

weaversbazaar news

Newsletter Survey



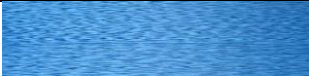









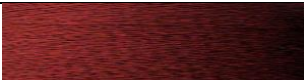




Our newsletter has grown organically over the last 10 years, guided in part by the generous feedback and suggestions we have received and more recently by the publishing skills and insights of Dianne our Newsletter Editor. Dianne and I felt it was time to cast some fresh eyes over the newsletter and so we are sending a survey this month to everyone who receives the newsletter, to find out what you think. We are also inviting your insights and suggestions on new ways we could make the newsletter more interesting and more helpful to this amazing global community of over 2000 textile artists. The survey will arrive with you by email

within a couple of days of this newsletter, it shouldn't take long to complete. We will value all the precious gems of feedback you give us so please tell us what you really think. We are nearing the 150th edition and so this will be a great time to ring the changes, so thank you for your response.

New Colours available in Special Offers

Have a look at our special offers section on the website as we have added some more yarns and there may be an old favourite there. [Here is what's currently available with a fabulous 35% discount](#)

			
0064 Silver Grey Heavy – 6/2	0103 Iris 2 Medium 2 7/2	0100 Iris 5 Medium 2 7/2	0078 Cool Blue Heavy – 5/2
			
0087 Baby Pink Heavy – 6/2	0036 Peach Heavy – 6/2	0062 Terracotta Heavy – 6/2	0109 Sunburst 2 Heavy – 5/2
			
0118 Apple 6 Medium 9.5/2	0016 Emerald Heavy – 5/2	0087 Pea Green Medium 9.5/2	0008 Blue Medium – 9.5/2
			
0037 Russet Brown Heavy 5/2	0207 Pink Graphite Medium 9.5/2	0082 Stone Heavy – 6/2	

New collection – Fuchsia Range

We have a new collection available for our Fuchsia range, in fine (18/2) and medium (9.5/2) yarns, with 4 colours and with a delicious 8% discount. Find it [here](#)

			
0214 Fuchsia 1 (Tint)	0212 Fuchsia 4 (Pure)	0217 Fuchsia 6 (Shade)	0006 Dark Pink (Tone)



Welcome to the Zone of Inspiration

weaversbazaar's website Poll: What do you do with your weavings when they are finished?



So the results of the September poll on what we do with our weavings once they are finished are in and you can see them below. The highest percentage response is for using and hanging them at home with significant numbers also for exhibiting and giving them as gifts as well as a fifth of responses for storing them indefinitely at home. The numbers who sell through their own website or a gallery are on the low side as are those who have donated work for public display – the latter perhaps reflecting the difficulties mentioned last month in Q & A Corner. Interestingly it does appear that several of you are exchanging pieces with other artists which is perhaps something worth exploring further for the rest of us.

What do you do with your weavings when they are finished?

<i>Hang them or use them at home</i>	<i>27.4%</i>
<i>Give them to family and friends as gifts</i>	<i>17.9%</i>
<i>Exhibit or sell them through exhibitions</i>	<i>22.6%</i>
<i>Sell them via your own website</i>	<i>2.4%</i>
<i>Sell them through a gallery or other retailer</i>	<i>3.6%</i>
<i>Donate them to public institutions or for public places</i>	<i>1.2%</i>
<i>Exchange them with other artists for their work</i>	<i>4.8%</i>
<i>Store them at home indefinitely</i>	<i>20.2%</i>

This month the topic for our poll also relates to the topic in our Q & A Corner for October which was sent in by one of our lovely readers (see below). You will find the list of options for this month's poll on the home page as usual at <https://tinyurl.com/mbay9mk> where we have incorporated some specific questions.

Q & A Corner

Our topic for the October Q & A Corner has been sent in by Liz Jones and the question she wanted to raise is "What do people sit on when weaving?" This is of course an important part of ensuring the wellbeing of any weaver alongside the need to take regular breaks, so our October poll is also focussing on the choices that our readers make.

If you have any thoughts or suggestions to add, or any experience you can share with our readers on this month's topic, or indeed if you have any other questions that you would like to ask our newsletter subscribers then please let us know at info@weaversbazaar.com and we will continue to ask questions and provide feedback here in **Q & A corner**.

