

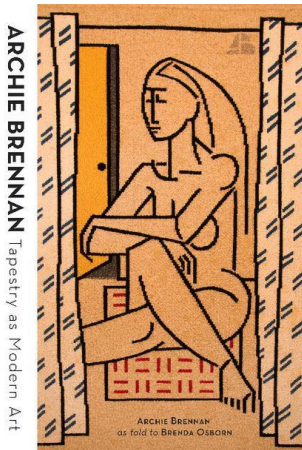
Welcome to the June newsletter.

Apologies for some Missing Yarn Colours

We would like to start this month's newsletter by apologising for the length of time some customers have been waiting for some yarns and colours. Unfortunately, the emergence from lock down is proving as challenging as lock down itself and we are struggling to get some missing colours replaced. Many suppliers during lockdown continued to operate with skeleton staff levels and whilst they are now increasing staff again, they are faced with lengthy back orders. We know they are doing their best and we are working on new schedules of delivery with them, but it is possible that we will have shortages of some colours throughout summer. This will be shown on the website by a red dot next to the colour if we are out of stock and will be updated to a green dot as soon as we have the stock.

We will aim to keep customers informed of when the missing colours will be available again as soon as we know, but if you are concerned, please do contact us and we will be happy to help you identify an alternative colour or yarn or refund you.

New Publication on and by Archie Brennan



Later this year a new book on and by Archie Brennan called Tapestry as Modern Art is being published. It is a memoir as told to co-author Brenda Osborn who was a member of his famous Wednesday Group. In the book Brenda has enabled Archie, now deceased, to pass on his insights and his creative voice to a new generation of weavers and let his incomparable voice explain why a dedication to weaving is worthwhile.

We can now take pre-bookings for this publication. The weaversbazaar price is £55.99 plus postage. This is a 7% discount on the recommended retail price. The book will be sent out in October. Details on how to pre-book are [here](#)

For those who have yet to discover the delights of Archie's work here are a few words from Archie and the publishers "I have been weaving tapestries for more than half a century. It is as much a part of my everyday as eating, sleeping or dreaming. It is an utterly ordinary activity for me." Archie Brennan was one of the world's most influential tapestry weavers, renowned for bringing "pop" into the ancient art of tapestry, Archie Brennan (1931- 2019) had an exceptionally long career. Beginning in the mid-1940s and continuing into the first two decades of the 21st century, he pushed the boundaries of the medium, he developed a unique approach to weaving and tapestry design, and he influenced many people with his teaching style and outsized personality. He is currently being celebrated by his original Studio the Dovecot Studios in Edinburgh. Much information and many events can be found on their [website](#).

An unusual new product – Sheep's Fleece



The farmers local to weaversbazaar with small flocks of sheep with fleece suitable for spinning and felting have found their fleeces are being thrown away each year as people don't know they are available. So this year we are putting a few of the best raw fleeces from around us onto the website at heavily discounted prices. Each fleece costs just £5 plus £9 postage to anywhere in the UK. More types will be added as the shearing season progresses, but first we have a lovely soft yearling fleece from a flock of Hampshire

Down and Texel sheep (see four of the flock of six above). This is a great opportunity for any maker who

would like to process their own fleece and for these precious resources to be used not wasted. More details [here](#)

Quick Update

- Three more collections have been added to the Seasonal Collections which have a 35% discount. Details [here](#)

Quick Question

- We have been asked if weavers who are members of guilds include their guild logo in their work. This certainly occurred for other trades guilds in the past, but it would be interesting to know if this still occurs and whether an individual weaver's mark is also added. Please send any information to info@weaversbazaar.com

If you would like to add your weaver's mark to an online catalogue of contemporary weaver's marks you will find all the information on how to do that and see other weaver's marks [here](#)

weaversbazaar's website Poll: Tapestry Weaving Organisations



The final results of the May poll (see below) on which Tapestry Weaving Groups you follow on FaceBook are shown below. As you can see there is quite a wide spread of numbers here but not surprising that a lot of us follow the BTG, ATA and European Tapestry Forum Facebook groups given last month's poll results on membership of Tapestry Weaving organisations. Hopefully, you may find some other groups here that you can add to those you already follow.

