

Welcome to the October newsletter.

Product Updates



- Tress Packs – more tress packs have been added to the [yarn special offers](#) web page. We are adding them as fast as we can. Here(see right) is studio tress pack 24 to tempt you
- Hand Tips – Our master bobbin maker, Andrew Dickinson, has made another 8 completely unique artisan hand tips ideal for beating down weft and unpicking but which don't carry yarn – he has identified some extraordinary types of wood to make these from – here is a sample of what is currently available. All details [here](#).

			
Double-dyed stabilised Maple	Two-toned Grey and Cerise laminate	Three-toned Blue, Ochre and Hazel laminate with a Brown Malee Burr cap	Two-toned Grey and Orange laminate

Useful Notices

- EU member's postage – We now understand more about the fine detail of the new EU customs regulations if we are sending your order to Europe. So we will advise you by email before we send the package that all goods sold by a UK business to the EU are now subject to local EU VAT. Each EU member state will charge a different VAT rate as a % of your order value (including postage) ([details here](#)). Once an order arrives in its destination country you will be contacted by either the courier company or local customs and payment will be required before delivery is made.

Finally with these new arrangements once your order has been shipped we cannot accept it back or offer a refund if local VAT has not been paid. We are so sorry about this and understand this is a significant amount of additional money to pay but we have no control over the situation although we will do everything we can to get your orders to you as quickly and cost effectively as possible.



Feet up for the rest of the newsletter!

weaversbazaar's website Poll: Cartoons

Before we look at the results of September's poll on the use of cartoons, we thought it would be useful first to look some more at August's poll on alternative ways to 'sketchbook' and share a few of the innovative ways others have used to record their designs, ideas, sketches, and inspirations. What is clear is that the

mechanism of recording these is less important than what is recorded. To start with here is a nice short [article](#) which takes some of the pressure out of 'sketching' whatever the media and however it is recorded. If you do like to use a book and are interested in the work of others or looking for inspiration then check out the [Brooklyn Art Libraries collection of 25,000 scanned sketchbooks](#) Starting by looking at the [Collections](#) is a good way to navigate this massive resource. You can even add your own sketchbook or catch up on highlights on their [Instagram page](#)

"Sketches do not have to be pretty, beautiful, or even immediately understandable by others."



See below for the results of the September poll on whether we use cartoons in our fibre work and if so, how do we work with them and what form do the cartoons take? The highest numbers are for the use of full-size and black and white cartoons with the rest of the votes pretty evenly distributed over the other choices. But it is interesting to see that 9% work freehand on the loom with just their raw creativity!

Do you use cartoons in your fibre work and how do you work with them?

Use a full-size cartoon 25.4%

Refer to a small cartoon 9.0%

Use black and white outline cartoons 27.0%

Use full colour cartoons 9.0%

Use cartoon with marks for areas of blending or other specific techniques 10.7%

Prefer to work freehand 9.0%

No cartoon but reference the design image 9.8%

This month the topic for the poll follows on, as it is looking at what if any, sampling you do once you decide on a design to explore in more detail. 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.

Q & A Corner

This month we had an email from Evelyn Grant who posed a very interesting question that she wanted newsletter readers to answer. Her question is:

"I am weaving small pieces at present - up to about 15 inches square. I would love to experiment on a much bigger scale - but how did your subscribers make the jump?"

As it so happened Lin had just had a conversation with Eleonora Budden about this very subject so below is Eleonora's initial response: **The Leap from Small to Big**

""How did I make the leap?", someone asked. Long story short, it was serendipity. I had been weaving tapestries for six years, taking my work on short journeys by public transport to weave at Morley College and other venues in London. I could have woven something bigger at Morley College, but that would mean

doing so only once a week, so I chose to weave on portable frame looms that I could manage to cart around. The widest being 52 cm and the tallest 58 cm.

Then lockdown happened and a friend was selling her Ashford adjustable upright loom and I snapped it up. It took me a while to get into the mindset of a large tapestry, about a year or so, and I started on the weaving in July 2021. It is 85 cm wide and have done about 110 cm so far, and still a way to go. Working on the front warps only allows me to loosen the tension and shift it around so I can keep going till it is about 160 cm tall before knotting off. Its name keeps changing, but I think I am about settled on “It’s All About the Tree”. As for how I overcame the block that was holding me up for a year, that is a far longer story which I will gladly tell another day.”