Courses and Events

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

So, at least for the time being, we will continue to highlight and include both here. If you are planning on travelling to an event mentioned here it would be a very good idea to double check the details beforehand in case of any last-minute changes.

Heallreaf 4: RBSA, Birmingham. 1– 12 November 2022. Birmingham, UK.



The third and final opportunity to visit the Heallreaf 4 exhibition will take place at the RBSA gallery in Birmingham from 1 to 12 November with the Private View happening on Saturday 12 November between 14:00 and 16:30. The prize for the “People’s Choice” sponsored by weaversbazaar and voted for by visitors to the exhibitions will be presented then. Those who would like to attend the PV which is free are asked to book a ticket at <https://tinyurl.com/msf2k2ch> to help with estimating numbers. Details of the venue can be found at <https://tinyurl.com/4sffrxt4> and of Heallreaf 4 at <https://tinyurl.com/2x6bpmba>.

Frances Crowe: Autumn/Winter Season Tapestry Weaving Workshops. November and December 2022. County Roscommon, Ireland



Frances has announced her winter programme of weekend and day workshops with availability for weekends in both November and December. Courses take place in her newly built, sunlit studio which is set in the idyllic rural landscape of County Roscommon, Ireland, a couple of hours drive from Dublin, and not far from Knock airport. For more information see the thumbnail poster or go to her website at <https://tinyurl.com/3u64tbjb>.

Australian Tapestry Workshop ATW: Expanded Weaving Course. 21 January to 27 May 2023. Melbourne, Australia.



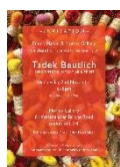
Developed by master weavers the Expanded Weaving Course is offered as a combination of 5 full days in ATW’s South Melbourne studio and 8 online sessions over a 6 month period. The course incorporates the content from both their Introduction and Advanced technical courses as well as more conceptual modules on interpretation and translating your own designs into tapestry. Find more information at <https://tinyurl.com/3nptu8a3> where you can also book.

Mid Atlantic Fiber Association: 2023 Conference and Workshops. 22 – 25 June 2023. Millersville PA, USA.



The MAFA 2023 conference is back in person and will be held at Millersville University, Millersville, PA from 22 – 25 June 2023. There will be dozens of classes in weaving, spinning, dyeing, felting, basketmaking, and other fibre arts. Early registration opens in February 2023. Find out more about the conference at <https://tinyurl.com/568rhn25> and view the list of classes at <https://tinyurl.com/mr3kv72k>.

Morley Gallery: Tadek Beutlich; Innovations in Textile and Print. 3 – 30 November 2022. London, UK.



Morley Gallery in collaboration with Emma Mason Gallery will be presenting an exhibition of the works of textile artist, printmaker and teacher, Tadek Beutlich covering over 60 years of making showcasing his creativity and versatility in textile art, weaving, fibre art and printmaking. Much of the work in the exhibition is from the family archive and has not been exhibited before and many pieces will be for sale. Tim Johnson will also be talking about his research into Tadek Beutlich’s techniques. Read more at <https://tinyurl.com/48373fsc> and see details of the exhibition at <https://tinyurl.com/mveeb97k>.

The Knitting & Stitching Show: The Fine Art Textiles Award Winners 2022. 17 - 20 November 2022. Harrogate, UK.



The Knitting & Stitching Show will be in Harrogate from 17 – 20 November and will have on show both the winner and all the shortlisted entries of the 2022 Fine Art Textile Awards. Amongst the shortlist are several woven pieces. You can see images of the winning work and the full shortlist at <https://tinyurl.com/4wbppj2v> where you can also book tickets for the show.

Atelier Weftfaced: Beginners Taster Workshop 19 November 2022 and Open Day. 26 November 2022. Petworth, UK

Atelier Weftfaced have two events in November. Caron will be running a Beginners Taster Workshop on the 19 November and you can find more information at <https://tinyurl.com/5252zb64> where you can book the course. They also have an Open Studio Day on 26 November at their studio in Barlavington, near Petworth. This will be a relaxed social event where you can find out more about the courses they offer and see tapestries on show. The Open Studio Day is a free event but please reserve a spot at <https://tinyurl.com/298rbvvp>.

