

weaversbazaar Newsletter

September 2023

Hello and Welcome to our September Newsletter

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We have an image and details of work from Elisabeth Deshayes



Contact Us

Product News and Offers

Two new courses available

We are delighted to introduce two new virtual courses available from the weaversbazaar website.

Jackie Bennett is repeating her **Landscape and Tree Weaving** course over two weekends at the end of October and beginning of November. This course takes place by Zoom for 2 hours each weekend. The break in between is so students can continue to develop their work in their own time. Students will explore an open textural technique and complete their own mini weaving on a frame. The frame and other course materials are included in the price (£80) and will be sent out to students in advance of the course. Find out more details and book the course [here](#).

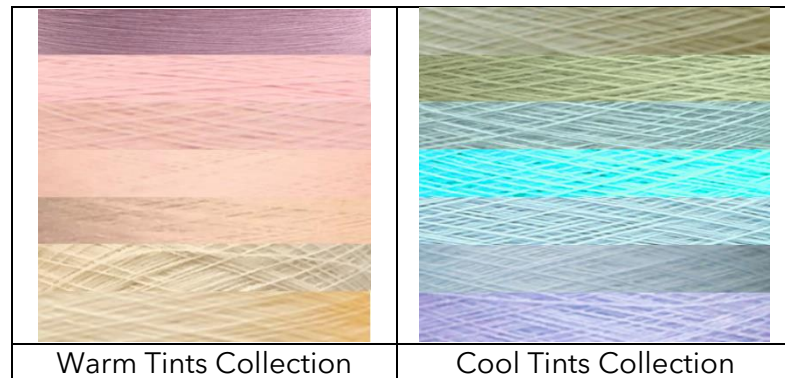


Margaret Jones has created a video-based **Weaving for Beginners Course**. This course is designed for the novice weaver and comprises 7 videos (more than 3 hours of tuition) which are accessible by the student for at least two years and as many times as required. Included in the course are written course notes containing updates and additions to the video tuition and resources for future work. Students will complete a sampler by using the most common techniques in Tapestry Weaving. They will also learn how to start and finish a tapestry and benefit from further help from Margaret during and after the course. Find more information or book the course [here](#).

Two new collections

It is difficult for all dyers to get very pale colours dyed on natural sheep's wool without bleaching it first due to the natural yellow base of most white fleeces. Our wonderful dyers have over the years been able to achieve these paler colors though and so to highlight them we have added two new collections of some of the palest colours we offer, to our mixed colour collections. One collection is of warm pale tints and the other is of cool pale tints. We hope this

will be helpful in your colour work. They can be found [here](#) and come with the usual collection discount. If you do want something even paler don't forget we also have True White, Pale Lilac and Graphite 1.



Special Pop-Up Shops to Note



Margaret Jones, Fernhurst, Sussex, UK

Margaret Jones will be holding another **pop-up shop** for weaversbazaar at her home (15 Old Glebe, Fernhurst, GU27 3HS in the UK) on **Friday 3 September 2023** from 11.00am to 2.00pm. You can contact Margaret via her website at <https://tinyurl.com/yx5bw8kd>. Look at all the lovely colours she has available to check out first-hand. Margaret will also have some large metal G clamps in her shop that we are selling at discount (too heavy to post so not available on the website), some preloved bobbins in excellent condition (also discounted) and a selection of one-off discounted yarns.

Anna Wetherall, Sedbergh, Cumbria, UK

Anna will have weaversbazaar pop up shop at ArtyBird, Carnforth, Lancashire, UK on Tuesday 17 October, 10:30 to 3:30 (Website <https://tinyurl.com/3bvjb8xb>); The address is Lyne Riggs Estate, Lancaster Road, Carnforth, LA5 9EA. Anna will be taking the pop up shop there regularly in the future so keep an eye on the website events page for details. Please contact Anna by email (annawtapestry@btinternet.com) for further information and to make arrangements to visit the pop-up shop.

