

weaversbazaar news

New Colours and Updated Sample Cards

Welcome to the September newsletter. There are two new pure colours available in our fine weight yarn (18/2) Fuchsia 4 and Mallow 4. Our sample cards have been updated to include these new colours, so the latest sample card is now **0818**.

[Fuchsia 4 0212](#)[Mallow 4 0213](#)**Pure Collection**

Now these two colours are available we have 24 pure colours available in fine one for each of the 24 wedges of our colour wheel. To celebrate we have established a collection of these called the Pure Collection with a discount. To see the colours and details use this link <https://tinyurl.com/yxzxgoca>

Update on weaversbazaar workshops

We have taken the decision not to restart our face to face courses this year and will review the decision in 2021. Instead we are pleased to offer the first of a limited number of online courses.

Trees and Landscapes Weaving Workshops - 17th October 2020 11.00am to 3.30 - The workshop will be online and live using Zoom

Come and join experienced tapestry artist and tutor Jackie Bennett to create your own unique textural mini-weaving ready to hang on the wall. You will warp and weave on a small wooden frame, provided in a kit of materials sent out to participants. Learn needle weaving, knotting, soumak technique and other textural effects. We will also look at a variety of ways to finish off your weaving – or you can hang the frame directly on your wall.

The workshop is suitable for complete beginners and those with some weaving experience. Weaving materials and equipment are provided in the kit, including a wide range of weaversbazaar yarns. We will work at our own pace, taking breaks as we need them. And there will be one to one help from the tutor, just like being in a workshop in person. Cost is £60.00 including the kit which will be posted prior to the course.

Book early to receive your kit in time. <https://tinyurl.com/y48akxn7>

SALE!**Flash Sale on Double-Ended French-Style Bobbins**

We have not had a flash sale for some time so we hope you like this offer of a 27% discount on the double-ended french-style bobbins from Artisan Bobbins for a limited time only, making each bobbin £6.50 each. For full details use this link

<https://tinyurl.com/yji7o4a7>

weaversbazaar's website Poll: Weavers' Marks



This month we would like to continue with the poll on Weavers' Marks so that we could capture more of your votes. The poll is on the home page as usual <https://tinyurl.com/mbay9mk>.

Interestingly to date the most votes, at 63% so far, have been cast by those who do not use a weaver's mark but think they should. So hopefully many of you are now in the process of developing or refining your own weaver's mark and will in due course be adding that mark or marks to the BTG catalogue. You can see the marks already added to the gallery here <https://tinyurl.com/y5uhawjn>.

As you can see many people have used their initials to come up with a weavable monogram. One definition of a monogram being "a motif of two or more interwoven letters, typically a person's initials, used to identify a personal possession or as a logo" and this could be a good place to start. Others have come up with different methods of adding their weavers' mark some of which are similar in inspiration to known historic marks. Although I do have woven labels, I wanted to see if I could design a monogram that



would lend itself to being woven into my work so I have designed but not yet woven several alternatives by taking a sheet of grid paper and my full initials (DEM) and experimenting with coloured pencils until I have come up with something that I feel reasonably happy with – see one attempt here. Now to try weaving it!

So following on from last month's newsletter piece about marks here is another call for weavers, both individual artist weavers and ateliers/studios, to send in an image of their weaver's mark, or marks if they have more than one, with a very brief description of how they use their mark, such as where they place it etc., together with their contact details and permission to add their mark to the British Tapestry Group (BTG) catalogue. It is not necessary to be a BTG member to do this but if you are your mark can be linked to your showcase if you have one.

To contribute to the gallery please follow the instructions on the BTG form located at <https://tinyurl.com/y2vcyt4y> and either send the completed form and image, or the information requested in the form together with your image to info@thebritishtapestrygroup.co.uk.

For additional inspiration here is a link <https://tinyurl.com/yy9cj39j> to an interesting article about a group of Chimayo weavers which shows the variety of individual marks that they use to identify their weavings.

We are still working on the comprehensive article about historic marks which will be made available on the weaversbazaar website in the Knowledge Zone once it is ready. Any additional information on early weavers' marks that newsletter subscribers may be able to contribute towards our article would be very gratefully received and can be sent to info@weaversbazaar.com.