If anybody has additional Facebook groups they can suggest that you think other weavers would like to know about please do let us know via info@weaversbazaar.com and we will share them with our readers in a subsequent newsletter.

Results of the Poll - Do you follow any of these Tapestry Weaving Groups on Facebook?

BTG Tapestry Network 14.3%
Australian Tapestry Network 10.4%
Small Format Tapestry 13.0%
Pulled Warp and Shaped Tapestry 10.4%
Artapestry 5.2%
Tapestry 10.4%
Let's Talk Tapestry by ATA 16.9%
European Tapestry Forum 10.4%
Tapestry Weavers South 5.2%
Weft Faced Weaves 3.9%

This month as a lot of people are able to get out and about again the topic for the poll is Sketch booking. Often as beautiful as individual pieces of work we wondered if sketch booking is something you like to do. 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.

Get Weaving - Me, Myself & Arts: Tapestry Weaving Workshop. 10 – 11 July 2021. Luton, UK.

Julie Taylor and Little Red Arts invite you to a two-day introduction to Tapestry Weaving where you can create an original woven artwork using the above techniques as well as developing initial weaving skills. The pieces produced will be displayed together to form a larger work for hanging in the Arts Centre. You can find more information about the event at <https://tinyurl.com/yysaue6j> where you can also buy tickets.

Art on the Warp: Oxmarket Gallery. 20 – 31 July 2021. Chichester, UK.

Art on the Warp is an exhibition of beautiful woven tapestries by a group of weavers that show their collective journeys which can be visited at the recently refreshed and reopened Oxmarket Gallery in Chichester from 20 to 31 July 2021. Find out more and see a map and details of the opening hours at <https://tinyurl.com/m43fay44>.

Nearly Wild Weaving: Experience Exploring Nature and the Countryside Through Art. September 2021. Shropshire/Powys borders, UK



Nearly Wild Weaving will take you outdoors to explore the natural world through the art of tapestry weaving. Suitable for beginners and more experienced weavers alike and based on the Wales/Shropshire border this course offers a chance to share relaxed and creative time with like-minded people, observe the colours, texture and shapes of nature, and then create your own woven tapestry with guidance and support. More details at <https://tinyurl.com/4yt7t3kk> where you can sign up for a course.

Heritage Open Days: Sunny Bank Mills & Archive. 10, 11, 12 September 2021. Farsley, UK



An opportunity to see a unique collection. Sharing the stories of the Mill and the workers who made our textile heritage. Dating from 1829, Sunny Bank Mills was an important woollen & worsted mill, with an interesting history. It is still owned by the family who helped found the mill in late Georgian times. The unique collection at Sunny Bank Mills Archive will be open, containing a complete record of cloth samples woven at the mill since the 1880s; an inspiration for all. More details at <https://tinyurl.com/zx4rvsy6>.

Three courses in Denmark: See below for more details

Gitte Karlshøj has advised us of three upcoming courses in Denmark taught at Vaevernes Hus whose full course webpage is at <https://tinyurl.com/24748xbz>. Listed below is a summary of the three courses of interest two of which Gitte who is a weaver and designer will be teaching and the other one will be taught by weaver and dyer Hanne Grethe Kirk. More information from kontakt@vaevernes-hus.dk.

Clasp and Crossed Weft: 29 July – 1 August 2021. Selchaushus, DK



Taught by Gitte this course is based on Peter Collingswood's techniques. Both Clasp and Crossed Weft techniques can be used in carpets but are easily transferred to other forms of weaving. Both techniques provide interesting structures and a different way to form coloured surfaces

Colouring with Mushrooms: 4 – 5 September 2021. Selchaushus, DK



Taught by Hanne-Grethe this exciting 2-day course uses mushrooms to colour yarn. Participants will be sent instructions to prepare the yarn which they will bring to the course. The day starts with a trip to the nearby beautiful forest to gather special mushrooms for the best colours. In case they cannot be located the teacher will have appropriate dried mushrooms available. You will come home with some lovely coloured yarns and lots of inspiration.

Design Development and Carpet Weaving: 13 – 17 November 2021. Selchaushus, DK



Taught by Gitte

New Works by Tapestry Weavers South. 5 June – 21 August 2021. Elkin, NC USA



An exhibition of New Works by Tapestry Weavers South is at the Eidson Gallery, Foothills Arts Center in Elkin. For those of us unable to visit you can view the exhibition entries at <https://tinyurl.com/pmf2rh2h>.

