

Welcome to the July newsletter.

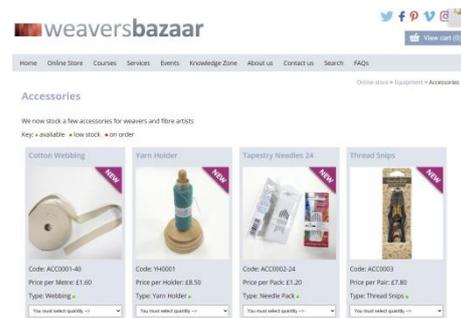
Missing Yarn Colours Update

Last month we let you know that we were having some issues with replacing stock and some colours were not currently available. We are pleased to say that the situation is now much better, we have a lot of colours back in stock and hopefully by next month's newsletter we will be back to normal. Thank you for your patience if you have been waiting for colours and if you have placed an order, we will let you know before we send it if there are any issues and give you the option of having missing colours sent on when they arrive or having a refund.

New Products

One of the many side-effects of the lock downs in the UK has been the closure of haberdashers and craft shops – I wonder if this has happened in other countries too, more on that later! The result is it has been harder to find the little bits and pieces that are needed to design or finish off projects. So weaversbazaar will now be carrying some accessories in stock that are particularly relevant to weavers and other textile makers. If there is something you have been struggling to get hold of, please let us know and we will do our best to find it and add it to the website. Below are a few items we have added this month to a page on the website called Accessories under the Equipment heading.

- [Strong Cotton Webbing](#) – this is a particularly stout webbing useful for sewing to the back of work to make a neat finish
- [Yarn Holder](#) – this is a cheap and cheerful way of securing yarn balls or our yarn tubes whilst winding yarn off. Made from beech wood
- [Fine Tapestry Needles](#) – these are quite fine (24) and small but have an elongated eye and a blunt point suitable for sewing into woven fabric. Can be used with cotton thread and single strands of our fine yarn
- [Thread snips](#) – these 5-inch thread snips are an alternative to using scissors. They have an extra thick comfort grip and blade guard



We also have 4 more hand tips available this month – as these are handmade, they take time to make which is why we never have large numbers of them. Andrew is now working with a new type of composite plywood which gives the bobbins beautiful coloured striations – have a look at Bobbin 1052! Details are [here](#).



1052

Finally we have a new **special offer**

- Studio Tresses – these are collections of cut-hanks of yarn where all the threads are approximately 1.4m (55inches) long. These are ideal for tapestry weaving and other fibre crafts where a long continuous thread is not required. They come already tied and ready to hang from a pole or dowel and with a 20% discount Find them [here](#). Not all of the available packs are on the website yet so it is worth checking back from time to time.

So what else has been going on in the world of weaving and textiles...

weaversbazaar's website Poll: Sketch Books



The results of the July poll (see below) on whether we as weavers create sketch books are shown below. As you can see when the two top categories are added together the majority of us do create sketchbooks to support our weaving or just for the sake of being creative, although there are still quite a number of you who haven't tried it but would like to, and only just over 4 % who don't think it is for them. What would be perhaps particularly interesting in the latter two categories is how each of you define "sketch books" as some years ago whilst on a creative course I realised my own definition of what constituted a "sketch book" was a really narrow "traditional" one when in effect there are many different ways of fulfilling that creative function that can work well instead for any given individual.

Do you create sketch books?

Yes to support my weaving 39.6%

Yes for the sake of being creative 39.6%

Never tried it but would like to 17.0%

Never tried it - not for me 3.8%

This month the topic for the poll is about our experiences of lockdown on closures of haberdashers and craft shops and how that might vary geographically or is it a UK phenomenon. 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.

Courses and Events

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 good idea to double check the details beforehand in case of any changes.

Atelier Weftfaced – Creating Tapestry Workshop. Online Autumn 2021. UK.

atelier weftfaced. This course creates opportunities for you to understand how a design and cartoon are made, how to translate them into tapestry and how to finish the work. Aimed at those who are fairly new to tapestry weaving or improvers who want to make their own designs. The course runs over five afternoons on Zoom, each class takes place every fortnight, and there will be homework set in between classes. Full details and dates at <https://tinyurl.com/3nammvdr> where you can also sign up for the course.