Website Poll

Our September Poll question was “Which social media apps are you most likely to use for looking at tapestries or supporting your own work?”

From the results of the poll below the largest groups of us use Facebook, YouTube and Instagram – not really surprising I suppose – with those being followed in popularity by Pinterest with most of the other categories having small numbers of users.

RESULTS:

Facebook	24.7%
YouTube	27.4%
Whats App	4.1%
Instagram	26.0%
TikTok	0.0%
Pinterest	13.7%
Twitter - now called X	1.4%
Threads	0.0%
LinkedIn	0.0%
None	2.7%



Contact Us

I think we asked readers a similar question some years back and interestingly the most popular option then was Twitter. It is perhaps not surprising that the image-based options such as Facebook and You Tube are now more popular. YouTube in particular, because it is possible to find out something about almost any tapestry technique and common problems there. Plus, if, like us, you just like gazing at someone else weaving to soothing background music it is certainly a place where many hours can be spent/lost. We wonder whether TikTok will be in the lead the next time we ask the question?

As usual next month's poll is on the weaversbazaar website [Home](#) page and asks: "How many finished tapestries do you have stored away?" We will look at the results in October's newsletter.

If you find yourself digging out your Tapestries to count them up for October's poll, please photograph some and send us the images. In particular, we are also still intrigued by the 9% who responded to August's poll by saying that they have done something else with a tapestry other than hang it, so do please let us know what that was!



Techniques and Troubleshooting

This section focuses on techniques and troubleshooting ideas to address common problems.

Weft Interlocking

This month we are looking at weft interlocking, a technique which is particularly useful if you are weaving a piece that has a woven frame around the main image and also where you want to avoid having lots of slits to sew up. There are various videos available on the technique, but I find the clearest and easiest to follow is one from Rebecca Mezoff on the version of this technique which she was originally taught by James Koehler, and which results in a very neat appearance.

Watch the video at
<https://tinyurl.com/4tzzz9am>.

Q & A Corner

"Have You Ever Cut up a Tapestry?"

Following on from the Poll where we asked people if they had ever cut up a tapestry, we received a wonderful story which was sent to us by well-known tapestry weaver Jilly Edwards.

"Cutting up a tapestry".

Jilly told us she had made a trilogy of tapestries about a poem for an exhibition in the Lake District, UK. She felt that they were rather glum, so she decided to make a fourth piece. Jilly was helping to hang the exhibition when the curator had to go home so Jilly was left to finish off, lock up and hand the keys to reception.

The next morning when she arrived - a little late as she had worked until late the night before - she arrived to find mild panic - the curator took her for coffee and started to explain there was a problem as 'a piece of work was missing from the exhibition and they didn't know how!'

Fortunately, they hadn't called the police to report a theft - why fortunately - because Jilly had decided to take the piece home and had cut it up as she just couldn't bear the thought of it being seen. She says she knew it was right as the piece was just wrong for the story she was telling!

A huge sigh (presumably of relief) was heard - but Jilly thinks they didn't really understand.

{Editor's Note: Thank you so much Jilly for this great story}

Please send new questions or any other answers for Q & A Corner using the new fast email letter icon 'contact us'.



...and now for something completely different

Sally Pointer: Heritage Education

Sally is a heritage educator, researcher, maker, and demonstrator of traditional skills based in the UK and works with museums and heritage organisations worldwide to promote an understanding of the past through hands on experience. She posts about ancient technology, craft skills, foraging, food, costuming, and some of the adventures she goes on. Through her YouTube channel at <https://tinyurl.com/4f5mhhkf> you can explore all sorts of interesting videos from making neolithic textile tools to how to make a warp weighted loom amongst many other topics. You can also access her website at <https://tinyurl.com/ysa5a9jh> where you will find out about her courses and more.