Opportunities and scholarships

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



A reminder that submission opens this month for the Kate Derham 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>. See below for our coffee break moment which is one of a series of talks created to celebrate past beneficiaries of the awards.

Coffee Break: ATW International Speaker Series: Jilly Edwards



This month for our coffee break we have a great video of the Jilly Edwards talk for the Australian Tapestry Workshop International Speaker Series. Jilly gives an insight into her tapestry practice which is rooted in the sketching and journaling of her daily experiences. She records colours, textures, shapes and light, responses to the landscapes she is traversing and the memories that are evoked by them. She goes on to explain how she developed her yellow and pink series of works including some innovative ways of displaying her pieces. Watch the video and listen to her refreshing take on “feeling the fear but going ahead anyway” at <https://tinyurl.com/394bsnm2>. This series of talks has been created to celebrate the lead up to the ATW’s prestigious small tapestry prize, the 2021 Kate Derum Award and Irene Davies Emerging Artist Award for Small Tapestries.

Bonus Coffee Break: Archie Brennan: Weaving Illusions Parts 1, 2 and 3.



For our Bonus Coffee Break we have a fascinating three-part video of Archie Brennan called Weaving Illusions where he talks about how he became a tapestry weaver and his thoughts on tapestry as a discipline and a “language” and the changes he has observed over time. He also discusses the evolution of some of his own tapestry designs and tapestry as social commentary from medieval to modern times. Watch Part 1 at <https://tinyurl.com/9n75dm5t>, part 2 at <https://tinyurl.com/yxjjuder>, and part 3 at <https://tinyurl.com/4tfpw89c>.

Artist Profile: Laura Thomas



Laura Thomas is an established woven textile artist, designer and maker specialising in producing unconventional textiles for contemporary spaces. Since her first experience of weaving in 1996, Laura has been thoroughly absorbed by its infinite scope for exploration and experimentation.

Underpinning all her work is an inherent practical curiosity to exploit weave principles, celebrate the beauty of yarns and create striking aesthetics for this ancient craft. You can read more about Laura as well as seeing selected examples of her work and the projects she has been involved in on her website at <https://tinyurl.com/4u9ekcds>. She is also an educator and curator and the section on her website relating to the exhibitions she has curated contains some very interesting introductions.

Found on the Web

The Encyclopaedia of Crafts in Asia-Pacific Region (APR): Traditional Handmade Products - Weaving



This Encyclopedia has been produced as a flagship project of the World Crafts Council -Asia Pacific Region with one of its principal aims being to help preserve languishing crafts. The section on Weaving can be accessed at <https://tinyurl.com/wfnpsuvp> and covers many interesting traditional types of weaving from the 50 countries of the Asia Pacific Region covering everything from carpets to fine fabrics some of which use unusual fibres. (Note: Some of the crafts people mentioned here are embroiderers rather than weavers)

Heritage Crafts Association: 2021 HCA Red List of Endangered Crafts

The 2021 edition of the Red List of Endangered Crafts was published in May. Produced by the Heritage Crafts Association with the support of the Pilgrim Trust this is the latest update to the Red List first published in 2017, when it was the first report of its kind to rank traditional crafts in the UK by the likelihood that they would survive to the next generation with a view to helping to preserve the intangible cultural heritage represented. Read the HCA article here <https://tinyurl.com/9534pyse> and see the latest lists for the four different categories here <https://tinyurl.com/3c9p44fi> which includes some types of weaving as “at risk” although thankfully tapestry weaving is still considered “viable”. Read a television news article and watch a short video about the list and some of those crafts which have been newly defined as “at risk” at <https://tinyurl.com/8wtkmmez>.

The Loom Room: How I Got into Weaving – Jason Collingwood

The Loom Room An article about Jason Collingwood covering how he originally reluctantly learned to weave in 1981 and how after 35 years of a successful career both weaving rugs and teaching in the USA he recently walked away from rug making and why. Read the article at <https://tinyurl.com/5dzrufs9>.