Opportunities and scholarships

American Tapestry Biennial 14: Celebrating Contemporary Tapestry. Call for Entries closes on 30 November 2022



The Call for Entries for the ATA Biennial 14: New Dimensions close on 30 November 2022. The exhibition will take place from May through to June of 2023 at the Appalachian Centre for Crafts.

The exhibition will be juried by Rena Wood who serves as Assistant Professor of Fibre Arts at Tennessee Technological University's Appalachian Centre for Craft. Entries can be made through CaFe until 30 November 2022. Work in small, medium, and large formats will be accepted. Find full details and the entry form at <https://tinyurl.com/2nbpnrhu>. Members of the ATA can receive a discount on their application by applying in advance for a code.

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



The International Weaving Network has as its goal “to strengthen the basis for the craft of weaving by initiating and facilitating the contacts between weavers in different countries and cultures.” They are very pleased to announce their virtual exhibition with the theme of “Freedom”. All weavers from the participating countries of The Netherlands, France, Italy, Sweden, and the United Kingdom are invited to email for an application form, and the criteria for participation, to exhibition@weefnetwerk.nl. If you are interested in taking part in future events, but are not in the countries currently participating, you can email Anneke Kersten at kersten.anneke@gmail.com to express an interest in joining the network.

Coffee Break: Ukrainian Hutsul Weavers Refuse to Surrender their Traditions in War or Peace: Still Standing

For our October Coffee Break we have a video documentary from Business Insider about Ukraine's Hutsul ethnic minority who are determined to keep their craft alive despite the difficulties of their situation in Ukraine. They are continuing their weaving tradition by using the same tools and techniques that their people have used for generations. View the video at <https://tinyurl.com/582z75ys>. For those of you who

become interested in the Hutsul and their traditions there are two further UATV Heritage videos on the topic of Hutsul Clothing (Parts 1 and 2) which also contain some interesting early film extracts. Part 1 is at <https://tinyurl.com/4fawv87f> and Part 2 at <https://tinyurl.com/bdzfhmht>.

And now for something completely different.....



Outsider Art and Artists. The intriguing term “Outsider Art” was coined in 1972 as the title of a book by art critic Roger Cardinal as an English equivalent for the French “Art Brut” which was used originally to describe art created outside the boundaries of official culture. The parameters of this term have expanded since then and now encompass many different forms of raw creativity. There are several articles which look in more detail at both the concept and some of the recognised outsider artists. Read “Outsider Artists Who Forged Their Own Paths” on “invaluable” blog at <https://tinyurl.com/cszyd7v7> and “Who Are Today's Outsider Artists?” on “Widewalls” website at <https://tinyurl.com/4xi7mhyx>. You can also read about Madge Gill regarded as one of the UK's foremost and original outsider artists on the dedicated website at <https://tinyurl.com/yc29wkne> and also at <https://tinyurl.com/bdfxz9jb>. Madge worked mostly in pen and ink on paper and card but also on large textile pieces.

Artist Profile: Ritta Hágár



Our featured artist this month is the Hungarian tapestry artist and textile designer Ritta Hágár. Her work is often on a large scale, sometimes made for a specific space, frequently for churches or spaces with a meditative or spiritual dimension. Using traditional tapestry techniques alongside other textile techniques she incorporates material such as sisal cords or hemp ropes as warp to create compositions that emerge from the flat surface and appear as textile reliefs incorporating other natural threads such as jute, wool, flax or hemp as weft yarn. There is a gallery of her work as well as much other information about her at <https://tinyurl.com/ywfk22j3> and from this page, which I was able to view in English, you can also see three videos by clicking on the respective images at the bottom of the page. Two are of her exhibitions, “Inner Light 2015” and “Inner Silence 2021” and a further video “Towards Silence” from 2022 has many details of her work. The commentary is in Hungarian but the images can nonetheless be appreciated. You can also find her page on the website of the Hungarian Association of Tapestry Artists at <https://tinyurl.com/453zchca> click on “More Works” to see pieces of her work. On this site you can also click through to many other member artists pages.

