

weaversbazaar news

More weaving accessories now available



We are always keeping an eye out for things that Tapestry Weavers or Textile Artists need, that might not be so easy to find. We have just added two such products. One is a yarn stand that can take 36 of the weaversbazaar yarn tubes but is also sturdy enough to place cones and warp on. It is free standing or can be attached to a wall. The second is a stout cord, available in two thicknesses, that can be used for the technique of whipping (aka wrapping), it is made from recycled cotton and polyester. All the details on both items are [here](#) on the accessories page of the website and there is more information on the technique of whipping below.



Update on yarn colours

Colours Hyacinth 1 (0184) and Fuchsia 1 (0214) are now both available in fine yarn

	
Hyacinth 1 (0184)	Fuchsia 1 0214

These colours have been added to the corresponding palette packs which now look like this

	
Palette Pack 3	Palette Pack 4

FUN Section Coming.....

weaversbazaar's website Poll: Do you Frame your Tapestries?



So the results of the April poll on the framing of tapestries are in. Responses were very spread out over the questions but the single highest scoring answer for those of us who do frame our tapestries was how we first mounting tapestries onto a base before framing them. This can look

very attractive as it leaves a slight shade around the tapestry subtly highlighting it. Almost as many of us use ready-made frames or never framing your tapestries at all. It would be interesting to know if there are different answers between those who weave small or large pieces?

Do you frame your tapestries and if so how do you do it?

<i>I never frame tapestries</i>	16.0%
<i>I use ready-made frames</i>	18.1%
<i>I make my own frames</i>	7.4%
<i>I send tapestries to professional framers</i>	9.6%
<i>I include a mat or mount when framing tapestries</i>	6.4%
<i>I use a specific ratio of frame size to finished tapestry</i>	1.1%
<i>Before framing tapestries are mounted onto a base e.g. foamcore/mdf</i>	20.2%
<i>I cover framed tapestries with glass</i>	7.4%
<i>I use non-reflective glass when framing tapestries</i>	4.3%
<i>I colour match frames to complement the tapestry</i>	9.6%

This month the topic for the poll is about the technique of whipping or wrapping, which ties in not only with the new products announced this month, but also with a number of different examples of pieces using these techniques in the Textile Gallery (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.

Joanne Soroka in her excellent book "Tapestry Weaving: Design and Technique" defines the technique of whipping/wrapping as "winding yarn round and round other material for use as supplementary weft or protruding from the tapestry" and in the chapter in her book on "More Advanced Techniques" (P75) goes through how to carry out the technique. It is possible to find many instances of this technique incorporated into their work by well-known contemporary artists, for example [Cos Ahmet](#), [Sheila Hicks](#) or the work of [Tadek Beutlich](#).

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.

Q & A Corner

Last month Tabitha Gilmore-Barnes wanted to ask other weavers about their recommendations for framing tapestries and specifically what ratio of finished tapestry size to frame they use and whether they use a mat/mount or not. We incorporated her questions and others into last month's poll, and you can see the results of that poll above.

Editors' response: As someone who mostly weaves small tapestries my personal choice is always to frame them as I have found whenever I try finishing them in a different way, they just don't look right to me, as they seem somehow unfinished, so I just end up going back and redoing the finishing to include framing. I

usually use ready-made frames and I have several favourite styles that I keep to hand in a range of sizes so that I can choose the proportions and style that will best suit the work. I nearly always use either a mat, or mount the tapestries onto a base first, before placing them into the frame and I usually pick out a colour for the background which will complement the weaving. Mostly I use either a natural wood or white finish for the actual frame and sometimes I use liming wax to finish it. Again, personally I do not like to put tapestries behind glass as my feeling is that this detracts from the tactile, textile nature of tapestry, but this might be appropriate in some circumstances. We would love to receive any comments on your own experiences or opinions as well as additional thoughts you might have on this topic at info@weaversbazaar.com.

Don't forget that if any of you, our lovely readers, have any other questions that you would like to ask our newsletter subscribers this year then please let us know at info@weaversbazaar.com and we will continue to ask them here in **Q & A corner** as well as featuring your input to the questions posed.

Courses and Events

As the situation continues to change, we are still seeing a mixed offer of virtual and physically 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.