Crafts Council: 4 Reasons Craft is Good for your Mental Health

An article from the Crafts Council about the ways in which making can change your life. According to research craft and making can alleviate the symptoms of anxiety, depression, loneliness and even dementia. The article goes on to detail four of the significant ways that craft is so beneficial with details of some of the research that has been shown to confirm giving some examples of people who have benefitted. Read the full article at <https://tinyurl.com/27p8494k>.

Rebecca Mezoff Blog Post: How Much Yarn Do You Need for a Tapestry?

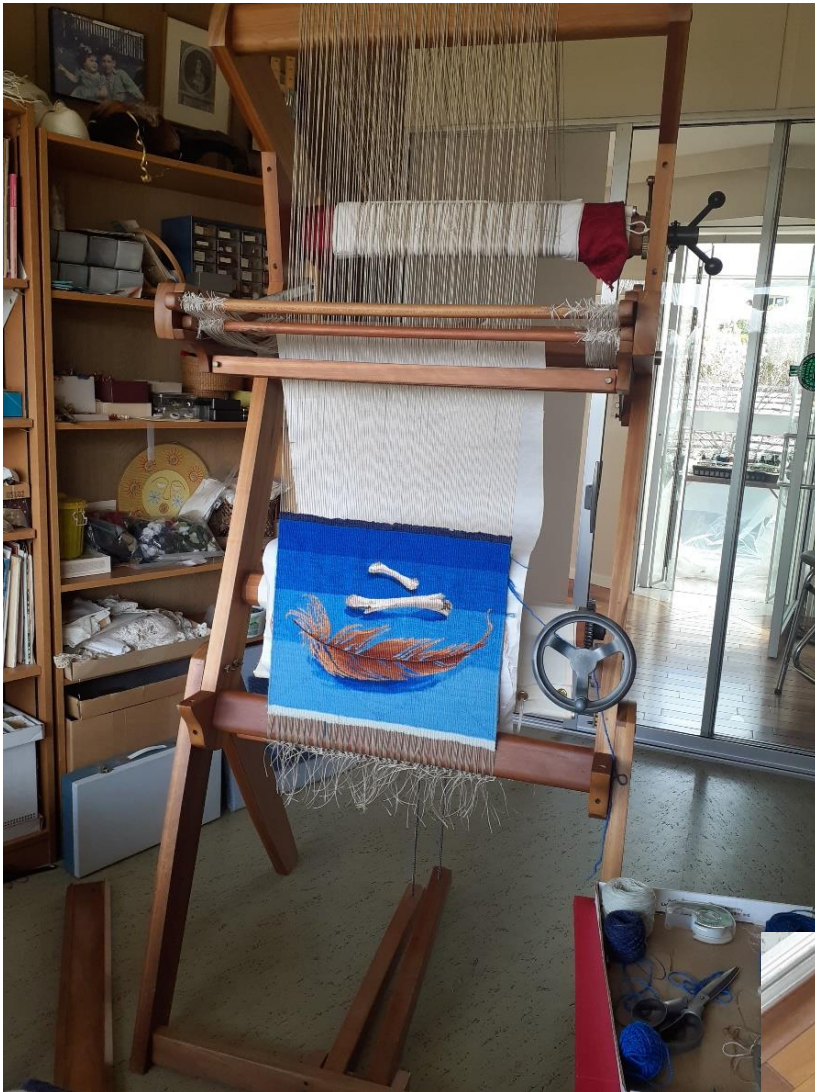


A really useful blog post from Rebecca Mezoff exploring a number of different methods for calculating how much weft and warp yarn you need for any given tapestry design. Particularly

helpful for those times when it might be critical and you don't want to run out of a colour. Read the full post at <https://tinyurl.com/rx8jj853>.

A Day in the Weave of Barbara Heller

Continuing our new feature this month we are privileged to have an insight into the creative practice and weaving life of Barbara Heller. So here in her own words and images is "A Day in the Weave of Barbara Heller".

