

weaversbazaar

March 2017 Newsletter

Weaversbazaar has moved!



When we started weaversbazaar, almost eight years ago, we upgraded one of the outbuildings on Lin's small holding, to house the stock. However, with more colours being added and greater volumes of stock

being held, it was becoming increasingly difficult to operate efficiently out of the stable – see the 'Before' picture top left!



So we were delighted when a small unit, called Blackbirds 2, became available on a local business park. Located just three miles from Lin's home in Forest Row, and with the Post Office en-route, this is a perfect solution to our space problems. We moved in at the end of February.

The photo middle left,

shows our new 'home' being set up with shelving. And, on the

right, is what **JUST HALF** the Fine (18/2) section looks like! Now, not only can we see everything we have got, but there is space for the winding equipment and above all, space to grow into. Magic!



See Stop Press, for full details of the location and visiting.

Colour updates

Two new shades in the Seasky range



With the arrival of Seasky 5 and Seasky 6 we now have three shades as well as the pure colour and a tint in this range. They can all be found in the [Blue Colour Group](#).



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Weaversbazaar Poll



Our last poll asked about the prevention put in place to protect against moths. Interestingly almost a quarter of respondents took no measure at all! However more than 38% of those responding used scent deterrents as their preferred practice.

Barriers and traps were both used by about 15% whilst almost 10% had other means of tackling the moth threat. On the right is an image of the common clothes moth which is particularly keen on wool. You can read more about it in [Wikipedia](#).

We were interested to hear from Monica Murphy, in Canada, on her experiences with moths.

“Having had a moth-infestation in my supplies once, many years ago, I have been careful over the years since to look for mothproofing on the label. I have quite a stash of tapestry yarns accumulated over the years, and have always stored them in plastic and out of light and draft. I don't believe I have purchased any new wool yarns for possibly ten years, because during that time, work did not permit me much time to weave, and my stash was enough.

Fast-forward to retirement, and I am weaving again! I enrolled in Rebecca Mezoff's online "Little Looms" course; it was in the information on supplies for this course I found weaversbazaar. Here, at last, is the fine yarn I have always been wishing for, for colour-blending.

I really appreciate your taking the time to explain why your yarn, and probably everybody else's, is no longer chemically treated for moths. I did a lot of research on the little pests when I had the infestation. Here in the part of Ontario where I live it is almost impossible to avoid getting a few in the house in the summer - they live in the lawn (and we cannot put pesticide on the lawn, and I am in total agreement with this). What I found out was the moth itself is not the danger; it is the eggs it lays that hatch in about two weeks and proceed to chew wool fibre, but only if it still contains some of its natural grease, or is in a garment that has perspiration or food slops, or carpets that have food stains or oils or dander from pets that have been sleeping on them. It is the dander and grease that is the food, and the fibre gets chewed in the process. New yarns are actually quite safe if they have been thoroughly scoured, and they usually are if they have been dyed. Even less-than-clean wool is relatively safe if it is in a carpet in open use on the floor or a garment that is used regularly. The danger is to wool that is accessible to moths in a location that is undisturbed for over two weeks.



Thanks to your information, I will be very careful of the storage of my finished work. I think I have hit on a perfect (for me) solution for storage for my 25g 18/2 weaversbazaar yarns. They fit perfectly into a metal biscuit tin that is about 2.5 inches deep. The tin was plastic-lined around the biscuits, so the inside is pristine. The tin keeps the balls of yarn snug; not rolling around and getting tangled. I attached the label band from each ball to its side, for colour information. Each ball can be used by

pulling from its core; it does not even have to come out of the tin. The tin will preserve the yarn from light, draft, and I think moths, too. I have several of these tins, all the same - room for expansion! Perhaps this suggestion will be of use to someone else. “ Thank you Monica for sharing this very helpful information.

Our next poll explores the importance of access to colour ranges for textile artists.

Artist Profile: Ulrike Leander



Starting at the age of thirteen in her native Sweden, Ulrika Leander has become one of the great masters of the loom with her intentionally beautiful and large tapestries created in her generous studio a short walk from the Oxford-Bellevue Ferry, USA. In [this video](#) Ulrike explains how she works and this link to [her website](#) provides examples of her wonderful tapestry art.