Eleonora has kindly agreed to share that “far longer story” as well as images of her work in progress and this and any other responses we receive to Evelyn’s question will be added to a future newsletter so for anyone else who has already made that jump please do let us know how you did it so we can let Evelyn and everybody else know.

We were also wondering if anybody has any other questions that they would like to ask our newsletter subscribers – so let us know at info@weaversbazaar.com and we will ask them in our new feature **Q & A corner** in future newsletters and we will collate them on the website.

Courses and Events

We are continuing to include virtual courses and events 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 very good idea to double check the details beforehand in case of any last minute changes.

Oriel Davies Gallery: Steve Attwood Wright & Blanket Coverage – Contemporary Weaving. 10 October – 24 December 2021. Newtown, Wales.

LAURA THOMAS Laura Thomas has advised us of the return of Blanket Coverage exhibition which she has curated, now running alongside a solo exhibition by hand-weaver Steve Attwood Wright at Oriel Davies Gallery in Wales. This is a treat for weavers before it moves on to another venue in the New Year. You can find out more about the current exhibition and the Oriel Davies Gallery at <https://tinyurl.com/537nzh9n>. Laura also has several upcoming weaving workshops in October, November, and December mostly at her studio in Wales. You can find out more about these from her website at <https://tinyurl.com/2c5ch4cs>.

The Loom Shed: An Introduction to Jamdani Weaving with Majeda Clarke. 13 November 2021. Cullompton, UK



A one day introduction to the UNESCO World Heritage technique of Jamdani weaving. This is a form of supplementary weft or tapestry weaving on a plain weave structure that has been woven for centuries, originally in Dhaka, on a sheer muslin known to be the finest cloth woven by human hand where geometric patterns were individually woven in. Find out more and book at <https://tinyurl.com/f28avvfd>.

The Loom Shed: Back-strap Weaving with Angie Parker. 21 November 2021. Online, UK



On this course you will learn how to set up a simple back-strap loom, and explore the potential of weaving with texture and colour. Back strap weaving is an ideal introduction to weaving, and

weaversbazaar

because the looms are easy to set up and move around so you can enjoy your weaving indoors and outdoors, so long as you have a fixed post to attach your warp to. Find out more and book at <https://tinyurl.com/wc63v98>.

Emma Mason Gallery: Tadek Beutlich Open Weekend. 4 - 6 November 2021. Eastbourne, UK



A rare opportunity to see a range of pieces from the studio archive of Tadek Beutlich. For three days the gallery will be filled with a wonderful display of work with textiles, sketchbooks, prints and photos from Tadek's life as a celebrated artist weaver. More information at

<https://tinyurl.com/bkzckbfn>.

San Jose Museum of Quilts and Textiles: "The Nature of Things: How the Natural World Guides My Tapestries" Webinar with Tommye McClure Scanlin. 4 November 2021. San Jose, USA.



A special presentation by contemporary artist and tapestry weaver Tommye McClure Scanlin. Her deep love of the natural world was inspired by the southern Appalachian Mountains where she grew up and still lives. Exploring the woods with camera and sketchbooks led her to discover the landscape details and natural forms that would become the primary subjects of her tapestries. Drawing upon her in-depth exploration of her surroundings and her 2020 visual memoir *The Nature of Things: Essays of a Tapestry Weaver*, Scanlin will explore how these inspirations from the natural world are interpreted and transformed into woven images. Find more information and register at <https://tinyurl.com/46fkfdyf>.

Hampshire Artists Cooperative Exhibition: 19 - 26 October 2021. Stockbridge, UK.



The members of Hampshire Artists Cooperative are holding an exhibition in October at Stockbridge Town Hall. The Co-operative is an artist led exhibiting group, which regularly shows high quality representational and abstract art alongside functional and sculptural three-dimensional work. Find out more about the group and their exhibition at <https://tinyurl.com/3skmn529>.

British Textile Biennial 2021. 1 - 31 October 2021. Variety of Venues, UK.