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 some physically present courses and events are beginning to be advertised due to the changing situation but others continue to be virtual at least for the time being, we will continue to highlight and include here both types of courses and events - those which are only virtual and the newly advertised ones available to attend once again in person.

Beginners Online Weaving Workshop Series: Three sessions starting 29 September 2020. Evolution Arts

Taught by Jackie Bennett via Zoom the three workshops will build up your weaving techniques step-by-step and result in a piece of weaving that you will be able to display on a wall. Suitable for complete beginners and those who would like to revise weaving basics. This will provide you with a foundation to weave your own art tapestry pieces or move on to another type of weaving. Full details here

<https://tinyurl.com/yyvgz5vw>.

Tapestry Touring International: Until 28 September 2020. The Guildhall, Much Wenlock, UK



The tapestries are all small format, 25 x 25 cm max, and there are 30 artists exhibiting. The Guildhall is open to the public on Friday, Saturday, Sunday and Monday, 11am to 4pm. The exhibition is taking place in the Court Room. Once the Much Wenlock show is finished, the exhibition will be packaged up and flown over to St Francis Xavier University [StFX], Nova Scotia, Canada, where the show will open late October until 12 December 2020. More information here <https://tinyurl.com/yx35hbub>. Tapestry Touring International [TTI] is currently looking for tapestry weavers who weave small format tapestries no larger than 25 x 25cms/10 x 10 inches, based in both the UK and worldwide, who would like to be included in the TTI artist database. Having recently curated their first online exhibition, they are looking to invite artists to exhibit in a second online show in the next few weeks. More information here <https://tinyurl.com/yy8q9dxf>.

Fabric of the North: BTG Northern Group. 13 October 2020 – 31 January 2021. Kirkleatham Museum, Nr Redcar, UK



This exhibition curated by members of the BTG Northern Group takes for its theme northern heritage and contains a variety of tapestries showcasing the landscapes, industry and social history of Northern England. The exhibition will take place at Kirkleatham Museum, a magnificent Queen Anne building near Redcar. See more details here <https://www.fabricofthenorth.org/>. There are several associated workshops available and you can find more information on these and how to book them here <https://tinyurl.com/y67lcved>.

Textile Society of America. Symposium 2020. Hidden Stories/Human Lives online 15 – 17 October 2020.



The Textile society of America has moved its Symposium online due to the current situation. They hope to present a program of concurrent sessions that is as exciting and rigorous as the one originally planned. Registration is already open here <https://tinyurl.com/y2kqys7k>.

Bakewell Wool Gathering: Virtual Event. 11 – 12 October 2020.



Bakewell Wool Gathering is a wool festival for yarn lovers and crafters, based at Bakewell Agricultural Centre in the Peak District, UK. Launched in 2013 it has gone from strength to strength each year since then. This year the festival has gone virtual due to the ongoing situation. You can find more details here <https://tinyurl.com/yyilngcc>.

Opportunities and scholarships

The 2021 Cordis Prize for Tapestry. Submission deadline 8 March 2021



Full details of the submission guidelines and entry requirements for the “2021 Cordis Prize for Tapestry: Rewarding ambition in contemporary weaving” are now available together with information on the associated exhibition to be held at Inverleith House Gallery including dates all available here <https://tinyurl.com/tn5lfyx>.

Coffee Break: Traditional Japanese Weaving: Nishijin and Tsuzure Ori (Tapestry) Weave



Two videos on traditional Japanese weaving incorporating tapestry techniques. The first video shows all the processes which form part of the traditional form of Japanese weaving which is undertaken in Nishijin, district of Kamigyō-ku in Kyoto, Japan. Threads of many colours are used to weave "Nishijin Ori" which is representative of Japanese textiles. More than 150 different ways of weaving are used to achieve the full variety of Japanese fabrics, however, 2 kinds of weaving "Mon Ori" and "Tsuzure Ori" (tapestry weave) are used to produce the beautiful sashes of the highest quality for which Nishijin is known. Watch the first video here <https://tinyurl.com/y4zxq47d>. The weavers use a method which involves using a small file to intentionally make neat triangles in their nail tips so that they can use them as a tool for tapestry weaving. The second short but fascinating video is also on traditional Japanese Tsuzure Ori (meaning tapestry weave) a type of textile which has about 4000 years of history behind it dating back to the Muromachi period. It shows in detail how the weavers use their nail tips as a skilful weaving tool. Watch the second video here <https://tinyurl.com/y4paxfjv>.

