

*All best wishes for a peaceful and creative 2017*

## Updates on dyed yarns

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### Periwinkle



We have started a new colour range called Periwinkle and have the palest of these - [Periwinkle 1](#) - in stock in Fine (18/2). It is difficult to photograph it accurately – it is slightly warmer than Pale Lilac but is not quite as ‘pinkish’ as Lt. Purple! There are another 6 Periwinkle colours coming soon.

### Colour Archive

We have now cleared the stock of Hyacinth 2 and Hyacinth 4 which were on Special Offer. These are available through the [Colour Archive](#) along with Hyacinth 5. [Hyacinth 3](#) remains one of our stock colours.



Hyacinth 2



Hyacinth 4



Hyacinth 5

## Weaversbazaar Poll

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Well clearly all you textile artists like to choose or prescribe the gifts you get. There was a very equal split between 31% preferring to choose your own Christmas gift and 31% preferring to provide of list of gifts that would be welcomed. Still, 25% of respondents felt a surprise gift was the better option.

Our next poll links in to the technical article at the end of the Newsletter which explores choosing warp setts and weft mixes. So what is your favourite warp sett?

## Artist Profile: Máximo Laura

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Máximo Laura is a Peruvian tapestry weaver, internationally recognized as one of South America’s pre-eminent textile artists and the pride of his country of birth. He is a consultant, designer and lecturer in Art and Contemporary Andean textile design. His work is in collections worldwide and has been exhibited 71 solo and numerous group shows. He has won awards in both national and international competitions including a UNESCO Prize for Latin America and the Caribbean (Spain, 1992), among others. He has also exhibited with the British tapestry Group Laura has a studio in Lima (Peru). Máximo’s work is quite distinctive; his use of both colour and texture creates complex but vibrant images employing imagery from South America. In his artist statement on the ATA site he says ‘My work is nourished by symbols, stories, traditions, rituals, experiences, and by permanently returning to admire the iconography of ancestral world cultures, especially Peruvian culture – which are extraordinary and fascinating.’ He holds regular workshops in his studio in Peru and was recently designated as one of Peru’s ‘Living Treasures’ – an award given under UNESCO Guidelines to an artist whose role is to preserve and elevate the culture of their homeland. <http://maximolaura.com/> is his own website and <http://www.wovencolour.co.uk/> is the website of his UK agent. Every few years he has an exhibition in the UK which we include in our events section

## Coffee Break Moment

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### Jilly Edwards: How to weave from an original design



In this [8-minute video](#), Jilly Edwards' commentary on her approach to designing and then weaving is full of insights and ideas. In addition, the video itself provides some illuminating detail on tapestry weaving techniques including sewing slits and weaving small sections. Well worth a generous cup of coffee!

## Calls for Submissions

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### Artapestry5. Deadline: 31<sup>st</sup> March 2017



ETF was established by tapestry artists for tapestry artists. The organisation works to encourage the continuing development of the art of tapestry weaving and holds regular triennial exhibitions as part of its intention to demonstrate the versatility of this technique and to promote it to a wider audience. Artapestry5 will open in January 2018, in Denmark, and close in January 2019 in Latvia with other venues in between. [Details here](#).

## Courses

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### Introduction to Weaving. 25<sup>th</sup> January. Farnham, Surrey, UK



This workshop led by Jo Aylwin, is ideal for someone who wants to try weaving on a loom for the first time or is returning to weaving after a long break. During the workshop you will learn to set up your own small loom and to weave on it with a variety of materials. At the end you will take away your loom so that you can continue weaving. All materials provided. Details from Jo at [joanneaylwin@outlook.com](mailto:joanneaylwin@outlook.com) or call 01252 447581

### Colour & Overlay. 26<sup>th</sup> – 28<sup>th</sup> January. Arundel, Sussex, UK



This is an extra tapestry weaving workshop being run by Caron Penney of Weftfaced Atelier. It will explore colour theory before looking at blending and overlay effects. Aimed at both beginners and intermediate weavers, the workshop will provide inspiration as well as information. [More details here](#).