Colour of the Month

Light Sage

From time to time, we would like to share with you the back story to some of our yarn colours and perhaps add a little history on the colour. This month it is Light Sage. When weaversbazaar was first imagined some 15 years ago Matty and I would experiment in each other's kitchens with natural dyeing. It became clear that given the time and variability involved this would never be feasible for weaversbazaar but it was fun. One day we were experimenting with cold extracting dye from logwood using methylated spirits. Out of that experiment came the colour we now call Light Sage. Given the way we extracted the dye we knew it would fade quickly but it was still a lovely colour and we sent a sample to our dyers who replicated the colour with their modern techniques. By this method we found a beautiful colour for the weaversbazaar range but could also make it available in a very colour-fast way.



Light Sage

Sage Greens are historically a range of muted, greyish green colours, reminiscent of the culinary herb after which they are named. They are tranquil colours often associated with nature, bringing to mind images of calm forests, peaceful gardens, and quiet landscapes. As a colour it symbolizes wisdom, freshness, peace, and harmony - think of the use of the word "sage" to signify somebody who is revered for his/her experience and wisdom. Considered to be a colour that both uplifts and inspires it is also perceived as a symbol of hope and balance. The history of sage green can be traced back to ancient cultures, where it was used for its medicinal properties as well as its aesthetic appeal, going as far back as the ancient Egyptians and Greeks.

For weavers Light Sage is a tone (pure colour with grey added) - which we think makes it particularly attractive in woven work to reduce the overall 'heat' of a colour blend.

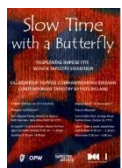
Courses and Events

The Prince's Foundation School of Traditional Arts: Introduction to Traditional Tapestry Weaving. 25 November 2023. London, UK



A practical introduction to the skills and methods needed for tapestry weaving, with experienced tutor Margaret Jones. Margaret will guide you as you learn how to 'paint' in shapes and colour using thread and create the right look for your project. All levels of ability and experience are welcome. Full details available at <https://tinyurl.com/3zamjrat>.

Contemporary Tapestry Artists Ireland: Slow Time with a Butterfly. The Pearse Museum. Until 5 November 2023. Dublin, Ireland.



CTA is a group of professional tapestry weavers working in studios all over the Ireland who come together to collaborate and exhibit their work. Slow Time with a Butterfly, a travelling exhibition, emerged as an idea when the group first had to change to online meetings. Read more about the exhibition and CTA at <https://tinyurl.com/y2xdfw9t>.

Atelier Weftfaced: New Courses and Workshops for 2023 and 2024.

- **Project Development. January - November 2024. Online, UK** This exciting new course run by Caron Penney will be for one academic year and involve three terms starting in January 2024 and running through to November 2024. It will be focussing on the thoughts and ideas that drive your artwork. You can read and book at <https://tinyurl.com/35p2f7v9>
- **Weaving Group. October and November 2023.** Caron will also be running her regular weaving group at Arundel Museum in the UK during October and November. Full details at <https://tinyurl.com/nsysajp2>.
- **Gallery 57: Surface Texture Workshop. 15 February 2024.** This course will explore adding texture to your tapestries using soumak, looping, wrapping, Turkish knots, and many other techniques as you weave. More information at <https://tinyurl.com/54vzs2rh> where you can also book.

Opportunities and Scholarships

American Tapestry Alliance ATA: Beyond: Tapestry Expanded. Call for submissions 1 September - 15 October 2023

ATA has announced the call for entries for their newest exhibition. Using the definition of tapestry as a nonfunctional, handwoven pictorial structure, artists are invited to submit work that explores and pushes this definition. The deadline to submit entries is 15 October 2023. Full details can be found at <https://tinyurl.com/4jrn7yuh> where there are links for further information.

Heallreaf 5: Summer 2024 - Spring 2025. Submission Deadline 1 March 2024

Heallreaf 5, a dedicated international biennial exhibition just for Tapestry Weaving, will take place in four different venues in 2024 - 2025. Full details can be found at <https://tinyurl.com/2746zvsh> where you can also find links to download the full "Call out" information as well as an application form. The deadline to submit entries is 1 March 2024.