Coffee Break Moment: Two interviews



This month we are presenting two video interviews with well-established tapestry artists. **Helena Hernmarck** is a contemporary artist and weaver best known for her innovative tapestries, many of which have been site-specific commissions for corporate or public buildings. [In this video](#) Helena talks about some site-specific artworks for the lobby and atrium of Pitney Bowes's building in Stamford, Connecticut. [In the second video interview](#) **Barbara Heller** not only discusses her early days of tapestry weaving but also how she structures a tapestry and the themes she explores through them. Both weavers stress the importance of colour in their work but also the value they attach to the slowness of the process.

Congratulations!

Heallreif 2



A (metaphorical) bouquet goes to each of the artists of the 32 pieces, selected from a submission of 159, for the Heallreif 2 Exhibition. Full details of whose work has been selected [are here](#). Details of the exhibition are below in the events section.

20 Years at The Loom Exchange



Hilary Charlesworth recently celebrated 20 years of running The Loom Exchange. This is a pioneering mail order and online business dealing in second hand spinning and weaving equipment and textile books. She had the idea of setting up The Loom Exchange when she started to wonder what happened to old spinning wheels and looms. With no second-hand market to be found she set one up! [Find out what it offers here](#).

Calls for Submissions

Russian Textile (Tapestry) Exhibition Deadline 31st May 2017.

Russia has declared 2017 to be the year of environment and specially protected natural areas. The Russian Guild of textile workers has decided to create a "small reserve" mini-textile international exhibition and launch the project "Treasure island" with the support and participation of the International Guild of Masters. [Full details here](#).

ATA Student Awards. Deadline 15th April 2017.



Once again, the American Tapestry Alliance announces its annual ATA Student Awards. Deadline April 15th 2017. This is presented to a student enrolled in a college fibre program located in any country. The award consists of \$750.00. In addition, the winner's work will be featured in the ATA quarterly newsletter, *Tapestry Topics*. All applicants will receive a one year student membership in the American Tapestry Alliance. [Full details here](#).



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Kate Durum and Irene Davies Awards. Applications 1 May to 4 June.



Entries for the 2017 Kate Derum (\$5000) & Irene Davies (\$1000) Awards for Small Tapestries will be open from 1 May 2017 to **4 June** 2017. Winners will be announced at the opening of the exhibition of finalists on 8 August 2017. The prize is open to all Australian and international tapestry artists. Tapestries can be no larger than 30x30cm. [More information available here](#)

Courses

Amorphic Shapes Tapestry Workshop. 20th – 22nd April. Sussex, UK



Join Caron Penney for this exciting tapestry workshop which will look at how shapes are built in tapestry weaving. If you have experienced problems with creating sharp edges, soft edges, circular forms, or any shape then this is the course for you. There are lots of ways of approaching shapes and we will investigate several different methods to achieve the best results. [Full details.](#)

Natural Dyeing: Madder and Weld. 17th – 19th May. Lostwithiel, Cornwall. UK



The first day of this course will begin with an introduction to natural dyes, historical perspective, health and safety. Throughout the afternoon and for whole of the second day, students will create a wonderful technical resource in the form of a fully notated reference booklet of colours created with various mordants and dye strengths of both Madder and Weld on silk, wool, linen and cotton. Experimenting with natural colour on silks using a variety of techniques, including shibori, natural painting and more will take place on the third day. Students will create a variety of special pieces to take home.

[Details and how to book](#)

Bite Sized Weaving for Beginners. 14th June. Newbury, UK

Discover the art of weaving and create your own work of art in this fun and informal one day workshop.

[Booking online here.](#)

Tapestry Weaving is alive and well at West Dean College – various courses. Sussex, UK



West Dean College has been delivering tapestry weaving courses at different levels and for various periods of duration for many decades now. Ranging from weekend course through to a Post Graduate Diploma in Visual Arts, full details of what is on offer [can be found here.](#)

Handweavers Studio Spring Programme. Various dates. London



Details of the Handweavers courses and other learning opportunities are available from their website. Tapestry weaving features in three of their workshops, including Tapestry: Mark-making and Texture with Fiona Rutherford. There are also introductory sessions for cloth weaving and spinning as well as regular weekly weaving classes. Finally, Handweavers also deliver their own Diploma designed for cloth weavers who want to take their weaving to another level. Lots to [explore on their website.](#)

Events

MADE LONDON – CANARY WHARF. The Design and Craft Fair. 17th – 20th March & 22nd – 25th March. London, UK



This is a new event bringing some of the best contemporary designer makers in the country to the heart of Canary Wharf.