### Sculptural Tapestry with Caron Penney. 11<sup>th</sup> February. Ditchling, Sussex, UK.



In this fun one day workshop participants will learn how to use tapestry as sculpture inspired by the work of Tadek Beutlich. The workshop will have a flexible approach allowing you to experiment in 2D or 3D. [Full details here](#).

### Introduction to Tapestry & Cloth Weaving. 11<sup>th</sup> March. London, UK



This one day course is a broad introduction to weaving, where students will explore two contrasting methods: tapestry weaving and table top loom weaving. Students will explore the basic foundations of weaving by creating a series of samples using a variety of materials and yarns. [More details here](#).

### Celtic Zoomorphic Art - Weaving Nature and Number. 4<sup>th</sup> – 25<sup>th</sup> March. London, UK



Despite its title this course is all about drawing and developing Celtic designs and patterns – but the outcome is something that could be included in tapestry designs. On this course all will learn to draw and design traditional motifs and zoomorphic patterns. Then compose and paint your own zoomorphic designs. The interweaving of fluid animal forms and woven knotwork is perhaps the most unique of the Celtic art forms. [More details here](#).



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## Events

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### **Entangled: Threads & Making. 28<sup>th</sup> January – 7<sup>th</sup> May. Margate, Kent, UK**



Turner Contemporary, Margate, puts making and materiality centre stage in a new exhibition.

Entangled: Threads & Making is a major exhibition of sculpture, installation, tapestry, textiles and jewellery from the early 20<sup>th</sup> century to the present day. It features over 40 international female artists who expand the possibilities of knitting and embroidery, weaving, sewing, and wood carving, often incorporating unexpected materials such as plants, clothing, hair and bird quills. [This review](#) provides an excellent insight into the scope of this exhibition whilst [full details of where it is](#) can be found here.

### **Sheila Hicks: Material Voices. Until 5<sup>th</sup> February. Toronto, Canada**



The Textile Museum of Canada is hosting the first presentation of Sheila Hicks' work in Canada.

Organized by the Joslyn Art Museum, [Sheila Hicks: Material Voices](#) spans 50 years of Hicks' prolific career, capturing the renowned breadth of her work from large scale installations to small weavings made in response to specific places or memories, and from free-standing sculptures that combine supple materials with found objects to recent watercolours and mohair drawings on paper.

### **Collect: The International Art fair of Contemporary Objects. 2<sup>nd</sup> - 6<sup>th</sup> February. London, UK**



During an extended run of five days, the Crafts Council presents an unrivalled opportunity to see and buy contemporary museum-quality ceramics, glass, jewellery, wood, metal and textiles from established and emerging artists and makers represented by over 30 of the world's finest galleries. In this inspiring environment visitors can indulge both their passion for collecting and their interest in design and interiors. [Details here.](#)

### **Unravel: A festival of Knitting. 17<sup>th</sup> – 19<sup>th</sup> February. Farnham, Surrey, UK**



Since its launch in 2009, unravel has become one of the leading independent events for knitting and crochet enthusiasts. The three-day festival features a programme of talks, demonstrations and workshops led by UK and international experts. Visitors of all levels have the chance to master new knitting and crochet skills in bookable workshops. The curated marketplace showcases over 80 contemporary and innovative producers and makers selling yarn and yarn related accessories. [Details here.](#)

### **Edinburgh Yarn Festival. 10<sup>th</sup>/11<sup>th</sup> March. Edinburgh, Scotland, UK**



A celebration of all things related to yarn, wool and hand-knitting with a little crochet, spinning, weaving and felting thrown in for good measure - in Edinburgh, Scotland! The organisers will host a fantastic market place with around 100 hand-picked vendors, great workshops and wrap it all up with a host of opportunities to meet up with other knitters. All of it in/close to one of the city's premier exhibition venues: The Edinburgh Corn Exchange. [Full details here.](#)