The British Textile Biennial is taking place during October with a varied programme of events some of which will continue until later in the year. For 2021 the BTB turns its attention to the global nature of textiles and the relationships they create, both historically and now. The main programme of events can be found at <https://tinyurl.com/h443x7jr> but this article from The Weave Shed which can be read at <https://tinyurl.com/4bsu8zcb> goes into detail about some of the different exhibitions and performances to be presented against the backdrop of the impressive infrastructure of the cotton industry in Pennine Lancashire. Also as part of the BTB, the 62 Textile Group will be exhibiting at The Whitaker Museum in Rossendale until 28 November 2021. Read more at <https://tinyurl.com/866kuphw>.

Opportunities and scholarships

American Tapestry Alliance ATA: Unjuried Small Format Tapestry Exhibition. Call for Entries: Submission Deadline 1 February 2022



The next ATA Unjuried Small Format exhibition, "Tiny But Mighty", will be held in Knoxville, TN from July 1-29, 2022 at The Emporium Gallery. Individuals and groups are invited to create tapestries based on the theme "Tiny but Mighty" which aims to showcase the visual and textural richness of tapestry. Read about the submission criteria and key dates at <https://tinyurl.com/r2ptifm2>.

Coffee Break: Memphis Museums Dixon Gallery: Munch and Learn: The Slow Art of Tapestry Weaving



This month we have a really interesting video from the wonderfully titled “Munch and Learn” free weekly lunchtime lectures at the Dixon Gallery and Gardens in Memphis. The Slow Art of Tapestry Weaving features the tapestry weaver Jennifer Sargent. Jennifer talks us through the basics of tapestry weaving and her time studying in New York and at West Dean College before going on to talk about and show examples of her own beautiful work and what inspires her. She also mentions some of her influences including Pre-Colombian and Coptic weaving and the natural world and that she has a fascination with pattern and layering and disruption of these aspects in her work. You can watch the video at <https://tinyurl.com/84ehctvv>. You can see more of Jennifer’s striking work and read more about her on her website at <https://tinyurl.com/3u238bpc>.

And now for something completely different.....

“Fashion And Tech Join Forces To Create A Dress That Signals When People Get Too Close”. This intriguing article talks about the creations of Dutch fashion designer and engineer Anouk Wipprecht. For the last twenty years Anouk has worked in the emerging field of "FashionTech"; a rare combination of fashion design combined with engineering, science and interaction/user experience combining the latest in science and technology to make fashion an experience that transcends mere appearance. You can read the full article at <https://tinyurl.com/fas3uvzf> and you can find out more about Anouk and her creations on her website at <https://tinyurl.com/3ykfx89h>. You can also watch a short video demonstrating her “Proximity Dresses” at <https://tinyurl.com/36snt7fm> which she developed as a response for the need to maintain a safe distance during the pandemic.

Artist Profile: Rachel Hine



Rachel Hine has a very distinctive and recognisable “artistic voice” in her woven tapestry. She lives and works in Geelong, Australia and spends most days working in her studio. She studied at Monash University, and has worked as a professional weaver at the Australian Tapestry Workshop. Rachel exhibits regularly both locally and internationally and has done so for many years. She is known for creating whimsical portraits of women. She is interested in combining the traditional idea of "tapestry" with contemporary and fresh popular culture while also creating a fusion of the medium of tapestry through time. You can read more about Rachel and see more of her work on her website at <https://tinyurl.com/ta8e5a7p> and also at Boom Gallery <https://tinyurl.com/jmku2dha>.

Found on the Web

Australian Tapestry Workshop ATW: 2021 Finalists Announced for Kate Derum and Irene Davies Emerging Artist Awards for Small Tapestries



This year 53 finalists were selected for the Kate Derum Award representing 15 countries, and 22

finalists were selected for the Irene Davies Award, representing 10 countries. The winners will be selected by a panel and will be announced online at 6pm AEDT on 28 October 2021 via live stream. To see the list of finalists, visit the ATW webpage at <https://tinyurl.com/2hfjdu2d> where you can also register for the livestream announcement of the winners.

The Natural World

Garments made from the silk of golden orb-weaver spiders form part of an exhibition of curious objects connected to the natural world. The highlights of this exhibition which ends shortly are three of only four textiles in existence produced from one of nature's rarest materials: the silk of golden orb-weaver spiders (*Nephila madagascariensis*). Read the article and find out how these textiles were made at <https://tinyurl.com/2xbj7jud>. You can also read about the golden silk cape previously exhibited at the V & A at <https://tinyurl.com/kdyfzhpw>.