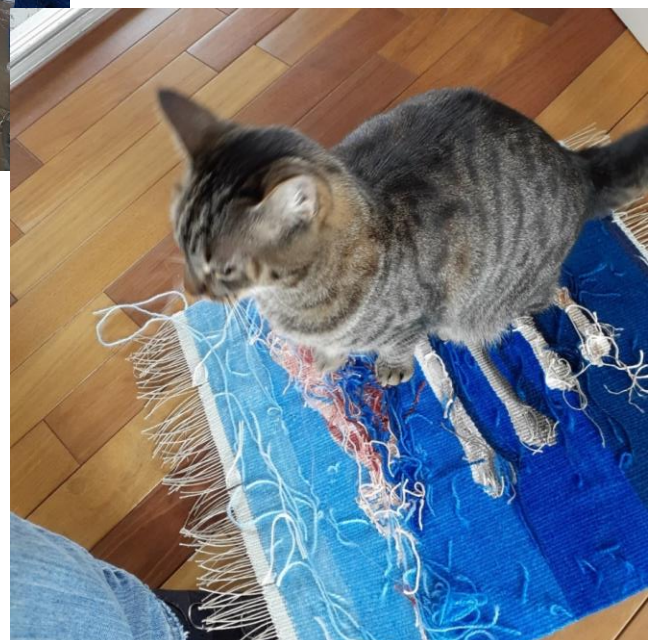


When the pandemic began, I was recovering from the death of my husband of 53 years, trying to find my way in a new landscape, alone. He was my best friend and just as important he was my best critic. He always seemed to provoke me to go deeper in my work. I miss him on so many levels. I am not saying this to ask for sympathy but to explain my mental state when the lockdown occurred. As my studio, which is in a public space, was closed down for the foreseeable future, I set up a small upright loom at home.

I had no great new ideas. In fact, I had spent the year of Michael's battle with pancreatic cancer weaving a large tapestry with so many flaws that I could not bear to look at it. (It is still rolled up at the back of my closet.) So what now?

My studio assistant...

I have always tried to weave a bit each day and did not want to lose the solace of this familiar routine. In times of stress my studio was and is my refuge, a source of peace and strength. I looked around my studio room at home, at the various collections of treasures I had amassed over the years and settled on bones found on walks in the woods, digging in my garden, even on a trip through the American southwest (cow bones of a lovely rosy hue lugged home in my suitcase, wondering if