Pacific Textile Arts: Anatomy of a Tapestry: Techniques, Materials, Care. August 2021. Fort Bragg, USA.



Pacific Textile Arts will be celebrating the recent publication of Anatomy of a Tapestry: Techniques, Materials, Care. Co-authors Jean Pierre and Yadin Larochette will share insights on how the book came to

be. Woven and graphic materials for the book and subsequent work will also be exhibited. Exhibition Opening is on Friday, August 6 at 5pm and the Book Presentation is on Saturday August 7 at 11am. Full details at <https://tinyurl.com/4ddfnc9>.

Dovecot: Jock McFadyen: Lost Boat Party. 11 June - 25 September 2021. Edinburgh, UK



This summer Dovecot celebrates the artist Jock McFadyen's 70th birthday year with Lost Boat Party an exhibition of paintings which describe the romance and grandeur of the Scottish landscape, alongside the urban dystopia for which the artist is known. The exhibition can be viewed from the Tapestry Studio Viewing Balcony and more information can be found at <https://tinyurl.com/2xk9d74t> where you can access a virtual walk through of the exhibition as well as linking through to more information about the collaboration between Dovecot Studios and Jock McFadyen on The Mallaig Commission.

Dovecot: The Joan Eardley Tapestry & Dovecot Studios. Online 10 August 2021. Edinburgh, Scotland



Join Christina Jansen in conversation with Anne Morrison-Hudson (Joan Eardley's niece) and Dovecot Master Weaver Naomi Robertson. To mark the Joan Eardley Centenary exhibition this August, the Artist's Estate and The Gallery are working in partnership with Dovecot Studios to create a new commission in honour of Joan Eardley; created over a period of six months before being unveiled as part of the exhibition. The tapestry will interpret Eardley's painting "July Fields, 1959" (City Art Centre Collection). More information at <https://tinyurl.com/3ht7n246>.

Australian Tapestry Workshop ATW: Artist + Weaver: New Contemporary Tapestries. 16 June – 13 August 2021. Melbourne, Australia



An exhibition showing the ATW's commitment to encouraging a wide range of contemporary artists to work closely with their master weavers. Through 2020 and 2021 two new projects were established which provided artists from around Australia with financial support to create new work exploring the medium of contemporary tapestry during challenging times. Each artist + weaver collaboration exhibited highlights the vital role creative partnerships play in ensuring the production of innovative contemporary tapestries, from design to finished tapestry. More information at <https://tinyurl.com/5zz9bpt9>.

Oak Heights Art Gallery: A Second on the Lens...A Lifetime on the Loom: The Art of Ixchel Suarez. June – August 2021. Warkworth, Canada



Tapestry seen through a contemporary lens. In this exhibition Ixchel Suarez shares her passion for the lens, and her view of detailed nature moments, interpreted through her joy of weaving and textured sensations. Tapestry, photography, installation and fibre art. Watch a short video of the exhibition at <https://tinyurl.com/2yx25eu6> and find more information about the gallery at <https://tinyurl.com/4d8bj5yc>.

Australian Tapestry Workshop ATW: International Speaker Series: David Cochrane. Online 3 August 2021. Melbourne, Australia



David Cochrane is a Master Weaver at Dovecot Studios in Edinburgh, Scotland. He was a finalist in the 2019 Kate Derum Award. David has worked at Dovecot for over 32 years, and has been a guest weaver in many professional studios internationally. The talk will take place online via Zoom on 3 August at 6:00 pm AEST and is free to attend although registration is essential. More information at <https://tinyurl.com/7aukjav6> where you can find a link to register your interest in attending.

European Tapestry Forum ETF: Artapestry 6. Online



Despite the difficulties of not being able to meet as planned due to the restrictions in place the jury put together a wonderful exhibition with their selection of 43 works by 40 artists, from 16 countries. You can read about their process and the exhibition as well as viewing the selected tapestries at <https://tinyurl.com/2779jyu4> where there is also a link to download the exhibition catalogue.