Hauser & Wirth: Henry Moore's Tapestries, Hong Kong



In celebration of five of the rarely seen tapestries by Henry Moore being on view at Hauser & Wirth's Hong Kong Gallery until 27 November 2021 here is a video of Mary Moore talking about them and revisiting West Dean College of Arts and Conservation in West Sussex almost 50 years after introducing her father to the renowned tapestry studio. It was there that Moore collaborated with a group of highly skilled weavers to create life-size tapestries translated from a selection of his watercolour drawings. Watch this short, insightful video complete with interviews with some of the original weavers at <https://tinyurl.com/2xeru8pn>.

Bradford College and Bradford Textile Society: Everyday Object Becomes National Prize-winning Artwork



Turning the ordinary into the extraordinary, helped Bradford School of Art student Judy Ballard to achieve a top prize in a national textile competition. She received third prize in her category in the Bradford Textile Society Design Competition after returning to study at the College after she retired. Her prize-winning design was a textile inspired by an everyday object – a three-storey washing-up rack in Judy's home in Shipley. Read more about her and her work as well as the flexible courses of study at the College at <https://tinyurl.com/34xbri45>.

The Loom Room Blog: How I Got into Weaving

The Loom Room The Loom Room Blog by Stacey Harvey-Brown feature a series of articles by different weavers of "How I Got into Weaving" all of which make fascinating reading and can be accessed from the Blog page of her website at <https://tinyurl.com/j4vz3cpf>. In her latest Blog article Stacey is asking for help from her readers with a little game she played while forced to have a rest from weaving through injury. See if you can help with any answers by reading the article here <https://tinyurl.com/mnmte8er>.

Artsy: 10 Pioneering Textile Artists, from Sheila Hicks to Nick Cave

The practice of weaving was invented as early as 27,000 years ago, making it one of the oldest forms of human technology. Textile art has undergone a renaissance over the past century, as artists have pushed the boundaries of what can be considered a textile, as well as how a textile can be considered art. In this article Artsy have compiled a list of 10 artists (including several weavers) that have continued to push the Boundaries in textile art. Read the full article at <https://tinyurl.com/y8wuz58w>.

Aubusson Tapestry News



Two articles giving updates on the latest tapestry news from Aubusson. The first one goes into detail about a visit to Aubusson and its “must see” Cité de la Tapisserie and contains images of some of their excellent exhibition of historical tapestries through to recent contemporary work. It also talks about recent and ongoing commissions including the Tolkien tapestries and the latest series being undertaken based on the work of Hayao Miyazaki with many images taken from his work. This is also the focus of the second article which goes into detail about the cartoon which has just been completed for the second tapestry in the series and the expected date for the cutting off ceremony of the first in series which is scheduled for February 2022. Both articles are in French, but you could use translation software, or just enjoy the lovely images. (Editor’s Note: Thumbnail image shown here is one of my own photographs from a visit to the wonderful Cité de la Tapisserie when after enjoying the very well-presented exhibitions I was delighted by the staircase, shown here, as each step is faced with its own individual piece of colourful tapestry.) See the first article at <https://tinyurl.com/2eyyvb8> and the second at <https://tinyurl.com/377a796y>.

The Oldest Tapestry in the National Trust Returns to Display after Conservation

A rare 15th century tapestry - the oldest owned by the National Trust - is returning to display at Montacute House in Somerset after spending four years away for conservation, but with it comes a mystery. It has taken experts nearly 1,300 hours of cleaning and conservation to strengthen it and bring out its vivid colours. Read the full article at <https://tinyurl.com/3v7479ju>.

A Day in the Weave of Irene Evison



This month we are privileged to have an insight into the creative practice and weaving life of Irene Evison who is giving us a view here not only into the many and varied weaving activities in her weaving day but also, and especially, into her speciality of weaving outdoors. So here in her own words and images is “A Day in the Weave of Irene Evison”.

My ideal day starts with a run. The physical activity is a great juxtaposition to the largely sedentary state of weaving and gets me set up for the day. Importantly, it also gives me the brainspace to turn over those ideas and conundrums that may be facing me with whatever I’m working on at the time, whether it’s what techniques I could use to open up my creativity on a weaving design, or how to approach an outdoor weaving workshop with bushcraft folk. And, of course, there’s what I see while I’m out and about; my mental

weaversbazaar

'to weave' list is full of images that I've come across during my runs, and one day they'll be part of a tapestry.

