells us: "I have made a full wall-hanging (c. 120x60 cm) in a technique referred to as Monk's belt or Munkabälte in Swedish. It is made by a block threading technique using 4 shafts whereby every second pass makes a bottom layer in plain weave and the opposite pass creates floating weft threads. I used 3 thin threads for the plain weave with camel silk in combination with two threads of 18/2 from weaversbazaar. I also made a colour gradient with these by different combinations of the 18/2 fine yarn, mainly the pale yellow, pinkish and green shades. You can see that in the photo to the left, I think. For the floats I have used 1-3 threads combining similar colours and shades of 18/2 but sometimes also medium 9.5/2 and/or the Swedish Fårö 6/1. The technique "consumes" yarn but compared to tapestry weaving it was a very fast weaving process. The set was 4 EPC and the reed I used was 40/10, i.e. one warp thread per slit in the reed. The warp was linen 16/3."



Monks belt

She continues “I have also explored another popular Swedish weaving technique called Rosengång in Swedish or Rosepath, also referred to as Krokbragd in Scandinavia (Norway). I wanted to see whether my stock of weaversbazaar yarns would be suitable. They were. Rosepath has a long history in Sweden since it is possible to create a wide range of patterns and impressions of "flowers" on blankets and wall hangings on the simple manual looms basically everyone had at home. It dates back to the 18th century in Scandinavia where various patterns have evolved differently in different parts of the countries. The set is often 3 to 4 EPC with one warp thread per slit in the reed. It is possible to use 3 or 4 shafts with a V-shaped threading. You use two weft threads with contrasting colour which should be dark vs. light as well. For the first pass the weft is passed over the warp on eg. shaft 1 and 2 using one of the weft threads and for the second pass the other weft thread is passed over the warp on shaft 3 and 4 (or this will be underneath depending on which type of loom you have) This is a weft faced technique and this procedure with the shafts is repeated 5-20 times depending on the thickness of the weft and the desired height of the figure you want to weave. It is possible to create a surprisingly large variation of these small figures by simply varying the yarn colours and shades and the shaft-lifting (or lowering) sequences. It is not as fast as the Monk's belt technique but much faster than tapestry weaving. It also consumes a lot of yarn should you need to use up your accumulated stock. I used the medium weight 9.5/2 for my exploration and compared with Fårö 6/1. But the colour ranges and shades and gradations of your (weaversbazaar) yarns would be perfect for interior decorations. The wool you provide also merges the two "layers" very well. The single Fårö 6/1 was not as perfect.”



Rosepath



Thank you Kristen for sending us these beautiful images and telling us about the techniques you used. The colour combinations are particularly lovely.

Kristen also told us that she will soon start a tapestry that she has in mind and that this time it will be a much larger one than she has tried before. She says that she is quite excited about it, and we look forward to seeing it too.

Stop press:

Help us to keep the newsletter relevant to you our readers

In October we will be sending out one extra email to you asking for your feedback in a survey to provide us with insights on the current format of the newsletter but also provide us with your ideas and suggestions to ensure that the monthly newsletter continues to stay relevant and enjoyable.

Stay Safe and Happy Making!