There will be two shows – 17-20 and 22-25 March. Each will present around 60 makers and change completely for the second show. The show includes the work of weaver Theo Wright. [Full details here](#)

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Artists Meet their Makers - Contemporary art re-interpreted by West Dean Tapestry Studio. 4 April - 1 July 2017. Farnham, UK



West Dean Tapestry Studio is delighted to announce a new exhibition that will shine a light on both artist and Master Weaver with equal intensity and explore how a dialogue and language is established between both parties. Works, samples and the development of colour palettes on display will include commissions with leading contemporary artists Tracey Emin, Michael Brennan-Wood, Basil Beattie, and Henry Moore alongside original work by the Studio's Master Weavers. There will be new pieces by artists Rebecca Salter and Biggs & Collings, both working in tapestry for the first time and commissioned specifically for the show. [Details here.](#)

The Sussex Craft & Design Fair. 8th & 9th April. Eastbourne, UK



The Sussex Craft & Design Fair returns this April to the Enterprise Shopping Centre with a diverse range of unique handmade treasures by local craftspeople. Ceramics, textiles, glasswork, interior & home accessories and more, there is something for everyone. [More details here.](#)

Heallreaf 2. 10th – 22nd April 2017. West Sussex, UK



This year sees the second Heallreaf Exhibition taking place. This time it is running at two venues: in April it will be at West Dean College and then it moves to The Brick Lane Gallery in London in July. [Full details here.](#)

Dyeing Now: Contemporary Makers Celebrate Ethel Mairet's Legacy. Until 16 April. Ditchling, Sussex, UK



Ethel Mairet was an enthusiastic teacher, dedicated to ensuring that her lifetime of experimentation with natural dyes and textiles was passed on to future generations. Mairet's 'A Book of Vegetable Dyes', first published in 1916, is still regarded as a definitive text book on natural dyes. This exhibition is the result of international contemporary weavers and dyers who have been asked to respond to the book. [More details here.](#)

Tadek Beutlich: Beyond Craft Until 16 April. Ditchling, Sussex, UK



Another Tadek Beutlich event in Ditchling: this one was listed in our September 2016 Newsletter but with the additional events at Ditchling (see above) we thought a reminder was appropriate. [Details here.](#)

Tapestry Symposium. 19th April, 2017. West Sussex, UK.



West Dean Tapestry Studio Symposium focuses on the relationship between art and craft, as well as questioning the role of making and the maker in contemporary practice. This symposium will explore how collaborations between artists and makers can inform each other's practice, through a number of speakers, including artists currently working with the Tapestry Studio. It will explore how tapestry can tap into a the current interest in skill-based making in contemporary art. [Read more and book here.](#)

Wonderwool Wales. 22nd - 23rd April. Builth Wells, Wales, UK



The 11th Annual Wonderwool Wales Festival is your chance to enjoy a fantastic range of Welsh and British artisan products and an opportunity to meet the wonderful people who made them. A great family day out with hands-on woolschool workshops and events showcasing the best in Welsh and British wool and natural fibres. [All you need to know here](#)



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Spring Knitting & Stitching Show, 27th – 30th April, 2017. Edinburgh, Scotland



The Knitting & Stitching Shows are the definitive events for anyone with a love of textile based craft. The Spring Knitting & Stitching Show in Edinburgh champions creativity with hundreds of workshops, demonstrations, interactive features on offer as well as 150 of our most loved exhibitors selling specialist craft supplies. [Full details here.](#)

SIT Select Festival 2017. 29th April – 28th May. Stroud, UK



One of the many events taking place over the year as part of the Stroud International Textiles festival, this programme includes the Textile Study Group presenting *DIS/rupt* with new work from over 20 textile artists. Museum in the Park 1 May – 21 May & Lansdown Gallery 3 May – 21 May. [Full details here](#) including, at the foot of the page, a video message from tapestry artists, Jilly Edwards.

Mapuche Spinning & Weaving Day. 29th & 30th April, 2017. London, UK.