Opportunities and scholarships

ATW: Kate Derum and Irene Davies Awards. Reminder: Submission Dates for Entries 25 June – 9 August 2021



A reminder that submissions are still open for a little longer for the Kate Derum and Irene Davies Awards held every two years by the Australian Tapestry Workshop (ATW). These unique awards for small tapestries celebrate creativity and excellence in contemporary tapestry. Full details are available at <https://tinyurl.com/mnsf9uxt>.

Coffee Break: New Britain Museum of American Art: Anni Albers: Experiments



This month for our coffee break we have a video recorded last year in place of a lecture which had originally been planned to coincide with the Anni Albers exhibition at the NBMAA. The video is called Selections and Discussions by Fritz Horstman and Karis Medina in which they “explore the weavings, designs, prints, and teaching of one of the most influential textile artists of the twentieth century.” There are many quotes from Anni Albers herself, some in her own voice, and about seven and a half minutes into the video there is one which will probably resonate with all textile artists related to what she called her pictorial weavings – in it she says “... to let threads be articulate again ... that is the raison d’être of my pictorial weavings” Watch the video at <https://tinyurl.com/2cvxwe8f>.

Bonus Coffee Break: Rebecca Mezoff: Change the Shed series.



For our Bonus Coffee Break we are highlighting the excellent Change the Shed series by Rebecca Mezoff. Rebecca started Change the Shed in March 2020 when the first lockdown happened in her state of Colorado in the USA as a way to gather informally, talk about tapestry, and remind ourselves that making can help process difficult things. At the beginning episodes were as frequent as every day but gradually this changed and in 2021 Rebecca has held them twice a month. The most recent episode was on 7 July which you can watch at <https://tinyurl.com/y9pe98js> and Rebecca has said she is taking some time off over summer but plans on returning in the Autumn. For anyone who has not been following Change the Shed from the beginning the whole series of 66 episodes can be accessed from a link at <https://tinyurl.com/n7hfkktk>.

Artist Profile: Paulette-Marie Sauvé



Paulette-Marie Sauvé was the subject of a recent Retrospective held at the MUMAQ in Quebec. Paulette-Marie is a multidisciplinary artist working mainly in painting and tapestry. Recipient of several prestigious awards, her work in weaving, colouring, and dyeing is represented in several collections across the country. She began weaving in 1972 and has studied weaving, both cloth and tapestry, with many much admired teachers who taught different techniques. These have included industrial weaving, dying using ancient dyes as well as off-loom fiber art techniques. She has also explored digital techniques. She says that the common thread in her work is perhaps found in the colours she uses, such as the

iridescent shades of reflected landscapes on water. See the virtual exhibition at <https://tinyurl.com/yw3xhyhs> where as well as the images there are buttons that you can click on for additional information – the yellow buttons have information in English. There is a description of the exhibition at <https://tinyurl.com/3nkujaw> and an interview with Paulette-Marie in Digital Weaving Norway Showcase here <https://tinyurl.com/bn7ahrjb> where she talks about her work and studies.

Found on the Web

Weaved Zeppelin: Community Based Traditional Andean Tapestry Art

 An interesting website Weaved Zeppelin says that it “is the intersection of 3 worlds all representing different generations, which yield uniquely designed tapestries made on traditional wooden looms, with wool spun and dyed with ancestral techniques by traditional Andean communities, and designs inspired by the surrealists and abstract drawings”. The project started as a sustainable endeavour, as it seeks to recognize the value and promote and preserve the ancestral techniques of local weaving traditions. Read more at <https://tinyurl.com/ytue7h74>.

Revolution: The History of Hand Spinning – Wool Animation



A fun short video which presents the history of hand spinning condensed into two minutes of needle felted stop motion by Andrea Love. She says that this, which is her first animation cemented her love of fibre. Watch the video at <https://tinyurl.com/8eknxzw8>.

British Tapestry Group: Online Exhibitions - Window on Weaving

 An excellent new Online Exhibition feature is now available on the BTG website and the first exhibition to feature is the recent South-East together with London Group’s “Window on Weaving” which was held at Haslemere Museum during May this year. Enter the virtual exhibition from the BTG website at <https://tinyurl.com/3rmchkfu> and once in the exhibition you can view the exhibition as “walls” and then focus on individual tapestries and weavers to find out more.

