

# weaversbazaar

November 2016 Newsletter

## weaversbazaar News: Ideas for Christmas

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Yes, it is that time of year: once again the challenge of finding that perfect gift for the textile-minded friend or family member must be conquered.

But look no further than our [Online Store](#): we have a multitude of solutions that will delight the receiver. These include fully presented [gifts](#), practical tools and [equipment](#), a wonderful choice of [yarns and colours](#) – and finally have our own secure [Gift Voucher](#) in place which is very straight forward. Better still, find something you would like yourself and drop a big hint to the one who is struggling to think of something to get you. We hope to make it a hassle-free Christmas for you

## Want the chance to buy our yarns at a weaversbazaar Pop-Up Shop near you?

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We now have three Pop-Up Shops based in the South East. If you would like to see some of the products and purchase them direct, you can contact the people looking after the pop-up shops to arrange a visit.

**Angmering: Jane Brunning. 01903 784413 or email [jane.brunning@virgin.net](mailto:jane.brunning@virgin.net)**

Jane carries all the Fine (18/2) yarns in 25g balls. She also has all the warps, both cotton and linen, plus Bobbins and Tape Sets, Sample Cards, Adjustable Frames and Sketching Pens.

**Lewes: Jackie Bennet. 01273 479511 or email [jackietapestry@gmail.com](mailto:jackietapestry@gmail.com)**

Jackie holds the full Fine 918/2) and Heavy (5/2 or 6/2) yarns in 25g ball. She also holds 6s (Fine), 6s (Medium) and 9s cotton warp plus Sketching Pens.

**Hastings: Claire Buckley. 07771456291 or email [claire.buckley@btinternet.com](mailto:claire.buckley@btinternet.com)**

Claire's Pop Up Shop contains the full Fine (18/2) range. In addition, she has 6s (Medium), 9s and 24s cotton warp, Bobbins and some Fine (18/2) Collections

Please do contact the people before turning up as these are not full time shops. Can we also take this opportunity to thank Jane, Jackie and Claire for providing this service.

If you are interested in having a pop-up shop in your area, please contact [Matty](#) for more details

## weaversbazaar Poll

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Our last poll on the topic of collaboration, suggests that either very little collaboration takes place or it is in a form other than that formulated in the poll. What stands out is that any collaboration that has taken place seems to be as a one-off experience with only 9% suggesting they were involved in regular collaborative activities.

Our new poll looks at the most productive time of year for weaving. We have a theory about how the seasons influence peoples weaving which we would like your help to test out. Our theory and poll results will be in the next newsletter.

## weaversbazaar Sponsorship Fund 2017

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Just a quick reminder that the **Deadline for applications for our 2017 Sponsorship Fund is 31<sup>st</sup> December 2016!** Don't leave it to the last minute – details and application forms are on our [Sponsorship](#) page or [email](#) if you would like an editable version.

## Technique Article: Creativity and the design process

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Following the first of our occasional articles on textiles art techniques (September 2016: 4 things to do with a Colour Tool), we were delighted to receive a contribution from Michael Crompton.

Michael, whom we profiled in June 2015, is a tapestry artist who collects ideas not only through images but through 'prose, poetry, quotations, observations and anything that may contribute. 'I capture and identify forms, and then analyse component parts, aiming for a simplification while capturing the essence' ([Textile Artist.org](http://Textile Artist.org) June 2015). This is evident in the article Michael has generously sent us, in which he articulates the creative process of developing the design for a woven tapestry in response to a poem by Shelly. Clearly moved by the poetic language, Michael shares with us his creative thinking as he blends together poetic meanings with elements from his local landscape to develop one of his beautiful woven images. **The full article can be found on page 6** – it is a substantial but deeply rewarding read. It will also be available through our web site shortly.

We would love to have more articles to add to our collection – they provide an invaluable resource to all textile artists. Do [get in touch](#) if you have one you would like to share or just an idea you are working on.

## Artist Profile: Lis Korsgren

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Lis Korsgren lives in Sweden but is heavily influenced by the work and techniques developed by the American tapestry artist Helena Hernmarck. Like her mentor, Lis produces large woven tapestries which, despite their size, capture the subtly of nuanced colour and movement. Her tapestries are woven on coloured warp and comprise a mixture of 'discontinuous plain weaving' and traditional tapestry techniques. On [her website](#), Lis shares details of the process of weaving as well as galleries of the finished works.