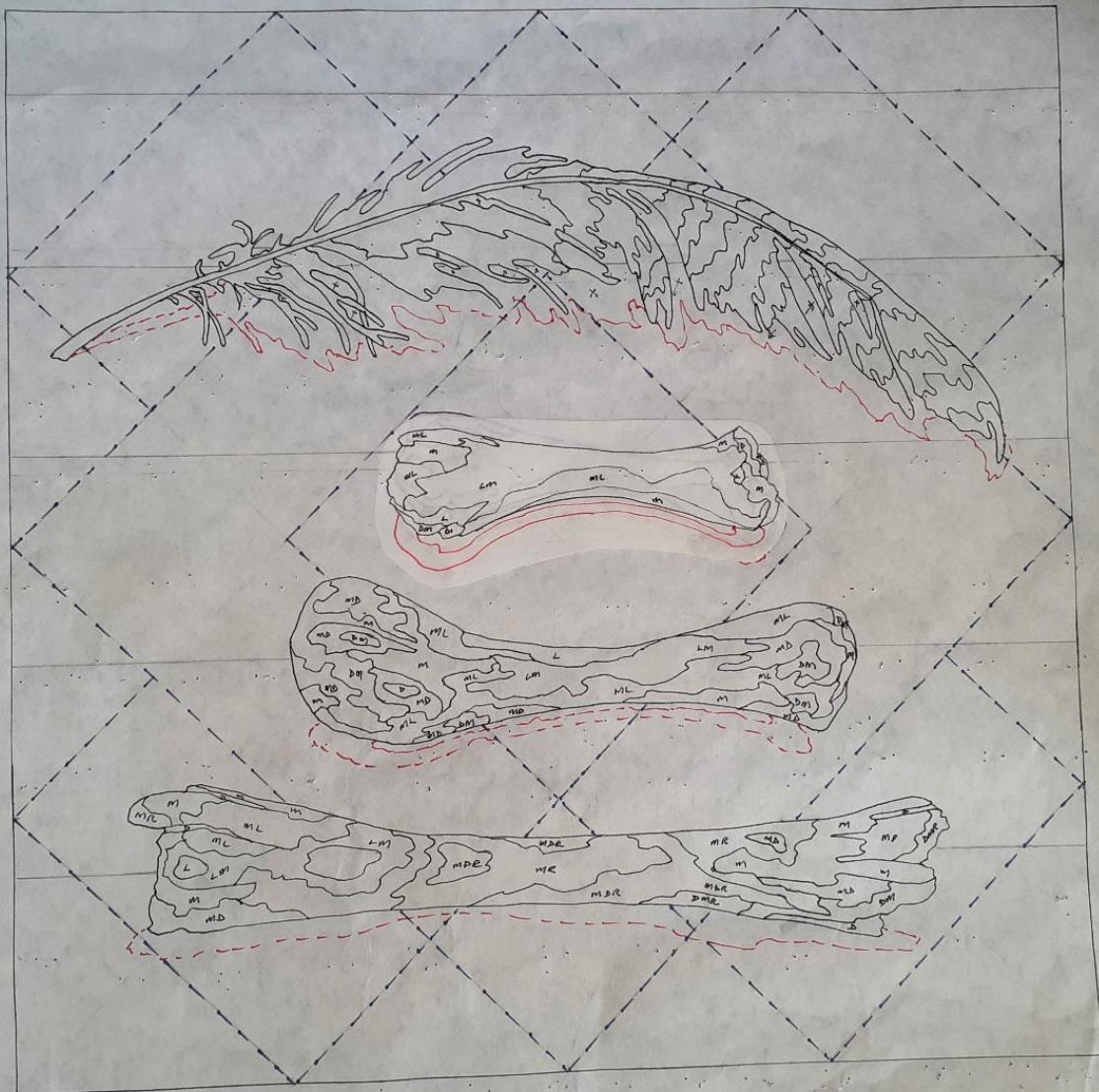


customs would look.)

I started with bird skulls and other bits and pieces but they had no personal meaning for me. They did not signify and I was just marking time. It was a good exercise not to see each tapestry as precious – to weave sketches experimenting with different weights of warp and weft – but I wanted more. I have always used my art to produce social commentary and to work through whatever bothered me and now I felt numb. Then came the death of George Floyd and the Black Lives Matter movement. I thought about how all the bones I had been weaving were the same colour. Under our skin – or feathers – we are all the same. And a new series was born.