Bonus Coffee Break: Lily Hope - Chilkat Weaver



Chilkat weaving was mentioned in last month's newsletter and one of our lovely subscribers alerted us to the highly skilled Chilkat weaver Lily Hope. You can watch a video here <https://tinyurl.com/yxzt52lv> in which Lily talks about her first Chilkat robe, the materials and techniques used, and the commitments that Chilkat weavers make. You can find more about this and about Lily herself as well as seeing a gallery of images and reading her blog on her website here <https://www.lilyhope.com/about>. Here is a link <https://tinyurl.com/y3mwtf4v> to the Sealaska Heritage Institute's blog post about the 'cutting off the loom' ceremony, held the afternoon before final completion of Lily's robe, titled the Heritage Robe which now lives in the permanent collection at the Portland Art Museum, Portland Oregon.

Artist Profile: Mary Lane



Both an artist and art historian Mary Lane began weaving tapestry in 1976 and in 1982 became a founding member of the Scheuer Tapestry Studio in New York City. Mary has exhibited internationally and has many pieces in private and corporate collections. Her writing on contemporary textiles has been published widely and her teaching experience includes Parsons School of Design, the University of Maine and The Evergreen State College. Link to her website here <https://tinyurl.com/yynwc7uv> where you can read more about her experience and see a gallery of her work and also read her August 2020 Blog on how she developed the design for her latest tapestry “Wander”.

Found on the Web

Woven Fibre Optics: Suzanne Tick



Suzanne Tick specialises in materials, brand strategy and design development for commercial and residential interiors. In addition to her work in industry, Suzanne maintains a hand weaving practice and creates woven sculptures from repurposed materials and also these beautiful and ethereal woven pieces using fibre optics which you can see here <https://tinyurl.com/y6fe5cd7>.

You can also see her work using recycled materials here <https://tinyurl.com/yyu5fnff> and if you click on each section heading you can not only see more images but also find out about her inspiration and process.

Penelope: Dovecot Apprentice Weaver Ben Hymers



A short video about Ben Hymers' apprenticeship at Dovecot and his apprentice piece Penelope.

This tapestry demonstrates various weaving techniques, while also highlighting Hymers' skill for tapestry design and affinity for delving into the history of mechanics and weaving to inform his practice. Penelope featured in Magical Transformations, a recent exhibition on the Dovecot Viewing Balcony which explored the work Ben produced over his 3-year weaving apprenticeship. Watch the video here <https://tinyurl.com/yxzs4rg>.

Untangling Yarn: Yuli Sonne

A very meditative short video from Yuli Sonne, a weaver, about untangling yarn, in this case a ball of hemp, whilst honouring and acknowledging the yarn's history and all the work that goes into producing it. Watch the video here <https://tinyurl.com/yxhp4m9r>.

Ready, Sett, Go!! A Recap of Sett for Tapestry Weaving: Rebecca Mezoff



This is a recap and summary of a group of Blog Posts that Rebecca Mezoff did a little while ago explaining the nuances of sett for tapestry weaving and the importance of working out the ways that warp sett, warp size, and weft size interact is important in tapestry weaving in order to obtain the effects that you want. Within the text are links to each of six more detailed posts on different aspects of the topic and it is all well worth revisiting. Link to the article summary here

<https://tinyurl.com/y5gbetsy>.

What is Tapestry? Helen Wyld, Senior Curator of Historic Textiles at National Museums Scotland.



Helen Wyld is currently Senior Curator of Historic Textiles at National Museums Scotland. Her interest in, and knowledge of tapestry, was nurtured via early career Assistant Curator roles at the National Trust and various other roles held since. In this video she looks at the significance

and meaning of tapestries in an historic context and how they were used both inside and outside to specific effect. The video is one of a set of videos produced for Hidden Objects Oxford as part of an ongoing curatorial research project into modern tapestries held in the collection of Oxford colleges. View the video here <https://tinyurl.com/yyugytwr>.