## Coffee Break Moment

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### The Australian tapestry Workshop You Tube Channel.



The ATW celebrates its 40<sup>th</sup> birthday this year. They have a [You Tube channel](#) with lots of interesting videos. In particular, a lecture by [Jason Smith](#) is worth listening to even though the illustrations are rather poor.

## Congratulations!

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### Celina Grigore: Award of Excellence



California-based tapestry artist Celina Grigore recently won a very prestigious award: The Award of Excellence at the 9th "From Lausanne to Beijing" International Fibre Art Biennale. "From Lausanne to Beijing" is the world's largest contemporary fibre art biennale, held this year in Shenzhen, China. Celina's award winning work is entitled 'Reunion'. [More details here](#).

### Cordis Prize Shortlist



We were delighted to see the announcement of the artists shortlisted for the 2016 Cordis Prize for Tapestry. What a great achievement! Congratulations go to Jo Barker, Demetra Browning, Linda Green, Rachel Johnston, Louise Martin, Anne Ray, Philip Sanderson, Katherine Swailes and Pat Taylor. You can see all their entries on the [Cordis Prize](#) web page.

## Calls for submissions

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### Artist in Residence Programme. Australian Tapestry Workshop. Deadline 25<sup>th</sup> November 2016



Applications for the 2017 Artist in Residence Program are now open. Applications close at COB Friday 25 November 2016. The Australian Tapestry Workshop enjoys an international reputation as a leader in contemporary tapestry. It is the only workshop of its kind in Australia and one of only a handful in the world to produce hand-woven tapestries. The Artist in Residence program invites artists to immerse themselves in the unique studio environment of the ATW.

[More details here.](#)

## Courses

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### Beginners Weaving Weekend Course. Fiona Daly. 19<sup>th</sup> – 20<sup>th</sup> November. London



This weekend course aims to introduce you to the basics of handweaving on a 4 shaft table loom. You will learn all steps involved in dressing a loom: from designing a warp, warp winding, beaming and threading to tensioning. Understand warp from weft, wind bobbins, read weaving drafts and learn to construct your own handwoven cloth. [Full details here.](#)

### Tapestry Weaving Introduction. Caron Penney. 26 November. London



Led by master tapestry weaver Caron Penney, in this 1-day workshop students will learn the basic weave techniques used to create a tapestry, these include plain weave, soft diagonals, hatching, blending and shaping. The end of the workshop participants will take home a completed tapestry. [Full details here.](#)

### Weaving Tapestry on Little Looms. Rebecca Mezoff. Online. Global



This is a very timely course from Rebecca, given the growing number of diverse little looms that are coming on to the market. [Registration](#) is open and you may also want to watch her introductory video.

### Tapestry Weaving-the art of translation. Philips Sanderson, 2<sup>nd</sup> – 4<sup>th</sup> December. Sussex



Based at West Dean College, this course, led by master-weaver Philip Sanderson, examines the process of translating an art work into woven tapestry and the criteria for selecting or designing an image, as you consider scale, technical aspects and blending and shading techniques. More details and course description [here.](#)

### Weaving Surgeries. Jane Brunning & Pat Taylor. Ongoing. Sussex



For the third year running Jane Brunning and Pat Taylor are holding a series of “weaving surgeries” for advanced and confident weavers. The sessions give weavers opportunities to express their creative abilities and to extend their knowledge and technical skills. There are nine surgeries a year for 12 students at a time which should be taken as a series. [Contact Jane](#) for details. Lin, here at weaversbazaar, has been a student in these surgeries from the outset and finds them a unique and invaluable opportunity to develop as a weaver at an extremely reasonable price.

### Tapestry Weaving: techniques for your toolkit. Tricia Goldberg. 26<sup>th</sup> – 28<sup>th</sup> January 2017. California, USA



Immerse yourself in tapestry weaving. This class is designed both for the beginning weaver who has little or no experience with tapestry and for the more experienced tapestry weaver who wants to learn new techniques. This workshop offers something for everyone. What an opportunity! [Full details here.](#)

## **Tapestry Weaving Week. Jane Brunning & Pat Taylor. 3<sup>rd</sup> – 10<sup>th</sup> June 2017. France**



This is another great innovation from Pat Taylor and Jane Brunning comprising a week of tapestry weaving, working in the rich natural environs of St Valerien in France, soaking up the big skies, the setting sun, enjoying stimulating conversations and tasting local food and wine.... All activities from concept to finished woven tapestry will be supported by tutors, Jane and Pat with individual tutorials and master classes in tapestry weaving technique. Lots more information is available from [Jane](#). *Check out the Textile Gallery below for a personal account of the experience of being on this workshop from Jackie Stevens.*