Heallreaf 4: Farfield Mill 19 May – 6 July 2022. Meet the Artists 21 May 2022. Sedburgh, UK.

Heallreaf Heallreaf 4 exhibition is taking place from the 19 May at the first of the three venues, Farfield Mill in Sedburgh, and there was an opportunity to meet the artists there on the afternoon of 21 May where the winner of the Heallreaf prize chosen by the jurors was announced. They chose the beautiful tapestry "The Handmaid" by Anne-Elise Angas see the details at <https://tinyurl.com/2x6bpmba>. Congratulations to Anne-Elise and you can see some more of her work in the Textile gallery below. There is also a Heallreaf "People's Prize", sponsored by weaversbazaar, which can be voted for when visiting the exhibition. Find more details about the pieces in the exhibition on the Heallreaf website at <https://tinyurl.com/35u75sj6> and information about Farfield Mill on their website at <https://tinyurl.com/2p8az37p>.

Lark & Bower: Virtual Off-Loom Weaving Workshop. Online 2 July and other dates in 2022. UK

LARK & BOWER Learn to weave off-loom using industry waste yarn, a piece of wood and a needle and thread. In this workshop functionality and fashion will be put aside for a moment to celebrate woven cloth, and the structures used to create it. Twills, herringbones, dogtooth, hopsack - typically part of a functional product, a garment or home furnishing - now shown in a different setting, as artworks, to be displayed and admired as a painting or a sculpture would be. Find all the dates at <https://tinyurl.com/y3dxncyw> where you can click on the workshop date of interest and make a booking.

Selvedge Magazine: The Art of Hand-Spinning with Nila House. Online 2 – 3 July 2022. Please note UK timeframe

selvedge Hosted on Zoom by Nila House, a non-profit organisation dedicated to honouring, preserving and promoting India's vast landscape of natural dye and handloom traditions. This two-part spinning workshop has been designed by Nila as a comprehensive introduction to the craft of hand spinning, with in-depth and step-wise guidance to set-up and work with your spindle and peti-charkha. A materials pack will be sent to participants in advance of the workshop. Find out more and book at <https://tinyurl.com/4ydxak36>.

Selvedge Magazine: The Art of Hand-Weaving with Nila House. Online 23 – 24 July 2022. Please note the UK time zone

selvedge This second online course by Nila House, is on the art of hand-weaving and is ideal for beginners. A materials pack will be sent to participants in advance of the workshop. Find out more and book at <https://tinyurl.com/2p9j8e85>.

Laura Thomas: Driftwood Weaving Workshop. 28 May 2022. Bridgend, Wales.

LAURA THOMAS An introduction to weave techniques using driftwood and an array of beautiful yarns to create exquisite artworks. Using found driftwood from the South Wales coast, participants will explore basic weave techniques without using a conventional loom. Focussing on colour, proportion, texture and yarn the course will explore weaving using pieces of driftwood as the 'loom'. More information at <https://tinyurl.com/2d8ky8uy>.

Fiona Hutchison: Introduction to Studio Practice. September 2022 – May 2023. Edinburgh, Scotland.



This 1 year Study Program is now in its 4th year and proving a very popular course for artists who want to further their design and tapestry skills. It consists of 3 x 3-day workshops at Fiona's studio in Stockbridge, Edinburgh. Between each workshop participants will be expected to commit to a period of guided and self-directed study through a series of projects, encouraging them to follow their own line of research and enquiry. Read all about the course and how to apply at <https://tinyurl.com/mr3jstfc>. You can see information about all Fiona's other upcoming workshops at <https://tinyurl.com/4tdhv397>.

American Tapestry Alliance (ATA): Tiny but Mighty. 1 – 29 July 2022. Knoxville, TN. USA.



The ATA's "Tiny But Mighty Unjuried Small Format Tapestry Exhibition" will take place in Knoxville, TN at The Emporium Gallery from 1- 29 July 2022. The opening reception is on the 1 July during Knoxville's First Friday's Art Crawl. The Unjuried Small Format Tapestry Exhibition is held every two years in conjunction with Convergence, the international fibre art conference of the Handweavers Guild of America. Details about the exhibition and venue at <https://tinyurl.com/yue5rpfr> and about Convergence at <https://tinyurl.com/3nax7crc>.