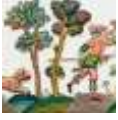
### **Tadek Beutlich: Prints and Textiles. 3<sup>rd</sup> - 12<sup>th</sup> March. Ditchling, Sussex, UK**



The exhibition, curated by Emma Mason Prints in partnership with Liz Hankins (manager of the Beutlich collection and archive), will display Tadek Beutlich's printmaking, weaving and fibre-art side by side in the beautiful setting of The Jointure Studios in Ditching. Beutlich lived and worked in Ditchling between 1967 and 1974. This exhibition is a rare opportunity to see and buy work from the studio of the late Tadek Beutlich. All work will be for sale. This event is being held at The Jointure Studios, 11 South Street, Ditchling. Sussex, BN6 8UQ. For more details contact Emma or Richard Mason on telephone 01323 727545, mobile: 07944 535354 or email: [emma@emmamason.co.uk](mailto:emma@emmamason.co.uk).

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**Stories in Stitch. Until 31 March. Hampton Court Palace, Surrey, UK**



“All your favourite stories brought to life in hand stitched embroidery”. This exhibition from the Royal School of Needlework, includes all sorts of techniques employed to recount stories. Many of the items are drawn from their archives. [Details here.](#)

## **Found on the web**

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### **Tapestry style weaving on a rigid heddle loom**



Very much aimed at traditional loom weavers who might want to explore tapestry weaving, this series of four videos shows the development of a tapestry on a rigid heddle loom. It covers the weaving of shapes, eccentric weaving and the use of simple tools – the approaches used are not necessarily the traditional or accepted tapestry weaving ones but they work! [Part 1](#), [Part 2](#), [Part 3](#), [Part 4](#).

### **Photoshop Tutorials**



Many of us use the computer software, Photoshop, to develop design ideas from our own photos or drawings. [This You Tube channel](#) offers a great many tutorials on just how to get the best out of Photoshop – the potential of the software is stunning and this is an opportunity to use a little more than the usual 5% of it's functionality.

### **Tapestry weaving and politics**



Tapestry art has never shied away from reflecting the social and political times in which they were created. Canadian tapestry artist Barbara Heller, for example, is notable for her challenging images calling into question attitudes to dress and cultural differences as well as presenting uncompromising visual commentary on world shaking events such as 9/11. There are other political art works reinterpreted as tapestry – perhaps most famously Picasso's 'Guernica'. And now another tragic event, the Sabre and Shatila massacre, originally captured by artist Dia Al-Azzawi, has been realised as a woven tapestry by The Royal Tapestry factory in Madrid. [Full details here.](#)

### **Globetrotting tapestry**



A tapestry commemorating the late Czech President Václav Havel, has been traveling around North America and Europe but will eventually be placed on permanent exhibition in a new building named after the renowned politician, being built in Strasbourg. [More details here.](#)

### **Norwegian Textile Letter**



This is well worth subscribing to as it provides insights and information about all types of textiles. The articles included are often drawn, with permission, from other publications. In the November 2016 edition, there were several items which included tapestry and cloth weaving including one featuring the reinterpretation of Munch's 'Scream'. [Read it here.](#)

### **The Big Cloth.**



This is a fascinating short video in which the voices from the Outer Hebrides describe what Harris Tweed means to them. Their sing-song lilt combined with some wonderful photography of land and seascapes as well as the local population of people and sheep, is a delight. [See it here.](#)

### **Choosing Colours: An Educational Article from the American Tapestry Alliance.**



[This article](#) comprises nine commentaries which were initially compiled as source material for an ATA Online Focus Forum that explored how tapestry artists approach colour selection. Tapestry



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artists were approached, whose work on ATA's Artist Pages or in exhibition catalogues reveals a distinctive colour sense. In addition to reading the artists' commentaries, Forum participants took part in weekly projects involving exercises using yarn and other media. The resulting collection is very informative and has some interesting illustrations. PS it is well worth exploring the other articles on this site!