Found on the Web

Afar Magazine: 10 Great Destinations for Art Lovers



An interesting article from Afar Magazine now that travel is again a possibility. The article highlights ten different global art town destinations for art lovers. Read the full article at <https://tinyurl.com/3mzte7pt>.

Australian Tapestry Workshop ATW: ATW Tapestries Archive



The ATW has produced more than 500 contemporary hand-woven tapestries and thrives on working with contemporary artists who seek to challenge the ATW's weavers by providing

tapestry designs in various mediums including photography, painting and digital images. You can see the wonderful colourful images of the pieces they have produced in their searchable archive at <https://tinyurl.com/2bpbbev8k> where clicking on an individual image brings up all the relevant information.

Financial Times: The Quiet Resurgence of Master Weaver Peter Collingwood



An interesting article published by the FT in October about the resurgence of interest in the work of Peter Collingwood and in particular his wall hangings or “macrogauzes”. Read the full article at <https://tinyurl.com/3h974fv3>.

UCL Petrie Museum's Tarkhan Dress: World's Oldest Woven Garment

An article about the Tarkhan Dress which is on display at the UCL Petrie Museum of Egyptian Archaeology and has been the subject of tests which have identified it as the world’s oldest surviving woven garment. Read the full article at <https://tinyurl.com/bdzancu2>.

Norwegian Textile Letter: Between Two Covers: A Book and an Exhibition Celebrate the Artistry of Renowned Weaver, Brita Breen

The August edition of the Norwegian Textile Letter contains an article and interview with tapestry weaver Brita Breen about her work and her new book. Read the full article at <https://tinyurl.com/2dnwzur3>.

Hyperallergic: Supreme Court Hears Arguments in Warhol Copyright Case

HYPERALLERGIC An article about a copyright issue and lawsuit currently being addressed by the Supreme Court in the USA which may change how courts look at art. Key to the case is how Andy Warhol’s use of a photographic image could be covered by “fair use,” a legal doctrine that lets artists use an artwork in order to make a different one. The case could have far reaching implications for artists. Read the full article at <https://tinyurl.com/2s3t9mym>.

Rebecca Mezoff Blog: Staying Pain Free While You Weave: Wellness for Makers



This blog post by Rebecca is particularly relevant in view of our Q & A Corner question as well as the Poll subject for October. Rebecca reviews Missy Graff Ballone’s new book, Wellness for Makers: A Movement Guide for Artists which is published by Schiffer, and she adds her own good advice from her experience as a former occupational therapist in a wide variety of settings for 17 years. Read the full post at <https://tinyurl.com/mwasa6x4>.

A Day in the Weave of Christine Paine

This month we are privileged to have an insight into the creative practice and weaving life of Christine Paine. She also gives us an insight into how she designs and weaves her tapestries, and what inspires her as well as how she first became interested in tapestry weaving. So here in her own words and lovely images she shares with us “A Day in the Weave of Christine Paine”.

Living by the sea in Christchurch, Dorset, most days start with an early morning walk along the beach. I watch the rhythms of the tides and seasons and try not to worry about sea level rises and coastal erosion.

I use my photographs as source material and work out my designs using Photoshop. I’ve also started using ink with gouache washes to abstract and simplify my designs.

Breathe (25 x 50 cm) is a reflection, enhanced with Photoshop.