Ana Hoble: Flip-album of Tapestries and Designs

A wonderfully colourful Flip-album of the woven tapestries and designs of Ana Hoble. See the complete album at <https://tinyurl.com/vtu66ehj>.

The Woven Story of an Amauti Tie

 An article from the Nunatsiaq News in which Pagnirtung’s Eena Angmarliak shares the process of weaving a custom amauti tie at the Uqqurmiut tapestry shop. This woven sash is a traditional item in Inuit culture and is called a Qatsungauti in Inuktitut. Read the article at <https://tinyurl.com/39m2bnnh>.

Book Review: Tommye McClure Scanlin’s Tapestry Design Basics and Beyond: Planning and Weaving with Confidence



Tommye’s second book in a year, “Tapestry Design Basics and Beyond”, has just been released by Schiffer Publishing in the USA (June 2021), and Rebecca Mezoff who wrote the Foreword has posted a review of the book on her website. She says: “This book is a much-needed addition to the tapestry weaving literature. Tommye has decades of experience as a professor of art as well as a consistent and prolific art practice of her own, mostly in the field of tapestry weaving. The book walks us through fundamentals of design and how they apply to the medium of tapestry. Then she gives us lots of explorations to learn about these principles.” Read the review at <https://tinyurl.com/7krtx5cc>. You can also watch a video of Tommye talking to Rebecca at <https://tinyurl.com/2hrwk9af>. **The book is arriving in the UK shortly and will be available from weaversbazaar early in August for a discounted price.**

A Day in the Weave of

This month we are taking a short summer break just for July from “A Day in the Weave of..” so that we can focus for one month on our special Summer Textile Gallery showcasing a selection of the wonderful images of your work that you have sent us recently. “A Day in the Weave of...” will be back in August and we have a wonderful selection of weavers already lined up for the rest of 2021 and through into 2022 who will share with us an insight into their creative practice and weaving life.

Textile Gallery – Summer Special

This month we are celebrating summer with a special Textile Gallery where we have included some of the beautiful images that you have been sending us to highlight and which will inspire us all for the rest of the summer and beyond. Where permission has kindly been given, some of these images or a detail from them will be selected to be used as seasonal headers on some of the weaversbazaar website pages, with full acknowledgement of course.

We asked our Summer Gallery contributors for a little more background not only on their pieces but also on themselves and discovered some remarkably interesting stories, some of which you will find below in their own words.

Angela Forte

Angela has sent us an image of part of her colourful piece “A Sky Full of Stars”. You can see the full piece on Angela’s website at <https://tinyurl.com/6sc25xn8> and also see more of her work as well as reading more



about Angela. This piece measures 92cm by 120 cm and is woven in wool, cotton, and linen. In the early 80’s Angela set up a successful weaving studio in Dublin and wove many important commissions. Recently after a break of some years, she has returned to weaving. Of this tapestry she says “Star gazing was a

favourite pastime of mine as a child. In the mountain village where I spent many summer holidays the Milky Way spread out above my head on dark, clear nights. In this piece I wanted to depict the abundance of twinkling lights that almost overwhelmed the senses. The stars are depicted as flowers, sea anemones and fireballs. A play on the idea that what exists below is mirrored in the heavens”.