Nearly Wild Weaving: Waterline Tapestry Project. Farfield Mill. 5 October 2022 – 31 December 2022. Sedburgh, UK.



Both a weaving project and a learning experience, Waterline has brought together a small group of tapestry weavers who have each woven their own individual tapestry as one part of a composite tapestry which reflects the theme of the flow of a river. The project has been lead by Joan Baxter, supported by Irene Evison and Anna Wetherell of Nearly Wild Weaving. The final work will be exhibited at Farfield Mill as above and there will also be a Meet the Makers session on 8 October. Read all about this interesting project at <https://tinyurl.com/57t688pf> and find information about Farfield Mill on their website at <https://tinyurl.com/2p8az37p>.

European Tapestry Forum: ARTAPESTRY6. 4 June – 4 September 2022. Keski-Suomen Museo. Finland .



The European Tapestry Forum (ETF) international ARTAPESTRY6 exhibition brings impressive contemporary textile art from all over Europe to the Museum of Central Finland. See details about the exhibition and venue at <https://tinyurl.com/3n8zt6zn>. See the attached flyer. The website is in Finnish but you can do an automatic translation into English using your web

browser. ArtAPESTRY6 was exhibited in Denmark and Sweden in 2021 and presents works by 40 artists from 16 different countries.

Opportunities and scholarships

The Innovation in Wool Awards: Changing the Perception of Wool. Call for entries. Deadline 17 July 2022



Applications are now invited for the 2022 Innovation in Wool Awards. The Worshipful Company of Woolmen Charitable Trust and The Company of Merchants of the Staple of England in conjunction with the Campaign for Wool are seeking submissions that showcase wool in new, inspirational applications which can be either apparel, interior, novel, or other scientific wool applications. For more information and to access the application form go to <https://tinyurl.com/ycyji2hu> where you can also read about the 2020 winners. The deadline for submission is 17 July 2022.

Coffee Break: Damascus Fibre Arts Lecture: Barbara Burns – My Life with Tapestry.



This month for our coffee break we have an excellent video talk from the inspiring Barbara Burns. In the video Barbara talks us through how she first became a tapestry weaver and her time as part of Archie Brennan's and Susan Martin Maffei's Wednesday group, as well as her time at West Dean College. She goes on to talk about her creative process, the research she does when planning a new piece, as well as sharing lots of information and images of her tapestries and answering questions. Watch at <https://tinyurl.com/bdz3tb33>.

And now for something completely different.....

The Copper Lace Art of Lieve Jerger is indeed something completely different. Lieve begins after a two-hour crash-course in basic bobbin lace from her mother in Belgium. She invented copper lace art as she wanted to work with some newly acquired copper filament wire to give a different dimension to the glorious art of Flemish bobbin lace. The durability and pliability of the wire was a revelation as she learned how to prevent kinks and breaks. She employs oversize bobbins wound with different gauges of copper wire to create sculptures of her own design. Read all about the artist and her work including the extraordinary "Carriage of Lost Loves" at <https://tinyurl.com/46fbtr89>.

Artist Profile: Dom Robert 1907 - 1997



Our featured artist this month is Dom Robert the tapestry designer and cartoon maker. Guy de Chaunac-Lanzac was born into the old French aristocracy and was educated at the Jesuit school in Poitiers. At a young age he was encouraged to draw by his father and he went on to study in Paris at the Ecole des Arts Décoratifs where he became friends with Jean Cocteau. De Chaunac's early work caught the attention of the contemporary tapestry artist Jean Lurçat. Struck by the originality and power of the young de Chaunac's watercolors and illuminations, Lurçat introduced the young artist to the techniques of tapestry. Guy de Chaunac-Lanzac first visited the Benedictine Abbey of En Calcat around 1930 where he found his spiritual home, becoming Dom Robert in 1937 as he was ordained as a priest. After the Second World War he experienced an epiphany and the world of nature became his subject matter. In 1948 he went to Buckfast Abbey in England before returning to En Calcat in 1958. Read about his life and work on the Dom Robert Association website <https://tinyurl.com/75kzn8nn> where you can also view a gallery of all his known tapestries at <https://tinyurl.com/mrvw7sk6>. The website is in French but offers a reasonable automatic translation into English although be aware that cartoon usually comes out as carton or cardboard! You can also read an interesting article from France Today at <https://tinyurl.com/yckarn53> and

a blog post by Rebecca Mezoff at <https://tinyurl.com/2p93dzxd> about her visit to the Dom Robert Museum in Soréze which you can also view in a virtual tour at <https://tinyurl.com/mr2zw8tn>.