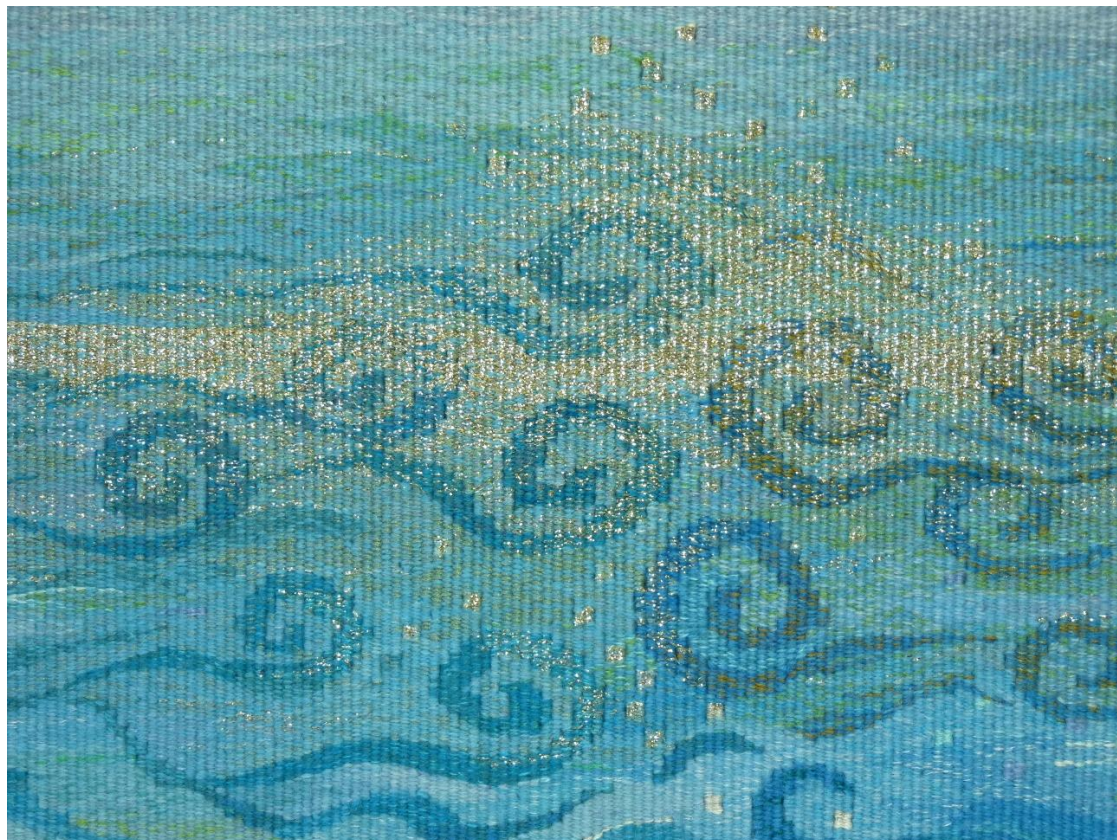


Gaia Song Green (24 x 25 cm) is from an ink and gouache drawing. It’s a sample for a commission (100 x 60 cm) based on Cuckmere Haven in Sussex. Text and marks meander across the green and chalk of the South Downs.

A part-time City and Guilds in Creative Textiles got me interested in tapestry weaving. In 1999, I took a year off from technical writing to study Tapestry Weaving at West Dean College, Sussex. From then on, tapestry weaving has been my artistic and creative outlet.

I was excited to be selected for the Waterline Project led by Joan Baxter. This was an online collaborative project with fourteen other international weavers. We shared images of our inspiration, samples, yarns, and work in progress. Each tapestry has a silvery gold waterline representing the surface of our rivers. I particularly loved using the metallic yarns. The project ran from September 2021 to March 2022 – an intense and fulfilling weaving experience.