MATTBLACKBARN: Three-Dimensional Tapestry Weaving Workshop with Caron Penney. 7 October 2023. Chichester, UK

This workshop will explore how to make shaped three-dimensional tapestry commencing with flat pieces woven on the loom. It will go on to explore the numerous ways in which conventional tapestry work can take on form. Read more at <https://tinyurl.com/skvv7te8>.


East Kent Artist's Open Houses (EKOH): 14/15, 21/22, 28/29 October 2023. East Kent, UK

EAST KENT ARTISTS' OPEN HOUSES 2023 Now in its 23rd year, with over 250 artists over 80 houses and studios, the artists' trail gives the public a personal insight into how an artist works within their specialised field. Tapestry weaver Gillian Bull is taking part, details at <https://tinyurl.com/f3an8tc6>. Find full details of the trail and all the artists at <https://tinyurl.com/57yfcrl6>.

Sunny Bank Mills Gallery: The Weaving Shed Courses. October and November 2023. Farsley, UK

Sunny Bank Mills Gallery have always wanted to share their weaving heritage in a practical way and are delighted that they are now able to do that with creative courses that are based on textile processes. See more details of the courses available at <https://tinyurl.com/yc8xujvc> where you can also book.

Arundel Museum: My Bones are Woven: Film Screening 24 October 2023. Arundel, UK

 My Bones Are Woven is a feature length documentary about Arundel artist and weaver Ann Sutton made just before and during lockdown. The film asks what inspires someone to start on a dramatically new venture in later life. Ann Sutton will be at this screening and there will be an introductory talk followed by Q&A at the end. Read more at <https://tinyurl.com/4xdfjy4r> where you can book a ticket.

Australian Tapestry Workshop ATW: Kate Derum & Irene Davies Awards for Small Tapestries. Entries open 15 April - 13 May 2024



Held every two years by the Australian Tapestry Workshop (ATW) these unique awards celebrate creativity and excellence in contemporary tapestry. Entry Form Preview is 1 April 2024 with entry dates as above. Full details can be found at <https://tinyurl.com/yc4ak44j>.

Australian Tapestry Workshop (ATW): Artist in Residence 2024 Applications Open. Applications close 29 October 2023



The ATW offers artists and craftspeople working in any medium the chance to broaden their practice in their residency program. Each year, Artists in Residence exchange knowledge and skills with ATW tapestry weavers and engage with local communities through public programmes and exhibitions. The deadline to submit an application is 29 October 2023. Full details and entry form link at <https://tinyurl.com/48ez55t9>.

Coffee Break



HGA Textiles and Tea: Connie Lippert

This month for our coffee break we have a very interesting video from the Handweavers Guild of America Textiles and Tea series which features Connie Lippert. Connie is very well known for her beautiful contemporary interpretations of wedge weaving techniques and in this video interview she talks about how she initially became interested in weaving and the techniques she uses now. Watch the interview at <https://tinyurl.com/ypm7m4f2>. You can download the document "Contemporary Interpretation of an Unusual Navajo Weaving Technique" that she mentions in the video at <https://tinyurl.com/2jmmrxyy>. You can also view her exhibition from earlier this year at the Blue Spiral Gallery at <https://tinyurl.com/yusjwrxr> and visit her website at <https://tinyurl.com/2uty86c4>.



Book Review

Title: Weaving with Wire: creating woven metal fabric
Author: Christine K. Miller
Publisher: Schiffer Publishing Ltd
Date pub: September 2023
ISBN: 978-0-7643-37772

Reviewed by: Sally Reckert

Christine K. Miller is a weaver, exhibitor, and teacher with many years of experience. Her understanding of her subject - metal wire in textiles - comes across on every page. Although this book is primarily aimed at shaft-loom weavers there is a great deal of useful information for artists of all fibre techniques.