Found on the Web

Hyperallergic: The Monstrous Beauty of Louise Bourgeois' Late Textiles.

HYPERALLERGIC An interesting review from Hyperallergic of the Hayward Gallery's Louise Bourgeois exhibition which was the first major retrospective of this artist to focus exclusively on her work using fabrics and textiles. In the last two decades of her career, Bourgeois began to incorporate clothes from all stages of her life into her art. This developed into a varied body of work incorporating textiles such as bed linen, handkerchiefs, tapestry, and needlepoint. Read the complete review at <https://tinyurl.com/4y66aza5>.

Rebecca Mezoff Blog: Iceland Residency



Those of you who follow Rebecca Mezoff on Facebook will be aware that she recently completed an artist residency at Blönduós in Iceland and her posts from there have been completely fascinating. Here is a wonderful blog article about Istex which is the largest wool processing organization in Scandinavia titled "And you think you have a Yarn Stash problem?". Read the full post at <https://tinyurl.com/mrxecwam>. From there you can also access her other posts about her Iceland artist residency.

Selvedge: Eileen Mayo's Unseen Tapestry

selvedge An article from Selvedge about the first ever UK solo exhibition of multi-skilled painter, printmaker, illustrator, and tapestry designer, Eileen Mayo DBE (1906-1994). A previously unseen tapestry cartoon by the artist was found by chance via an internet search by Mayo's great niece, Dr Lucie Stanford, and was purchased at auction. The work has now been realised in collaboration with The Tapestry Studio at West Dean College of Arts and Conservation and is the only tapestry by Mayo to be created posthumously. Read all about it at <https://tinyurl.com/39hwdk2k>. The exhibition at Towner Eastbourne continues until 3 July and you can find more information at <https://tinyurl.com/2f6np9jv>.

Drift: New Chapters

DRIFT An article from Drift about the work of husband-and-wife artists, British weaver Jason Collingwood and Japanese potter Akiko Hirai who are known internationally as masters of their craft. They will be exhibiting together in June in St Ives and Jason has announced that the rugs he has made for that exhibition will be the last he makes. Read about their work at <https://tinyurl.com/2p8tbscd>.

BBC: Five sheep rescued from Newmillerdam rooftop

An amusing article from the BBC about five sheep which had to be rescued from a rooftop in West Yorkshire after leaping across a gap from a neighbouring field. The Fire Brigade Technical Rescue officer and a local landowner erected a makeshift bridge to help the sheep to safety off the roof. Read the article complete with images at <https://tinyurl.com/5x6msu3d>.

Pinterest: Amazing Tapestry Ideas Collection by Lee

An extensive and very useful Pinterest Tapestry Ideas collection by Lee with nearly 2000 pins organised by artist at <https://tinyurl.com/3ybnssu7>.

A Day in the Weave of the Editor

We have some wonderful and exciting weavers already lined up for "A Day in the Weave of ..." for the remaining months of 2022 as we approach our two year anniversary of this feature. This month however it

is actually my turn to give an insight into the creative practice and weaving life of the Editor – that is me, Dianne Miles.

Since my earliest memories I have been fascinated by textiles and have always made things. As a small child I learned to sew so that I could make complete wardrobes for my dolls and as a teenager and student I made all my own clothes, on a very ancient manual Singer Sewing machine that I purchased for £2 in a junk shop.