Like many of us, my weaving activities sit alongside some very different things. I try to block off time that is just for weaving, whether that's my own work or working with others.

The late spring and summer months are always a busy time, as I specialise in weaving outdoors and taking other people outdoors to weave. This summer's Nearly Wild Weaving Experiences were memorable for the days of calm that they gave me amongst the stresses of moving house. Happy memories of sitting in the top field of our smallholding on the Powys/Shropshire borders, looking across the meadow flowers to the Llanymynech Rocks nature reserve, helping people to design and weave their interpretations of our little bit of countryside.



And then the totally different experiences of working at bushcraft events and festivals to introduce people to using art – tapestry weaving, of course – as a different way to experience the outdoors. This is a direction I could never have imagined; who would have thought that tapestry weaving would be such a hit with blokes dressed in camo and with knives hanging off their belts! OK, they're not all like that, but I certainly get to work with a lot of people that we wouldn't usually come across at tapestry weaving workshops.



These sessions melded smoothly with my current Nature Celebration Llanymynech project, supported by the Ulrike Michal Foundation and the Theo Moorman Trust. As the name suggests (if only I could have come up with something more imaginative!), it's all about celebrating the nature and biodiversity around the village that I've called home for over 20 years.

weaversbazaar

Spring and summer seemed to gallop by as I tried to keep up with recording the changing flowers and plants, butterflies, trees and more that will be part of the final work. I sketched and photographed in the early morning light and into the evenings and spent time in my studio making up yarn wraps that will give me the best chance of weaving true colours this winter. I spend three happy afternoons out and about, inviting people wandering by to come and contribute to what I was weaving; it never ceases to surprise me how willing people are to come and have a go!



As we head into autumn, I have monthly afternoon and evening commitments with the online sessions that Anna Wetherell and I now run – Tapestry Together, and Tapestry: In Conversation. It's motivating me to reflect on my own practice, and I'm learning a lot from others, besides the benefit of meeting other weavers, which isn't always easy. And we're very excited to be supporting Joan Baxter's Waterline project, where 15 weavers from the UK, the Netherlands, Ireland, and the United States are coming together online to create a collaborative piece made up of our own individual river-themed tapestries united by a single horizontal Waterline.

This winter will be about studio time, weaving for Waterline and Nature Celebration Llanymynech. Time to make ideas reality, bit by bit.

To find out more about Irene, and her collaborations with Anna Wetherall - Tapestry Together, Tapestry: In Conversation and Nature Celebration Llanymynech visit the website [Nearly Wild Weaving](#) for all the information

Thank You Irene for sharing your unique experience of Tapestry Weaving

Textile Gallery

This month we have a new piece from Buddy Collier as the contribution to our Textile Gallery to share with you all.

Buddy Collier



This month Buddy has sent us this lovely colourful image of his first tapestry which he recently finished. He says "I started weaving cloth on a floor loom 13 years ago and have recently made the move to tapestry weaving. Although the technique is challenging it drew me in. After many smaller pieces I decided to combine elements I learned into one larger piece. "This Too Shall Pass" is my largest tapestry to date. As every weaver knows, one must be mindful of many points at the same time while weaving. For that reason, and not wanting to overburden my ability as a new tapestry weaver, I decided that using weaversbazaar colour kits would help me in the process. I don't have the room or the inclination to start dying my own yarn and the preselected kits fills that need perfectly".

The title is borrowed from a favourite phrase of mine. Everything living thing moves through a cycle. Although nothing is forever, we would do well to remember that no beginning commences without an ending.

Title: This Too Shall Pass

Warp: 8 e.p.i. cotton seine twine

Weft: weaversbazaar Worsted Yarn
Fine Weight at 4 stands bundled

Size: 36.5" x 18.5"

weaversbazaar

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:

Just for fun

(Editor's Note) I seem to have touched a bit of a chord with my request to hear from any of our other subscribers who also have mischievous furry, hairy, or even scaly weaving companions. Here are the next two images and names of "guilty" parties sent to info@weaversbazaar.com. Below on the left sent in by Jane Slattery is the very focussed Beep – the tabby (cat) weaver – trying to fix a problem she created? And below on the right Barbara Burns has sent in a picture of her magnificent Maine Coon cat Darwin – all handsome 18 pounds of him – who she says is always a big help in the studio. Any others out there we should share?



**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!