Textile Society of America: Symposium Proceedings.

This paper by Christine Laffer titled "Low Tech Transmission: European Tapestry to High Tech America" was presented in a Textile Society of America Symposium and talks about how European tapestry weaving came to the U.S.A. goes on to record what happened historically after it arrived and in particular analyse how that has led to contemporary practices and concerns. Read the full paper here

<https://tinyurl.com/y3fcem7v>.

What is Tapestry? Naomi Robertson, Master Weaver and Studio Manager at Dovecot Studios Edinburgh.



Another of the videos produced for Hidden Objects Oxford as part of the ongoing curatorial research project into modern tapestry held in the collection of Oxford colleges this video features Naomi Robertson, Master Weaver and Studio Manager at Dovecot Studios. View the video here <https://tinyurl.com/yyywcwbf>.

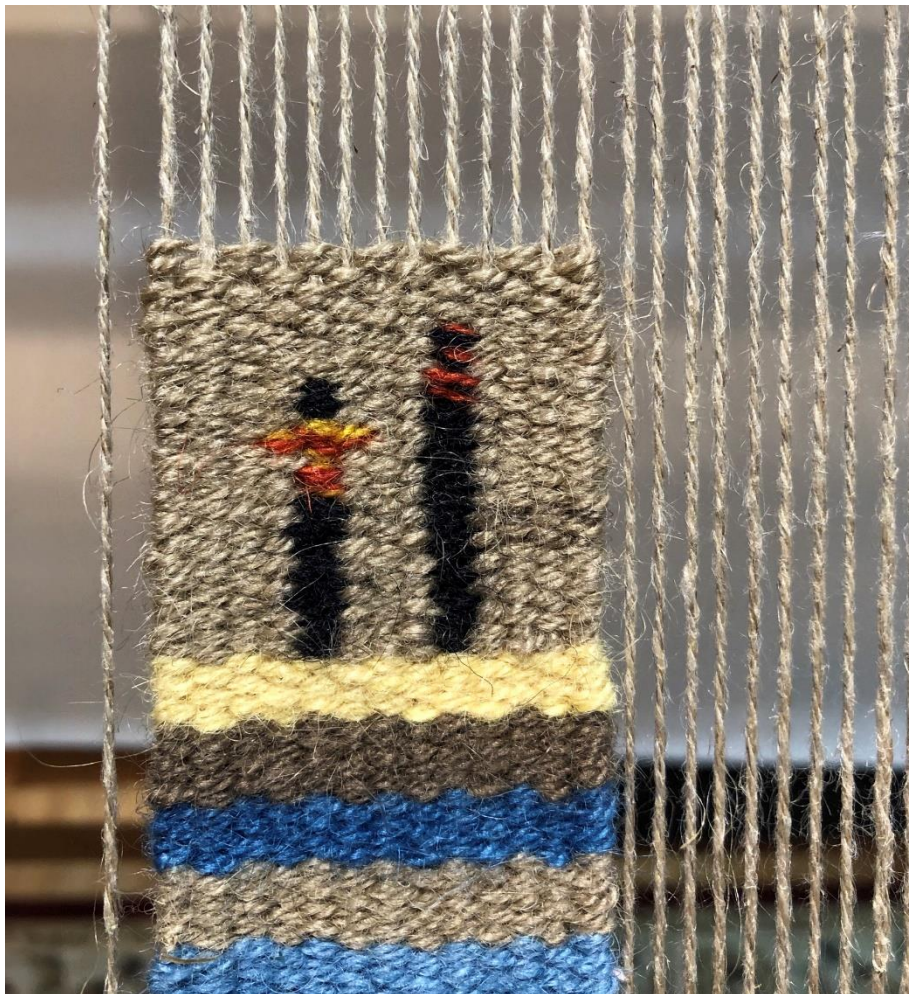
New Book: Exploring Woven Fabrics



Janet Phillips' new book "Exploring Woven Fabrics" is available now. This book is for beginner and intermediate weavers. It teaches how to construct and weave multiple-sectioned sample blankets exploring Colour and Weave Techniques on four and eight shafts as well as combining weaves together into Block Weaves. It is available either direct from Janet on her website here <https://tinyurl.com/y5t9qp73> or in the USA from her distributor via a link on her web page.