## **Events**

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### **40 Years of Contemporary Tapestry. 25<sup>th</sup> October 2016 – 10<sup>th</sup> February 2017. Victoria, Australia.**



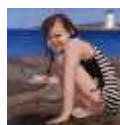
The Australian Tapestry Workshop (ATW) celebrates 40 years of contemporary Australian tapestry production through a comprehensive exhibition of samples from some of their most seminal projects. These wonderful pieces represent the incredible journey of the ATW, from its 1976 inauguration to present day. [More details here](#). A book celebrating this anniversary will be published shortly

### **American Tapestry Biennial. 1<sup>st</sup> November – 23<sup>rd</sup> December. Kansas, USA**



The ATA Biennial 11 exhibition moves to its second venue; the Mulvane Art Museum in Topeka, Kansas. This international juried exhibition highlights the best of international contemporary hand woven tapestry art. [See here for details](#).

### **Time Warp....and Weft. 4<sup>th</sup> November – 31<sup>st</sup> December. Kansas, USA**



Another exhibition of international tapestry art, this time by invitation, is taking place at the NOTO Arts Centre, also in Topeka, overlapping with the ATA Biennial. This makes Topeka THE place to be! Information about [NOTO here](#) – scroll down the page to see the poster for this event and [view the artist's bios](#) . Artists exhibiting include Kathy Spoering, Tommye Scanlin, Janet Austin, Janette Meetze, and Geri Forker. For a sneak preview of Kathy Spoering's Calendar Tapestries, which will be at NOTO, [visit her blog](#).

### **Contemporary Crafts. 19<sup>th</sup> & 20<sup>th</sup> November. Liphook, Hampshire, UK**



A fantastic collection of artists' works including textiles by the wonderful weaver Hilary Charlesworth, ceramics, Book binding, jewellery, sculpture and much, much more PLUS refreshments. Open 10am – 4pm at Milland Village Hall, GU30 7NA

## **Found on the web**

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### **Royal Tapestry Factory in Madrid (2)**



We listed the RTW in our last newsletter as we thought it might be of some interest. What we hadn't appreciated was how close this historic business had come to closure. This [Reuters article](#) details how it has managed to come through a really difficult period.

### **H: A journey in Tapestry.**



In 2015, Archie Brennan, whilst facilitating a tapestry retreat, suggested to the tapestry weaving community, a project of weaving a word or phrase starting with the letter 'H'. This took off and was later included in the American Tapestry Alliance's Educational Articles. You can read the full details of the project [here](#) and see the outcomes [here](#).

## Textile Gallery

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### Jackie Stevens' Weaving Week in France

Jackie received sponsorship to support her trip to France in the Summer, where she joined the weaving week led by Pat Taylor and Jane Brunning (*see Courses above*). When she came back she sent us a folder with a wonderful narrative of her experiences there alongside many photos of yarns used, places visited and tapestry woven. The group were challenged to make a woven vessel as well as more 'traditional' frame woven tapestry images. Jackie did lots of sampling with yarns that she had not used before. She also experimented with techniques such as supplementary wefts and warps and the incorporation of found objects. On the left is her piece 'My foot in the sand: my inspirational journey'. On the right is her vessel. For Jackie, it was



certainly a memorable workshop and we are delighted to have supported the development of her practice.

## Stop Press

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Short notice but there are places available on this course in West Sussex with Caron Penney.

[Details and booking here](#)

**Colour & Transparency Workshop**

**08 Nov 2016**

**10.00am - 4.00pm**

*Happy Weaving*

## Weaversbazaar Article #2. 'Love's Philosophy' by Michael Crompton

### "Love's Philosophy"

*Percy Bysshe Shelley*



The fountains mingle with the river.  
And the rivers with the ocean,  
The winds of heaven mix for ever  
With a sweet emotion;  
Nothing in the world is single,  
All things by a law divine  
In one spirit meet and mingle.  
Why not I with thine?

See the mountains kiss the high heaven  
And the waves clasp one another:  
No sister-flower would be forgiven  
If it disdained its brother,  
And the sunlight clasps the earth.  
And the moon beams kiss the sea:  
What is all this sweet work worth?  
If thou kiss not me?