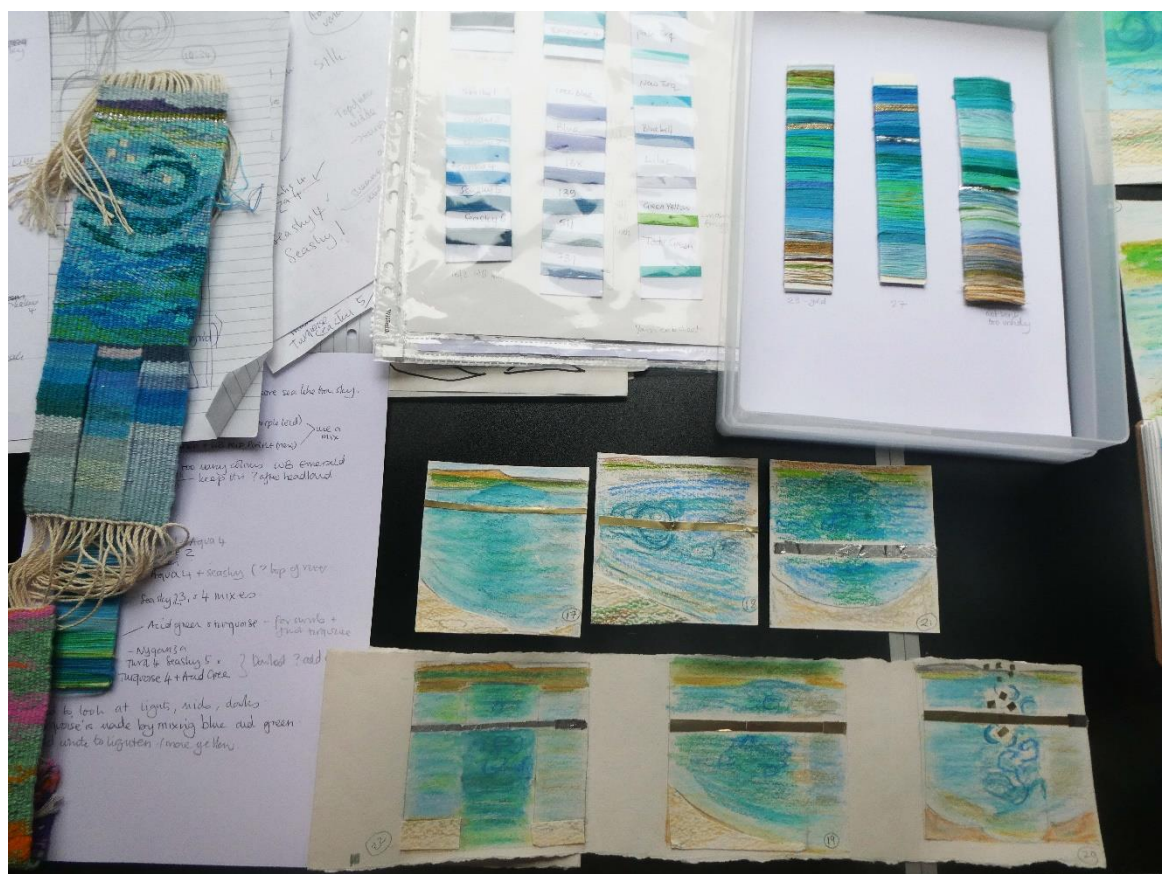
Detail of my Waterline weaving: Two Rivers (Stour and Avon) Meet the Tide



I always use a simple cartoon and usually make three or four yarn wraps and samples to refine my ideas and work out my initial colours (which often change during the weaving).

Waterline design work

When I've finished designing and start weaving, I do 4-5 hours each day, listening to audio books or radio plays. I usually have only one weaving on the go at a time but may do design work for future projects.



My studio is a dedicated room, with purple kitchen cupboards and pan drawers for storing yarns and equipment. I have a scaffold loom at one end and an Ashford tapestry loom at the other.

Cutting off Misty Morning, Newtown Creek from the scaffold loom



Misty Morning was inspired by our sailing trips across to Newtown Creek on the Isle of Wight and it was selected for the St Barbe Open Art exhibition in Lymington.

I like exhibiting and belong to the British Tapestry Group, Tapestry Touring International and a Sussex weaving group. This gives me plenty of deadlines to work to.

This autumn, I am busy finishing my commission, visiting the Waterline exhibition in Sedbergh and attending an in-person course with Joan Baxter on Transparency. A follow-on project with other Waterline weavers has started and my Sussex weaving group meets regularly.

My commission in progress on the scaffold loom with cartoon behind



I have plans to revisit earlier ideas using prehistory and my travels in Central Asia and Peru as themes and I still have many bags of interesting yarns to use up.

Weaving always keeps me busy and though I don't need deadlines, they do give me focus and keep me on track.

My website is <https://christinepaine.tideline.net> and I also have a showcase on the BTG website:

<https://www.thebritishtapestrygroup.co.uk/showcase/christine-paine>.

{Editors Note: Thank you Christine for giving us an insight into your creative activities and sharing your beautiful images}

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.



Stop press:

Help us to keep the newsletter relevant to you our readers

And finally, please do undertake our survey when you receive the request to complete it in order to provide us not only with your feedback about the current format of the newsletter but also your input to ensure that the newsletter continues to stay relevant and meet your needs. Thank you!

Stay Safe and Happy Making!