A day of talks, demonstrations & workshops exploring Mapuche culture and woolcraft traditions from southern Chile. The day will be hosted by Fundación Cholchol, a Chilean development NGO, and by Isabel & Jessica, two renowned weavers and teachers who will be visiting the UK on a Chilean government-funded cultural programme. For more information and bookings, please contact: Liz Beasley liz@anauca.co.uk or call 01597 860604

Textile Societies Antique Textile Fair. 30th April. Manchester, UK



2017 marks the 25th Anniversary of the Manchester Antique Textile Fair - a fantastic achievement which we hope you'll join us to celebrate. 2017 also marks the 100th Anniversary of Lucienne Day, who was the first President of the Textile Society. So 2017 is a very important year for the Textile Society. [Full details here.](#)

The Weaver's Apprentice. 10th March – 4th July 2017. Edinburgh, Scotland



This exhibition tells the story of the Dovecot apprenticeship, featuring objects from the organisation's archive, as well as historic and current works. The loss of Dovecot's founding master weavers, John 'Jack' Glassbrook and Gordon Berry in 1917 during World War 1, might have seen the end of the Tapestry Studio before it had fully begun, but the young apprentices Ronald Cruickshank, Richard Gordon and David Lindsay Anderson returned to continue weaving at the Studio. A new group of apprentices was recruited after 1919 and the cycle of activity at the Studio continued. This exhibition commemorates the 100th anniversary of the deaths of Glassbrook and Berry in 1917, and celebrates the legacy of their apprentices' work. Companion Pieces. Until 31st December 2017. Gateshead. UK. [Full details here.](#)

Storyteller Weaving Tales: The Weaver's Apprentice. 6th May 2017, Edinburgh, Scotland

Also at the Dovecot this event on the storytelling of tapestry weaving, apprentices and their skilled craft, with *The Weaver's Apprentice* exhibition and weaving floor as a backdrop to the tales. This is a one-day companion event to the main exhibition listed above. [Details here](#)

A Tale of Wellbeing in Texture and Colour 13th May 2017. London, UK



The London Guild of Weavers, Spinners & Dyers, will be hosting Louise Oppenheimer who explains her attempts to celebrate the natural world in colour, form, and texture, and her belief in the power of wellbeing to be found in hand weaving. [Details about the Guild here.](#)

Found on the web

Textile Research Centre,



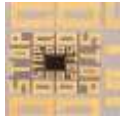
The Textile Research Centre (TRC) was set up in 1991 as an independent foundation and is since 2009 housed at Hogewoerd 164, in the centre of historic Leiden, The Netherlands. Here it has the use of an exhibition space, a large depot, offices and workrooms. The basic aim of the TRC is to give the study of textiles its proper place in the field of the humanities and social sciences. [Their website](#) has lots of information.

What is tapestry art?



The American Tapestry Alliance has just released [this video](#), entitled Contemporary Handwoven Tapestry, as a means of raising awareness about tapestry weaving and the contemporary tapestry art field. It is interesting in that it touches on both the history and the current state of handwoven tapestry art.

Caron Penney: The Traditional Skill of tapestry Weaving



In his interview, Caron Penney, Masterweaver and founder of the Atelier Weftfaced, talks about her journey into the world of tapestry weaving and reveals who initially inspired her and what influences her work now. We learn how she develops her ideas and which direction she would like to see her work go in the future. [Read it in full here.](#)

Textile Gallery



Our textile Gallery item this month comes from LouLou Morris. It is a beautiful three-dimensional vessel entitled **Geode (139:15)**. Measuring 25 X 25 X 20 cm it was made using weaversbazaar linen warp and wool weft plus other wefts including linen, silk, acrylic and beads. LouLou says:

"It was one of those happy inspirations where words and visible objects coincided in my imagination; I have an amethyst geode fragment and a coloured quartz pebble from Sark next to my drawing desk, and heard a verse from Psalm 139 'when I was intricately woven together in the depths of the earth'. I was

already thinking about a 3D form where both the inside and outside would be visible and how this could be constructed. I spent some time making paper maquettes to decide on the shape of the 13 panels which would fold up after weaving to make the form. The piece was woven as one flat piece with card spacers; after cutting off the warps were pulled up to close the unwoven spaces. The join is concealed on the inside. Photographs of the process can be seen [on my blog](#)"

Stop Press: Our new address

Our new storage and winding facility is at the following address: **Blackbirds 2, Highgate Works, Tomtits Lane, Forest Row. RH18 5AT**. We are happy to welcome callers, but please call **07801 607286**, in advance to ensure we will be there to welcome you

Happy Weaving