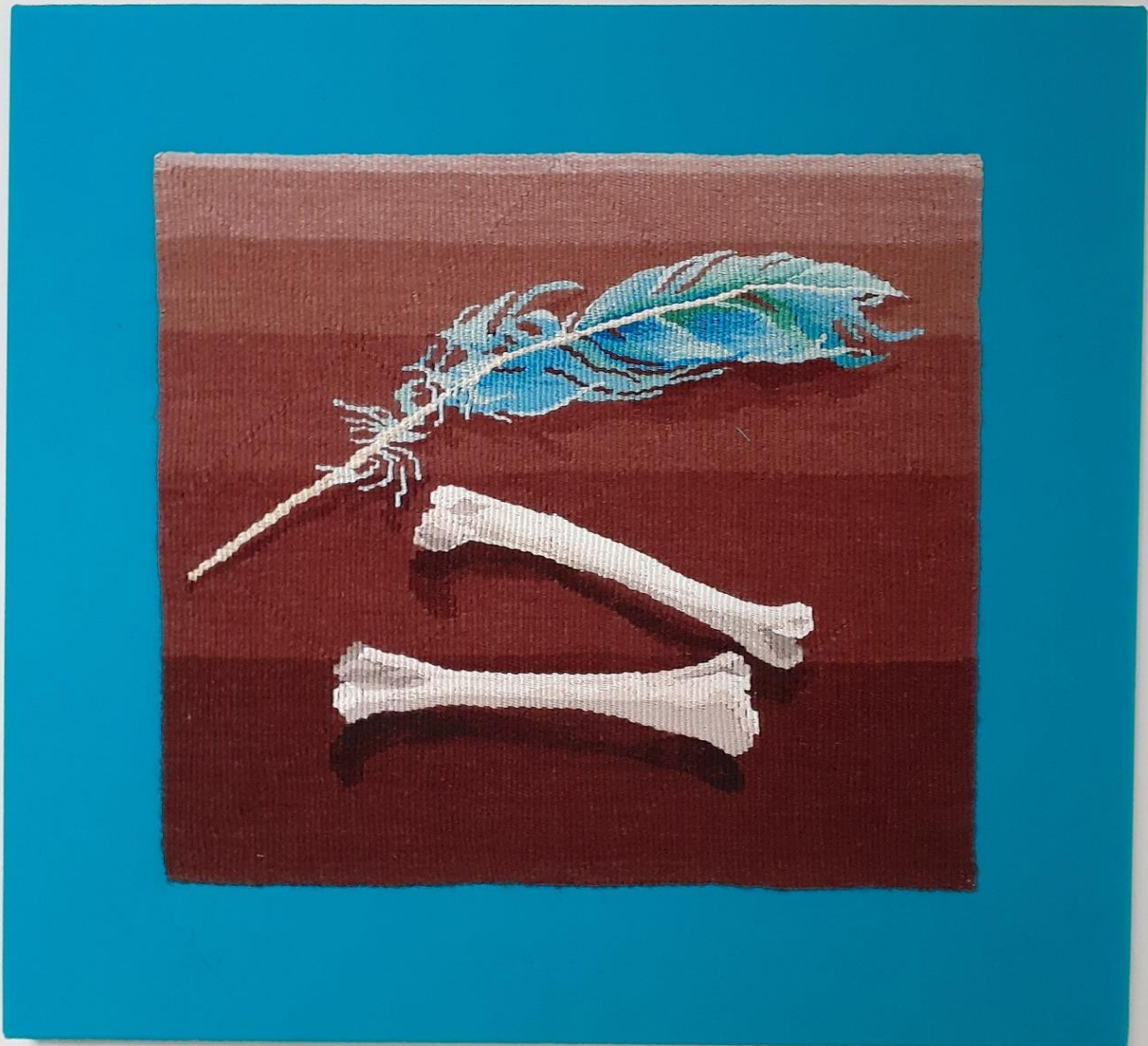
My brain was beginning to function again and I thought about background colour and overall design. I started out with a blue background but when challenged by an artist friend I realized that I used the blue because I loved the colour and because I had a large stash of it from light to dark. Now I died browns to resonate more with the colours inside our bodies. I started out with a square within a square design like I had used in a previous series but again, this did not relate to what I was trying to say now. I settled on horizontal bands from dark to light as in the layers of our skins.