## Woven Textiles of Tunisia



We were contacted by Karen Platt with details of her new book. This is the result of much research and many visits to Tunisia. In it you can follow Karen as she unearths the history and methods of weaving in Tunisia through history to the present day - we haven't seen or read it ourselves, but we thought you might want to check it out. Available from 'Yarns and Fabrics' here. [Available from 'Yarns and Fabrics' here.](#)

## Textile Gallery

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We recently received this postcard from Anita Bruce – we were so struck by the image that we asked if we could share it with you.

Anita is a textile artist and says that 'knitting wire is her thing'! This piece comes from her 'Knitted Plankton (Medusa rotundus) series.

You can see more of Anita's knitted plankton and other work on her [website.](#)

## Stop Press

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### Tapestry Bead & fibre Kits reduced to £10.00 each!



These delightful kits are for making lovely 'cuff' bracelets. They involve weaving both beads and fine yarns using weaving needles. Each kit comes with sufficient material to make 3 bracelets. One cuff is made of leather with felt linings the others are fabric. We are offering these kits at a substantially reduced price as we have had some feedback that the eyes of the needles supplied with the kit are a bit on the small side – but they could easily be substituted and so the kits are fully useable if a bigger needle is used.

The kits come in several colour ways and all other materials including a little weaving frame are included. They can be found on [our web site here.](#) Alison Delaney who put the kits together for us has also produced some videos to help make these kits which can be found here <http://stonetapestry.blogspot.co.uk/>

*Happy Weaving*

## Technical Article #3: Warp Setts and Weft Bundles

The area around which most questions are asked of us is all about warp choices and weft bundles. In responding to these questions, we usually refer to the technical specifications on warp and weft shown on our Knowledge Zone. But we thought it might help to put some explanations around that data to better help an understanding of what impacts on the choices of warp and weft. It is important to stress that factors influencing choice of weft and warp differ for tapestry weavers from cloth weavers. In this article, we will concentrate on the context of tapestry weaving. Cloth weavers will find some really valuable information contained in the report provided by Janet Phillips' Masterclass students, on choices of warp settings and the resulting fabric types.

The number of warps you sett for a tapestry will be determined by the design you want to create and that may include: the overall size of the tapestry, the complexity of the design, the dominance or otherwise of curves and/or circles, the simplistic or complex nature of the colours required. A very simple guideline is that the closer together the warps are sett the more complex the design that can be realised, especially if it involves curved lines, but the less subtle the colour mixes might be. The wider apart the warps are sett the more complex the colour mix possibilities but the design must be simpler. One way to identify the right warp size is to pick out the smallest element in the design and ensure that it is covered by at least a single warp.

The choice of warp type depends on the decision about how close or far apart they need to be – but there is some overlap between the various thicknesses. Below is a table of the various sets we have found work for the cotton warps we supply.

Warp type ➤ Number of warps, or ends per centimetre (epc) ▼	6s (Fine)	6s (Medium)	9s	24s
2 epc	✓	✓	✓	✓
2.5 epc	✓	✓	✓	✓
3 epc	✓	✓	✓	✓
4 epc	✓	✓	✓	
5 epc	✓	✓		
6 epc	✓	✓		
7 epc	✓			
8 epc	✓			

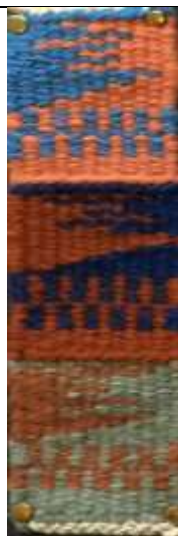


### Weft choices and 'bead' size

There is another feature of weft thickness that perhaps needs to be considered. Every pass of a weft over a warp creates a 'bead'. The image of the woven tapestry is made up of these 'beads' of colour. The thickness of the yarn and the sett of the warp will determine the shape and size of these 'beads'. We took our weft yarns and wove them across 10 different warp setts. What became clear was that even the finest of yarns

will cover the warps but as the number of strands of yarn in the weft bundle is increased the quality of the 'bead' changes. Table 2 (below) summarises our findings when using weft bundles of the same yarn.