A Day in the Weave of Tommye McClure Scanlin

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



I work with tapestry every day in some way. Sometimes I'm only able to actually weave a few passes made on my ongoing tapestry diary; this morning, however, I spent a bit more time on the daily entry than usual. It's September 11 and since the tragic day nineteen years ago when two planes hit the Twin Towers in New York City I've acknowledged the event on that date in my tapestry diaries.

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The tapestry diary work has been an ongoing practice for over ten years now. Each day I weave a small increment, usually a square or a rectangle of a different color. Since 2015 I've added a larger section for the weaving in which each month is given a special place. I've used related subjects each year—selecting, designing, and weaving an image as the month comes along. It's a bit ironic that in January I chose my theme for 2020 to be feathers to keep in mind the Emily Dickinson poem: ‘ “Hope” is the thing with feathers—That perches in the soul—And sings the tune without the words—And never stops-at all-” Little did I know as I began on January 1, 2020 that just a couple of months later the whole world would be needing a lot of hope to make it through a pandemic, extreme weather events, massive wildfires sweeping through much of the western U.S., and a fractious (to say the least) political climate.



Images above:

Sept 11 is the entry for today in the tapestry diary.

Daily Tapestry diary to date; I haven't begun the feather for September yet, hence the blank warps.

Other things also keep me busy in the studio and those change depending on upcoming activities. For instance, for past couple of months I've been working to prepare for a mentorship program I'll be part of at the John C. Campbell Folk School in Brasstown, North Carolina, USA. Although the school is closed for regular classes due to the pandemic, as a result of a generous grant they are able to offer a limited program for a select few to study traditional crafts with practitioners in specific fields. Weaving is one of the fields and during one week I'll be leading exploration into the tapestry method used by a mid-twentieth century weaver associated with the Folk School.

My preparation work has included doing research about the weaver (Alice Tipton) by examining existing tapestries she made that are in the school's archives. Along with Pam Baker Howard, the Resident Weaver for the Folk School, I was able to visit Alice's son and daughter-in-law to see examples of her weaving they own as well as the loom she used.

Sadly, the loom holds the last tapestry she was working on in its uncompleted state. Because Alice used natural dyed yarns I've been dyeing wool to use in samples in the style of her tapestries.



Natural dyes -- these are a few of the over thirty colours I've dyed in the past three weeks

Alice Tipton used an almost balanced weave for her tapestries, with a warp of 20/2 mercerized cotton sett at about 15 to 18 epi. Most of the wool weft was a singles. Experimenting on a floor loom, I've been working to achieve the consistency of surface that she used as well as trying to replicate her

process for weft changes. She appeared to use single interlock extensively as she built her tapestries row by row on the floor loom, using the beater to pack weft into place gently. Pam Howard and I have written an article about Alice's tapestries which will appear in an issue of Shuttle, Spindle & Dyepot, the journal of Handweavers Guild of America, sometime in 2021.



Above image: One of the pages in a notebook used for recording of dye colours



A tapestry sample on the loom in the style of Alice Tipton

So even though I've been quite busy at the studio, I've had difficulty concentrating in a more substantial way toward designing and beginning a tapestry that's larger than a few square inches. I've done quite a bit of this and that while doing examples for another article I've written, and I've also explored four-selvedge weaving again. But the focus for something larger, with time invested more than a few days or so—just is not within my mindset right now. I've talked with other tapestry artists who have said they feel similar. I think the state of uncertainty the world is experiencing now is such that a longer focus is difficult.