"Everything starts in the Mind" could not be more apposite to the creative artist. As a tapestry weaver the gestation period of an initial idea being taken from the research, through drawing and painting, to the selection and rejection of a colour scheme and finally being introduced to the loom can be many months. This is a valuable process for it enables previous knowledge and experience to be considered. Time allows for a careful and thoughtful assessment and it may be that a decision not to proceed is taken. I live with my preparatory work, the words, the images, structures and forms, and the colour swatches for I must be crystal clear in my aims and objectives. Using all my senses I am constantly attuned to absorbing the sights, sounds and the contributions made by others in the world we live. I am an observer, an onlooker and through this process ideas are considered. Many are rejected but a few grab my attention, they gnaw at my reasoning and thoughts and begin to be developed and matured. I often find that I am preoccupied with more than one theme whose concepts and ideas are different and this breadth of thinking makes a contribution to my whole being as a creative person. For me it is a journey which will never end, an ongoing experience whose destination is never reached. Who was it who said that "it is not the arrival but the journey itself that is important"?

The above poem by Percy Bysshe Shelley (1792 – 1822), one of the romantic poets of his age, has struck a chord with me. For it includes a number of the concepts and themes which have for many years occupied my thinking and have been expressed through my water colours and woven tapestries. I feel that in my work I too have aimed at creating a feeling for the enigmatic which is both inspiring and will outlast time. There is certainly an interchange and relationship with nature, and in certain instances aspects of ecstasy, introspection and brooding. Whilst the curved line is so characteristic within my weaving it is symbolic of the

feeling for restlessness and probing. Always thought provoking and questioning, of visual creativity and imagination. Shelley added the “untamed spirit ever in search of freedom” and the “pursuit of ideal love” in his writings and of which I shall endeavour to include something in my designs

My starting point for the visual images will be a return to earlier pieces, especially my 1994 theme of “Moonlight”. I shall be renewing these ideas and concepts which linked the Moon to the Earth, the feminine and the maleness and their interchange with both the physical natural world and the spiritual domain. It seems impossible to include all that this poem offers and therefore I shall be concentrating on a couple of lines which intrigue and tantalise my thoughts, and which will challenge me in many directions. The line “And the Sunlight clasps the earth” must also be incorporated somehow. The combination of both the male and female, the Sun and Moon, within the same design contains powerful concepts and notions. They are thrown together, they confront each other amid a whirligig of ideas and succeed in creating a depth of meaning and understanding. These two content symbols help to generate tension and apprehension, harmony and contrast always questioning the meanings inculcated within the overall intentions.

The feminine “Moon” clearly visible and constantly changing its shape expresses its strength and power on earth through the invisible, the gravitational pull and the subsequent effects on tides and the weather patterns. It looks down on humanity and in return we look upwards, following its pathway across the night sky before finally disappearing when the “Sun” returns in the morning. Occasionally we witness its presence during the hours of daylight, a reminder of the oncoming night. A time when it is not alone in the night sky but takes its path through the myriad of stars and other interstellar heavenly bodies. To witness the rising full moon in the surroundings of the “Milky Way” in a location where light pollution does not occur is one of the wonders of the world. Are we viewing the future or the past? The intense depth of the blackness highlights the brightness of our circulating planets and the flickering, twinkling stars. A visual experience to rival and outshine all others and one which promotes many questions, thoughts and emotions. Descriptions, including both prose and poetry, illustrations and painting, photographs have over eons of time challenged and confronted the creative human spirit. On occasions the Moon and the Sun cross pathways creating a partial or total eclipse. For early man, so intimately linked with his surroundings and the environment was acutely aware of the cycles and seasons these events must have held a special if unexplained occurrence. It must have questioned their fundamental beliefs and challenged their thinking. This was something out of the normal, it was something which perhaps was a portent, a harbinger and an omen for the future. The lunar cycle with its predicted passage across the sky and its changing shape was now being questioned and queried. The status quo had been disturbed, these reliable and habitual events were they foretelling of future events? What momentous or calamitous event was likely to happen? Was it to be ominous, threatening and disquieting or perhaps of benefit and ultimately of great value to the community?