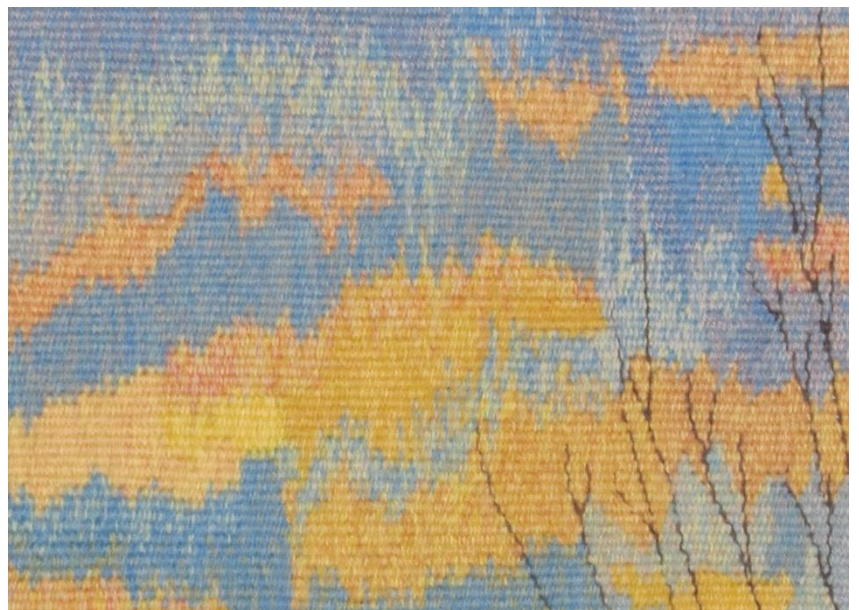


Detail of ceremonial Andean poncho from Peru, style Accho Alto

This interest eventually led me to experiment with my own untutored attempts at dyeing and weaving but it wasn't until many years later that I was able to take some courses in tapestry weaving at West Dean College and I was immediately completely hooked on this art form.

Winter Sunset and the Skeleton Trees

To me it is magical that you can take what is essentially a pile of string, some wonderfully tactile yarn, and a few relatively simple tools and create something beautiful and original. I find the slow nature of tapestry weaving is a form of meditation and adds to its attraction. I am in fact a very slow weaver, as although I have a design and a cartoon that forms my guide when I start I find that as I weave I do not necessarily follow these, since once begun the piece “speaks” to me so I make adjustments as I work.





Since West Dean, I have taken a lot more courses including several specialised masterclasses with very inspirational weavers all of which have helped me in my search towards developing my own creative voice and style.

The exploration of colour is always central to my work which is often inspired by Nature or is an expression of my emotional response to something that I feel strongly about, such as indigenous rights or pollution or injustice of any kind. I enjoy the tactile quality of tapestry weaving which incorporates not only colour but also texture and form and I like to experiment with a variety of

Turbulence

different yarns and techniques which sometimes leads me to incorporate the unexpected into my pieces such as including macrame and crystals. Essentially I weave for my own satisfaction, although I do sometimes exhibit and occasionally even sell pieces. I am fortunate that I now live in a lovely part of the Kent countryside in England and have a small, but perfectly formed log cabin studio in the garden. I mostly enjoy weaving smaller pieces and experimenting with different materials, textures, and techniques

Geode



Geode
3-D Handwoven Tapestry
Cotton warp
Wool/silk/cotton/linen/metallic weft
Felt
Natural quartz crystal points
Dianne Miles

Percy inspecting Blue and Purple Haze



My weaving studio with autumnal colour inspiration and senior weaving assistant Percy reporting for duty

I originally came across weaversbazaar on my first tapestry weaving course at West Dean College soon after Lin and Matty had started the company. I am very pleased to say that it has been a real privilege and a lot of fun to work closely with weaversbazaar and all their other collaborators over the years.



Editing the newsletter provides me with a great excuse to research all sorts of interesting things as well as interacting with all the wonderful weavers and readers. Please do keep sending in your contributions.

Thank you all for being such a wonderful community. Weavers are the best!

You can see some other examples of pieces I have woven using wrapping/whipping techniques in the Textile Gallery below.

Textile Gallery

Please do carry on sending images of your work to info@weaversbazaar.com so that we can continue to share them here during 2022 and please include some information about the piece such as materials and your inspiration, as well as something about you as the weaver/maker. Please also indicate that weaversbazaar has your permission to use the image in the Gallery.

This month we not only feature a lovely piece by Lyn Bainbridge but also some great examples of tapestries that use the whipping/wrapping technique in different ways.