Helen Dowson

Helen has sent us an image of her very first tapestry woven item, a coaster for her dad which she has made for him as an 80th birthday gift. We asked Helen how she came to tapestry weaving and she told us: "I've been a hobbyist embroiderer and seamstress since very young. A few years ago, I had a go at the City & Guilds stitched textiles, I got to Level 3 but ran out of time to finish the last elements, however, this really led me onto thinking that it would be fantastic to create my own fabric - from scratch. I went out and purchased a rigid heddle loom, and struggled initially with the concept, so I went out and bought a spinning wheel, I found a local supplier and attended a day meeting in a community hall to have a go, well I loved it, I found it such a thrill, spinning yarn ... albeit it very badly, I then tackled the loom and loved it too, so much so that I went on to buy an 8 shaft table loom. I love dyeing the yarn, drafting the patterns thinking about the recipient, what they would like, its use, their colours, etc. I'm now a member of the Sheffield Spinners Weaver & Dyers group. they are such a lovely group of people, happy to share skills and knowledge. During lockdown last year, I thought about making rugs, up to now my weaving has been for wearing, so I joined an online course run by Balfour & Co in Oct '20, which gave me the very rudimentary techniques and during which I created 4 very small samples. The tapestry I went on to design was for my Dad's 80th birthday in March '21, he loved the outdoors and gardening and I thought the coaster mat would be an ideal gift that he could enjoy. I used a mix of yarns, Appleton's crewel wool that I had from my city & guilds course, some yarn from the rug course, and silk that I dyed for a wrap I made for my wedding. The rug loom was a simple wooden frame, that's when I contacted Lin, at weaversbazaar for advice on looms and something that would keep the tension, I purchased the loom and beater, they were a dream to use, I thoroughly enjoyed creating the mat. I find the weaving very relaxing, it's the rhythm, the sense of flow that I get into, thinking about the recipient as you weave, concentrating on the design as it grows helps to leave other complications that life throws at me at bay. My next piece, when I get it onto the loom will be a little mouse, we've just had such a lot going on I've not had any loom out, fingers crossed it won't be too long. The yarns I have selected are a mix of the majority from weaversbazaar, some will be silk to give texture and highlights."



Jill Fitzpatrick

Jill's piece is called "Unravelling". She says it is "from a Japanese garden of that name that I was hoping to see last spring....last autumn.....this spring.... Seemed relevant! The warp of life, with all its structure and repeating patterns, habits. How easily it unravels" She also says that this piece "has been her saviour these



last months and she has loved working on it, despite so nearly chucking it in the bin many times". It measures 66cm by 34cms and is woven at 8epi on a linen warp with weft of weaversbazaar wools. She modestly says that much is wrong with it although much has been learnt! Jill also explained that she moved to the west in 2009 and is lucky enough to have a studio upstairs overlooking the Kennet and Avon canal near Bradford on Avon. She used to sculpt but missed working in colour and selecting blends is one of the aspects of weaving that she really loves. She has been weaving now for a few years (not very industriously she says), learning with 3/4 others around Sandie Roche's kitchen table although sadly as Sandi is no longer with us lockdown has been a time of learning to stand on her own tapestry feet.

Mike Wallace

Mike has sent us images of two evocative large pieces whose title is “Walking on the South Downs”. They measure 200cms by 70cms and he wove them using weaversbazaar wools on cotton warp using a double warp. The footprints are woven on single warps with the rest woven on double warps so giving the impression of actual footprints. Mike lives in the South Downs National Park so he gets almost daily inspiration from views such as the one he has captured in his tapestry. He explains that “attending a course run by Joan Baxter was the final prod to create this piece, with her encouragement to “work big” - and I



was, at that time, attending Morley College where there was a scaffold loom large enough to create these pieces”. In these two pieces you can see how he has reflected the seasonal changes seen in the familiar landscape. Mike has been weaving for many years and has been involved in a number of BTG exhibitions, most recently the South-Eastern with London Groups “Window on Weaving” which you can now see in a virtual version from the BTG website (see above section Found on the Web). He is also an accomplished textile artist.

Pru Irvine

Pru says “Cave Painting is woven at ten (ends) to the inch, which is my preferred warping because I like the fineness of the weave. Although I took care to produce initial designs, I wanted the weaving to evolve as it happened. So I began with a plan but played around as it progressed. The idea was to produce a piece that kept the eye moving without necessarily being able to reach any conclusion. I wasn’t trying to fool anyone, just creating a canvas open to any interpretation. I’ve only been weaving about five years, previously devoting my time to needlepoint. I find it completely seductive. The fineness, the colour possibilities, the textures and its slow, meditative pace, all contribute to a deep satisfaction whenever I’m sitting at the loom. I am also continuously amazed at how little I know. The more I weave, the less I know, the more I have to learn. That’s a great feeling!”



Lindsay Hughes



Lindsay has sent us two images from her piece, one of which is a detail, which she wove for a friend which was inspired by the work of an artist called Tiger Palpatja which she saw hanging in a gallery in Australia. She completed the piece over a period of two years and she says that "although challenging it proved a good focal point during lockdown. It measures 55cm x 44cm with a set of 4epc woven on a William Hall 12/6 scarlet warp with worsted wool from weaversbazaar used for the weft."