Cotton Warp type /Sett	6s (Fine)			6s (Medium)		9s		24s		
	8 epc	7 epc	6 epc	6 epc	5 epc	4 epc	3 epc	3 epc	2.5 epc	2 epc
Fine (18/2) # of strands	1-2	1-3	1-4	1-4	1-5	1-6	1-8	1-8	1-14	1-18
Medium 1 (9.5/2) # of strands	1	1-2	1-3	1-2	1-3	1-3	1-6	1-5	1-7	1-10
Medium 2 (7/2) # of strands	Barely 1	1	1-2	1	1-2	1-3	1-5	1-5	1-6	1-7
Heavy (5/2) # of strands	X	X	X	X	1	1-2	1-3	1-3	1-4	1-5

To illustrate this, here are images of three small sample tapestries, each woven on a different warp sett. In each case the bottom section is woven using Heavy yarn, the middle section is woven using Medium 1 yarn and the top section is woven using Fine yarn. You can see the change in the quality of the definition of the shapes and patterns as you move from the thicker, wide sett warps to the finer, close sett ones. They are not shown to scale

	Weft: 16 strands Fine		Weft: 8 strands Fine		Weft: 4 strands Fine
	Weft: 8 strands Medium 1		Weft: 4 strands Medium 1		Weft: 2 strands Medium 1
	Weft: 4 strands Heavy		Weft: 2 strands Heavy		Weft: 1 strand Heavy
Warp sett 2.5 epc (24s cotton warp)		Warp sett 3 epc (9s cotton warp)		Warp sett 4 epc (6s Medium cotton warp)	

### Weft choices and colour mixing

The next question is how thick the weft should be or how many strands of weft are needed. At a very basic level the weft needs to be as thick as the warp. If straight forward blocks of colour are being woven, then the weft can be a single strand of whichever the thickest 'weaveable' yarn might be. As the colour mixes become subtler, or merging/blending of colours is required, then combining several strands of different coloured finer wefts can enhance that effect.

### Mixing weft thicknesses

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Yet another option on weft choices is to mix thicknesses. So, for example, it might create a better woven surface to combine one Medium 1 strand with two or three Fine strands, rather than using 4-6 Fine strands on their own. Or perhaps one Heavy strand with two Medium 1 or Medium 2 strands instead of four Medium 1 or 2 strands. The way a slightly thicker yarn works with the finer yarns could create a very interesting 'bead'.

## Sampling



All the above shows clearly that there is not ONE choice of weft yarn thickness for ONE warp sett – there are many options. Nor is the choice of warp and weft an exact science – what we have provided here are guidelines based on our own experience. But it is critical to create samples of different warp setts using various weft combinations to establish the finished surface texture that suits the design. These samples can, over time, build up to create a library of reference points and an invaluable resource so it is critical to ensure that both warp sett and weft bundles can be easily determined when revisited. When attending our first Summer School, at West

Dean, Lin and I purchased several bags of mixed butterflies from the tapestry studio. We then shared them out so that we each had a good array of the colours and we wove them on a narrow warp sett of 3 epc. As you can see from the photo (left), by leaving a good length of the weft tail at the start of each section it is easy to see the constituency of that weft and by then looking at the woven section there is a good impression of the resulting texture and colour. Another form of sample is shown (right). Here the warp sett and weft details are on attached labels.



## Conclusion

The choice of warp sett and weft mix is critical to the overall finish of a tapestry image. Because of the many variables that need to be taken into consideration, sampling is essential. It ensures that all possible combinations of warp sett and weft mixes have been tried and the ideal one selected. Whilst guidelines can be provided in the form of wraps per inch/centimetre or ends per inch/centimetre for both warps and wefts, they are just the starting point. It is for the weaver to determine to final choice of warp and weft that will achieve the outcome desired.