The movement of clouds across the Moon add to the atmosphere. I liken it to the gradual opening of curtains where a glimpse of the outside or the future becomes visible. It offers a tantalising peek at the developing scene. This protecting veil controls just how much we see

and hence how we have to think and increase our understanding from this partial view. Are we looking into the future? What is outside and beyond the immediate image? Sometimes it is hidden completely, partially obscured, a circle or a scimitar, sometimes close to the horizon or in the high heavens. For me the combination of the Moon and bodies of water takes us further. Its reflections on the rippling waves, how it kisses and caresses the movements of the seas and how in still benign conditions its form is echoed in the dark waters have inspired artists and writers alike. The Norwegian artist, Edvard Munch described the Moon as “impregnating the earth”, the female Moon becoming the male through the elongation of the reflection. Here is the adjoining of male and female, a tender feeling, of the contemplation of passion and love and so beautifully captured by Shelley in his phrase,

*“...the Sunlight clasps the earth*

*And the Moonbeams kiss the sea.”*

The Sun on its daily path, of rising and falling and its path across the skies held an equal fascination. Its life-giving heat and light could be seen and felt and over the annual cycle its movements and effects were observed with considerable interest. A circle of gold, always a circle and only rarely during an eclipse changing its form this daily event providing a constant, a stability of the passing of time. The maleness of the Sun clasps the earth, encompassing the whole natural world and expressing its dominance. We live, see and fully experience this phenomenon through the four elements and the four seasons.

*“See the mountains kiss the high heaven*

*And the waves clasp each other.”*

Once again we see the link between the natural and spiritual worlds. Both mountains, the high places and the seas borne waves demonstrate a dependence upon each other, not single entities or lone elements but individual yet part of a greater whole.

This interchange between man and nature can be seen through the power of visionary imagination and is contained within Shelley’s feelings for ecstasy, brooding and despair which are enigmatic, inspiring and lasting. There is an interchange between all these elements yet each still retains its own individuality and a separate identity. Combined and contrasted, in harmony and discord, in light and dark each offers much in exploring and discovering the human condition within a landscape full of hope and passion.

The visual effects which surround the manmade rock armoured groynes designed as coastline protection around Morecambe Bay change constantly with the tides. These rock structures have organic forms, their shapes are curving, sinuous and linear which help in deflecting the tidal flows. They help to control and contain the sand and shingle beaches and both visually and physically link the sea with the land. They enclose and protect, shelter and surround, restrain and suppress the power of the natural world. It is hardly surprising that these shaped defences fascinated me. Their curving lines on the grand scale echoing much of my drawing, painting and weaving. I began to explore in a visual sense some of these with reference to my thoughts on “Love’s Philosophy”.

Initially I struggled to find a suitable means of drawing these structures. A single pencil line could describe the basic shape but multiple lines were required to create the whole mass. I was beginning to develop a very detailed and precise drawing. This was not what I wanted. I



was seeking to make a single mark encompassing both the curvilinear and the overall mass. I attempted to utilise the broader edge of a pencil lowered to generate a thicker line.

Although this was a possibility it did not fulfil my intention.

By using the side of a black wax crayon I achieved my aim and could explore these intriguing shapes. This was in a similar manner to my way of feeling for the shapes, contours and forms of landscape with a “finger”. This physical tracing with a finger is something I have used for many years as a prelude to drawing on paper. With the desired length of crayon on edge I am able to start with a specific width and following a chosen curve or curl tailing off to a single narrow point or abrupt edge. This in one controlled single movement, positive and direct. A whole different world was opening up to me in which the opportunities are endless. A bonus of this method is that I found that I could create a stippled textural effect which was appropriate to illustrate that these structures were made from piles of rocks. This was extended by using different textured papers such as blotting paper and varieties of water colour paper. With this in mind I chose to explore not just the single shape but pairs or in three’s. With concepts such as protection, harmony and discord, growth, “containing” safe areas, revealing glimpses, controlling contours and tidal movements it has offered me much to consider. Initially I will use these forms in a vertical manner and add, supplement horizontals to indicate horizons, waves and ripples, and net constructions using the “curved” line. This way these local structures will lead me into the ideas and concepts, and include the many metaphors I seek.

Let the journey continue.....

Michael Crompton. Morecambe. Lancashire. UK  
Email: marymichael@talktalk.net.



**'Love's Philosophy - and the Moonbeams kissed the Waves'**

Michael Crompton 2015 – 2016

High Warp Woven Tapestry approximate 70cms x 105cms