Hannah Titlestad



Hannah has sent us two lovely images of her piece; one when it was still a work in progress and another of the recently completed work. She goes on to explain: “The work is a commission from Paris. I call it Ulpotha, a tapestry of a photo of the sky in Ulpotha, Sri Lanka, taken by the person who commissioned me to weave it. The palette of lavender colours is close to the photograph. For this, I used a blend of Weaversbazaar wool, medium and fine, and mercerised cotton from The Handweavers Studio and Gallery in London. Even though cotton is not as flexible as wool, I like the sheen it gives the tapestry seen in different light. The weaving is not very big, 40x40cm, 8 epi, and took me a few months longer than planned to complete! What drew me to tapestry initially? The tactile quality of tapestry pulled me towards tapestry weaving, as opposed to the remote and objective analysis of painting. Being extremely critical of my instinct and imagination, and

not having had much of an imagination during my three years painting at art college, I found tapestry a tonic: the methodical repetition and planning of weaving versus the creative imagination of the artistic world. I discovered tapestry in Edinburgh in 2012 and pursued it through short courses at Edinburgh Art College, now part of Edinburgh University, as well as West Dean. A novice, I then flitted to France aiming to establish myself in the tapestry world! Clouds have been my own personal subject matter for the last number of years. I was surprised that the



Ulpotha commission was clouds and light. Light and/or fire was a subject of mine at Edinburgh Art College. I now live in Glasgow. I am fascinated by the weather. Should anyone wish to commission a tapestry of the clouds, or the weather and its effects on our blue planet I would happily partake in the wonder of their ideas.”

Mike Price

Mike has sent us some colourful, vibrant images of both tapestries and cloth. Mike has explained how he



came to be a weaver saying that his father used to do needlepoint but almost always from a pattern or printed canvas. In his 50s Mike decided that he wanted to create something, and he had tried various things when he bought some canvas and did a counted pattern in different stitches. Slowly he moved to tent stitch, and then, in his early seventies he wanted to stretch his mind so he bought a rigid heddle loom



and began to teach himself to weave. He then bought a four-shaft loom and now uses both as well as a small tapestry loom. He comments that “I find each project a stimulating challenge”. Mike uses fine wool and often blends several strands together to achieve the effects he wants.

A very big thank you to all our Summer Gallery contributors.

We hope you have found the work, the stories and the inspiration of our Gallery contributors as delightful as we have and enjoy seeing the pieces again on the website.

Please carry on sending images of your work to 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.

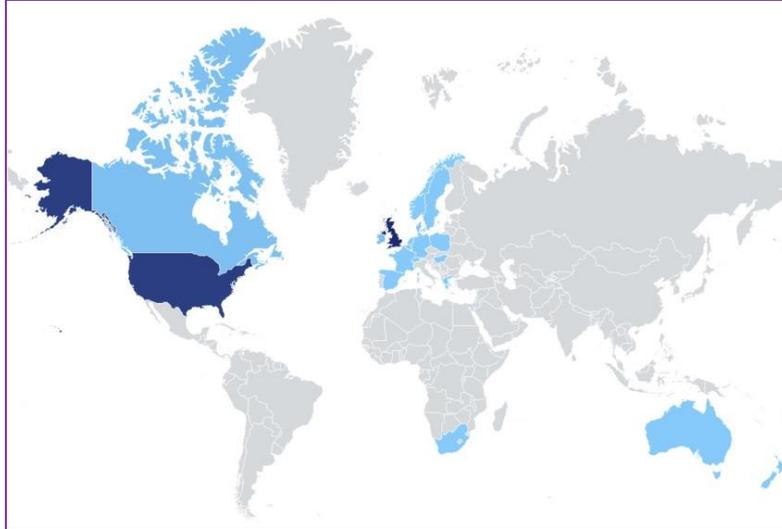
Stop press:

International Customer Orders

If you are placing an order from outside the UK please include your phone number with your address on PayPal or send us a separate email with it as all the couriers need them before accepting your package and it will help us to get your supplies to you as quickly as possible.



**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

Stay Safe and Happy Making!