In the contents section Miller writes an overview for each part of the book from Looms, Wire, Yarns and Tools, through instructions for weaving and sculpting metal wire and fabric, and the applications to which the material can be put, to guiding the reader through the artistic thought processes required to create fibre art. For artists with a knowledge of metal-working, Miller describes ways for pairing sheet with woven metal and fabric.

Weaving with Wire is not a how-to-make book. At the beginning of each part of the book Miller poses questions pertinent to all artists and craft makers; for instance: How could records of your projects reflect your growth as a weaver? Where do the rules of design originate?



'Flowing' (2019) p131.



'Encoded' (2020) p.113.

Although Miller understands that students learn in different ways, her instructions to shaft-loom weavers for making the foundation project insist that they are followed to the letter: "I am asking you not to deviate from these instructions until you get one or two warps under your belt before you begin experimenting." Wise words, as metal wire has its own characteristics, and once crimped or bent it cannot be reversed. Miller's tips and traps for this "lively material which can quickly and easily get out of control" are also applicable to other woven fibre arts.

The photographs clearly support Miller's concise instructions for beaming the warp, winding the bobbins and dressing the loom. Drafts are given for four-, six- and eight-harness looms. Where photography might not be as clear, for instance jewellery instructions, Miller uses sketched instruction on squared paper. Throughout the book she shares her processes and techniques for working with metal yarn, but she doesn't tell the reader how and what to make. Instead, she poses questions which the reader can only answer for themselves; for instance, in Part 4, Woven-Metal Applications, she poses the question: "What does a form have to have to be considered a basket?"

Miller shares her knowledge of working with metal yarn and woven cloth clearly. She backs up her words with images of her own art and that of her students and other artists. This makes *Weaving with Wire* very informative, not just for shaft-loom weavers but all fibre artists interested in combining metal with fabric yarns.

Found on the Web

Australian Tapestry Workshop ATW: Tapestry Design Prize for Architects 2023 Winners Announced

AUSTRALIAN
TAPESTRY
WORKSHOP

"Solstice" designed by Beth George and Emerald Wise has been announced as the winner of the ATW Tapestry Design Prize for Architects. You can read more at <https://tinyurl.com/2sw65v65> and link through to the page with all the finalists designs at <https://tinyurl.com/3cu3nvab>.

Australian Tapestry Workshop (ATW): Early Morning Rain

AUSTRALIAN
TAPESTRY
WORKSHOP

'Early Morning Rain' (1972) designed by John Coburn AM, is the second major commission for the ATW in 2023. Originally painted as a maquette for tapestry in 1972 but not realised into woven form until now. Read more at <https://tinyurl.com/43k3at9e>.

The New York Times Style Magazine: "Fiber Art is Finally Being Taken Seriously"

This article which references the works of Annie Albers and Magdalena Abakanowicz amongst many other fibre artists, also has some very interesting quotes from Sheila Hicks. Read the full article at <https://tinyurl.com/4355rtp4>.

Artist Profile

Molly Elkind



Fibre artist Molly has focussed on weaving since 2009. She has lived in New Mexico since 2018 where she says that the vast open spaces have profoundly affected her approach to tapestry. She

also says that "much of her recent work explores the expressive potential of unusual materials and methods in handwoven tapestry." These pieces often have a delicate ethereal quality.

You can view many images of these and her earlier pieces on the Gallery pages of her website at <https://tinyurl.com/2k75ryhk>.

Molly also teaches both in person and online and you can read more about her workshops on her website at <https://tinyurl.com/wvzkf86j>.

She also has an excellent blog Molly Elkind: Talking Textiles which you can find at <https://tinyurl.com/3xx8rwea> where you can see her latest post. It is also well worth exploring older posts too.

This month we are privileged to have an insight into the creative practice and weaving life of artist and educator Donna Loraine Contractor. She explains how she became a tapestry weaver and her day-to-day activities. So here in her own words and lovely images is "A Day in the Weave of Donna Loraine Contractor"

Why do I weave?