Lyn Bainbridge

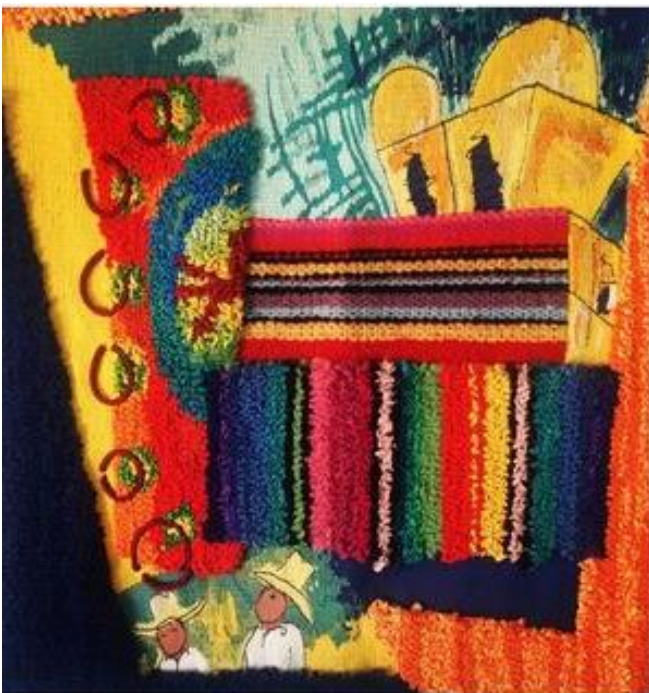


This month we have an image of a lovely work from Lyn Bainbridge. Lyn says, "I have seen the tapestries your other readers send in and thought I would send a photo of a small scale weaving I made recently. It started as a small 'sketch' to try out the medium weight Worsted yarn and the Sunburst palette pack. My intention was to trial some ideas for a series of small tapestries. I scribbled an outline because I was so desperate to get the yarn on the loom and the design is

based on my favourite stand of Rhus Typhina trees in my local RHS garden. The yarn was an absolute joy to work with and the colours (Sunburst 1 / 7 / 8) really pleased my eye. I worked with a double strand of yarn and weaving sideways to get some of the shapes more easily but using only the simplest plain weave and weft interlock techniques. The more I wove, the more I loved the piece. The finished size is 22.5 X 12.5 cm".

Lyn belongs to a textile group ThreadWorks who are planning an exhibition at the RHS garden next summer. So, this piece will be the first finished piece for the exhibition and the basis of the rest of the series. Lyn is an artist and says that she fell into weaving by accident but finds it the most satisfying process. She even loves the slow pace of building forms out of the weft and gets so much pleasure out of handling the yarn on her sturdy Schacht Tapestry Loom. Over the past five years she has enjoyed exhibiting work with ThreadWorks – which includes two of her sisters who are embroiderers and textile artists as well.

Examples of technique of wrapping/whipping



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First, here are two lovely images of Anne-Elise Angas' tapestry "Oaxaca Party" which she wove after a trip through Central America. In both the full image and the second more detailed image you can see how Anne-Elise has used whipping to form a circular outline.



Next, we have a wonderful piece woven by Rachel Hanney when on a course run by Cos Ahmet showing the kind of three-dimensional effects that can be achieved with wrapping.

Lastly, we have two examples of my own work where I frequently use wrapping/whipping to achieve the textural effects I want.

The first piece is "Medusa" which as well as being the name of the mythical creature with snakes instead of hair is also the Spanish language name for a jellyfish. Here wrapping has been used to represent the convoluted tentacles and was the first time that I used this technique. The second piece is a much later piece "Heuchera" and shows a colourful leaf from the plant of that name where whipping has been used to show the prominent ribs and veins of the leaf structure. In both cases the yarns used were a mix of wool, cotton, cashmere, and silk to achieve the desired effect.

Medusa



Heuchera



Stop press:

Extra Long Bank Holiday Weekend in the UK



Just to let everyone know that June 2nd and 3rd are Bank Holidays in the UK to celebrate the Platinum Jubilee of Queen Elizabeth II who has now reigned for 70 years. This means effectively a 4-day weekend! There may be some disruption to orders being sent out during this time but we will catch up quickly afterwards so please continue to place orders on the website but we will not be taking telephone orders during this time.

Stay Safe and Happy Making!