Happily, I have a book coming out in September "The Nature of Things: Essays of a Tapestry Weaver" published by University of North Georgia Press <https://tinyurl.com/y5dndfel> (for readers in UK and Europe this book is now available from Blackwell's <https://tinyurl.com/u9zhpsn>) and another one in May of 2021 "Tapestry Design Basics and Beyond: Planning and Weaving with Confidence" published by Schiffer Publishing <https://tinyurl.com/y37snsc3>. Writing and research for both of these books also have taken quite a chunk out of my tapestry weaving time but I'm glad to have done them. The first book is totally out of my hands now and about to take a place in the world. I still have work to do with the second one as it goes through the production stages over the next several months. Maybe by this time next year I'll be able to be in my studio on a daily basis working on a larger tapestry (or two!). After all, hope does indeed perch in the soul.



A tapestry completed in 2018 using natural dyes. Title is "Five Leaves for Miss Lillian" and it is 60" high x approximately 30" wide

Tommye's website can be found at <https://tinyurl.com/y47zanrf>

Textile Gallery

This month we have images for the Textile Gallery of beautiful tapestries created by two weavers Margaret Jones and Grace Cluff. Please carry on sending us images of your work to share.

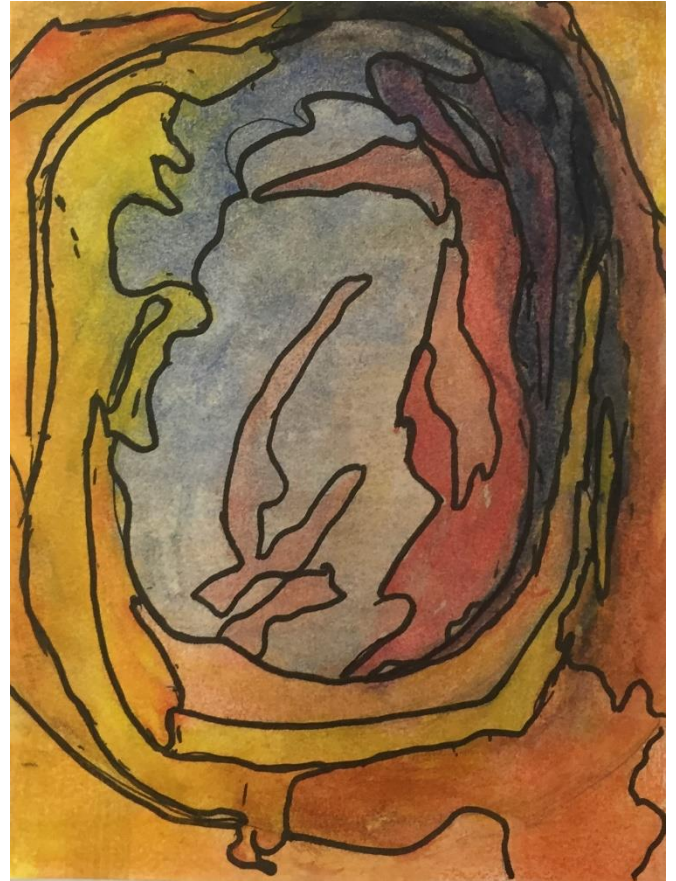
Margaret Jones



Margaret has sent us an image of her tapestry “The Way of All Flesh” which she recently finished and exhibited in Chichester at the Oxmarket Gallery. She used weaversbazaar Midnight Green wool range and Ruby5 linen. The tapestry has a diameter of 150cm.

Grace Cluff

Grace has sent us an image of her tapestry “Summer” which is based on a watercolour sketch that she made (pictures of both shown below). It is a small piece 6” x 7-3/4” with wool weft and warp at 7 epi. She used 4 strands of fine weight weaversbazaar yarn. Grace plans to do a series on the seasons.



Stop press:

Yet More Weaving Terms

Following on from last month I thought I would provide one final link to the ATA's Glossary of Tapestry Terms here <https://tinyurl.com/vy2fgydo> which provides an alphabetical look-up for terms specifically related to tapestry weaving. Instructions are provided for the submission of additions and modifications and any helpful digital images. It also makes for fascinating browsing.

Lin also recently found an unusual term called Stoving - it means using a smoke house and burning sulphur to whiten large amounts of wool. This is a method used in Shetland before the use of bleach but also used by ancient Romans to whiten togas. The reference comes from Handspinning, Dyeing & Working with Merino and Superfine Wools by Margaret Stove. This may be where Margaret's surname came from.

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!