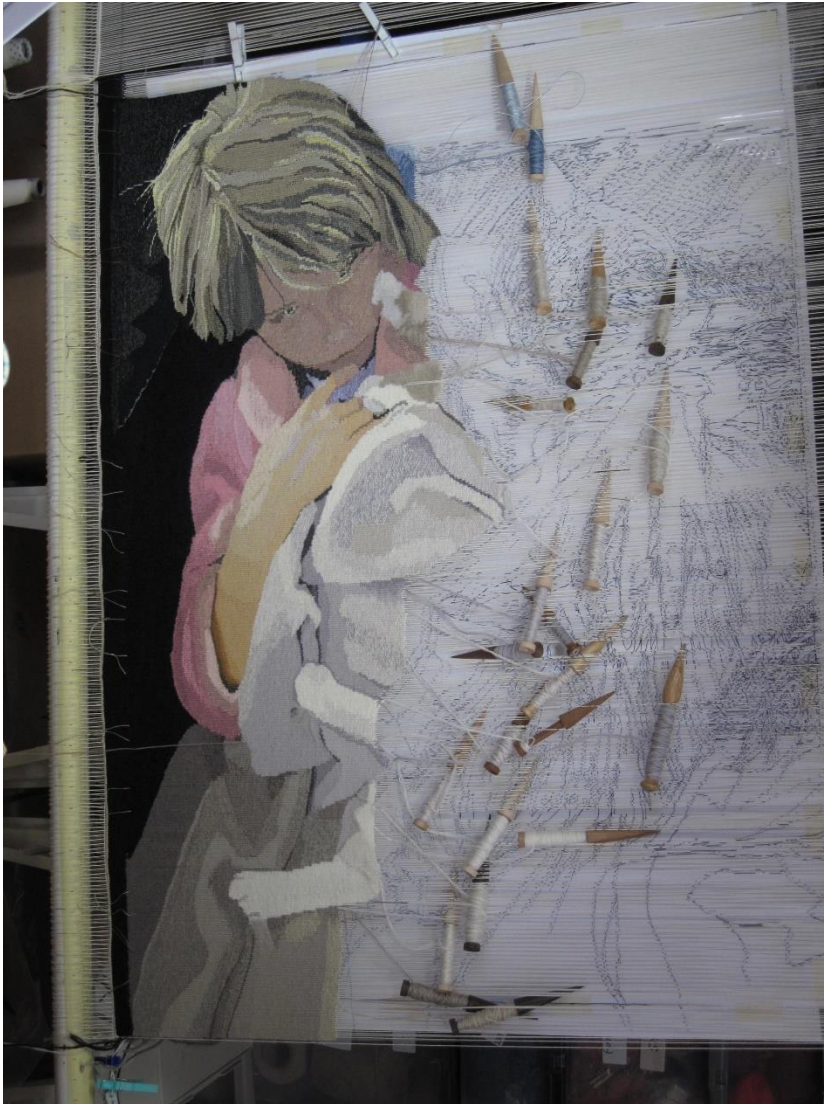


I am happier and happier with the results and I am happy to be weaving every day but I am still not satisfied that every part of each tapestry contributes to the message. Where do I go from here? I await inspiration and, in the meantime, I keep weaving.



Textile Gallery

Please carry on sending us images of your work so that we can continue to share them here with our readers.



This month we have a beautiful work in progress by Elizabeth Radcliffe which she has titled "A Strange Morning Light". Elizabeth was inspired by a photograph that she took on a winters' morning about 11 years ago because of the quality of the light.

She also says that pattern and texture inspire her: "Weaving images of people, generally because they are wearing interesting clothing is something I've been doing for some time now. In this case, my granddaughter seems to be wearing the cat! Where the blanket stops, and the beast begins meant that I had to make the cat a bit furrier." Elizabeth is using a cotton warp at 10 epc with wool, linen, cotton, viscose, chenille, and mohair weft. The overall dimensions, including turnbacks are 46cm by 33cm.

We are really looking forward to seeing another image once the piece is completed.

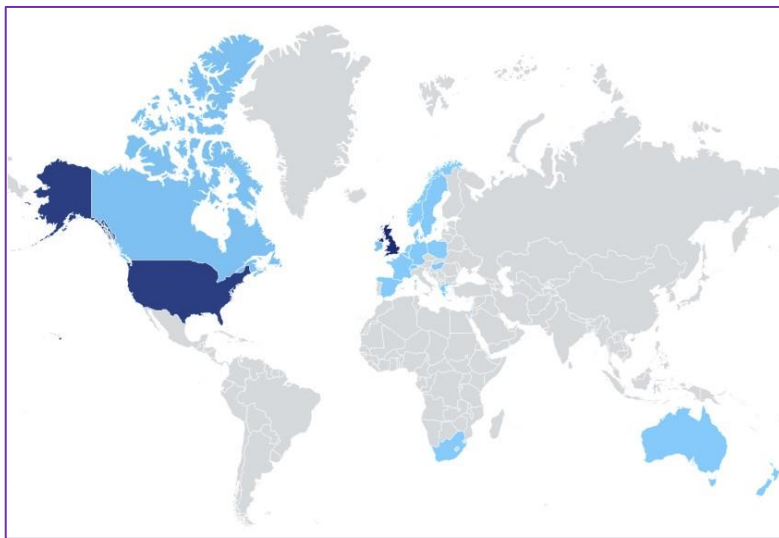
We are also still collecting images of work from which we will select a few to be used as headers on some of the pages of the weaversbazaar website - naturally, there will be full recognition for the weavers and pieces selected. If you would like to take part please send an image of your work (preferably as a jpeg) or alternatively an image of something else weaving related –such as perhaps a favourite tool, or the view from your loom or studio that inspires you to info@weaversbazaar.com with a few details including your name, title and size of the piece of work, materials used, or any other relevant information and if you would like to add some words about your inspiration please do so. Please also indicate that weaversbazaar has your permission to use the image on the website and in the Gallery.

Stop press:

Woven Tapestry Pod Workshop by Video

Just a reminder that the Woven Tapestry Pod Workshop by video with tutor Margaret Jones is still available from weaversbazaar. You will learn how to tapestry weave a variety of 3D 'pods' at your own pace using the videos, guidance notes and printouts provided. You can find full details and book the course at <https://tinyurl.com/av4avs45>.

Finally to all our customers around the world – thank you



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!