First, I love machines. The loom won out over the pottery wheel with the coming of children. Once I walked into a loom room, and saw the way it looked, the things it could do, I was hooked. I now own and weave primarily on an AVL professional 8-harness rug loom with a dobby mechanism, pneumatic tensioning system and a worm gear.

Next, I love the materials. From the strong smooth cotton warp to the lustre of hand-dyed wools and the sparkle of silks, I am captivated by the feel and look of textiles, including new, unusual materials such as stainless steels, paper and UV reactive fibres, which I plan on using in future work. Colour is also a source of constant joy and I delight in the full range of its use with surprising combinations and subtle gradations. The colours and unique quality of light in the Southwest, make for a rich and diverse palette.

A Day in the Weave of Donna Loraine Contractor



Finally, I love metaphor. Weaving has become a metaphor and is entwined with my choice of imagery and the use of the window set within a frame, a view to another place, another reality as a motif in my work. I try to achieve a blend of the representational and the abstract and to keep a geometrical contemporary feel in the frames. I usually work on several pieces concurrently and I like to work in series incorporating a lot of maths into my work such as fractals, the golden mean, the spiral of a seed head or the placement of branches on a tree. The various themes and motifs of the pieces cross-pollinate each other.

The "Fractured Square Series" is inspired both by the art of Gustav Klimt as well as the seemingly fractured nature of life in this modern world. The process of reconstructing all the fractured pieces into a cohesive and beautiful whole here finds form. Another series that I am also working on is the "Dimensional Window Series."



The challenge of creating three-dimensional imagery from a two-dimensional plane is fascinating to me. I create surprising architectonic spaces which seem to change just when you feel you've figured them out. The placement of dark and light create the illusion of depth and the endless combinations of these placements intrigue me. I use wool as my medium because of its particular light reflecting characteristics that are so unique and beautiful. No pigment on paper could reproduce the texture and luminosity of the hand dyed and tightly spun wool that I use in my tapestries.



It is also very important to me that my tapestries are fully finished on both sides so there are no slits or holes and all the tails of yarn from colour changes, are sewn in enabling the work to be free hung or used as a room divider.

As well as my studio weaving, I also teach, offering individual tuition and I find it very rewarding helping someone improve and learn new skills.

I exhibit frequently and recently featured in the very worthwhile exhibition "Gallery with a Cause" on behalf of the New Mexico Cancer Centre and some of the images here are taken from that exhibition.



{Editor's Note: Thank you Donna Lorraine for giving us an insight into your creative activities as well as your design processes and sources of inspiration}.

Elisabeth Deshayes

This month we have some lovely images from Elisabeth Deshayes who began her tapestry journey via needlepoint. Lizzie says that "she started tapestry weaving in earnest in 2020 with Caron Penney of Weftfaced but also continued with her needlepoint" She uses weaversbazaar yarns and particularly appreciates the ability to blend the fine yarns together for both her tapestry and needlepoint work. Lizzie is the Founder & Design Director for Fromental (makers of hand painted, embroidered and printed wallcoverings, objects and artworks <https://tinyurl.com/bdd76tk6>) who also use the yarns for some of their beautiful products. She has sent us some lovely images of both tapestry and needlepoint pieces which are exquisite. So please enjoy them.

Textile Gallery



Call Out

Please do keep sending images of your work, complete or in progress, for us to share. If possible 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

Apologies to anyone who has tried to call weaversbazaar phone number recently and has been met by a message that the phone is unavailable or not in use. These are just symptoms of an intermittently poor phone signal the weaversbazaar part of Sussex at present which we very much hope is temporary while networks are upgraded.

So, if this happens to you, and if you can, please leave a message and we will call you back as soon as we can. Alternative use the same phone number to contact Lin by Whats App or use the email route using the button below.



Contact Us

Happy Making from Everyone at weaversbazaar

