

weaversbazaar News

Worsted wool: New colour & new weight.



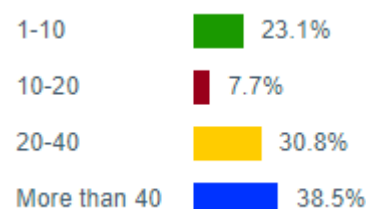
The Seasky range now includes the addition of a beautiful pale tone: Seasky 1. Currently this is available in Fine (18/2) only. It has also been added to the Seasky Collection (26) and to the Fine Palette Pack 3. Seasky 35 is also included in the range (but not in the photo) until stock run out.



Hyacinth 3, which has been available for quite a while in Fine (18/2), has now arrived in the Medium 1 (9.5/2).

Weaversbazaar Poll – Colours in tapestries

We have been very interested to see the results of our latest poll which explores the number of different colours weavers use in creating tapestries. As you can see (right), by far the overwhelming response indicates that more rather than fewer colours are used suggesting lots of richly coloured tapestries and lots of blending



We were delighted to get this written response to the question of how many colours are used from Michael Crompton. You may recall that Michael wrote [an article for our Library](#), exploring in some depth, the ways in which a tapestry artist responds to ideas and develops a design. Here are his thoughts on the number of colours he uses in his tapestry art. This short account of his personal approach to using colour is also available in the weaversbazaar [Library](#).

"I read with much interest in the September edition of the "Weavers Bazaar" the question on the numbers of different colours used by tapestry weavers. Having been a weaver since the early 1960's my approach to colour has changed considerably from using a small number of colours, textures and fibres to the present where I incorporate around 80 or ninety. In the early days it was not easy to acquire such a range that exists today. I was unable, and unwilling to enter the realms of the dyer. With space and time at a premium I chose to concentrate on the weaving process and hence scoured the yarn supplier's samples. Initially I would design a textile and source the yarns. It was often the case that it took me a time to purchase the range and variety I sought. With my ideas racing ahead I had to create a different strategy. I wanted a more direct and almost instant availability of a colour palette.



Figure 1 "Sunlight clasps the Earth". Based on the poem "Love's philosophy " by PB Shelly. Designed and woven by Michael Crompton

My solution was both simple and very effective. I created my own yarn store. Having found a range of colours and suitable fibre and count I started collecting. I bought, and still buy, for colour and not for a particular tapestry. Slowly and steadily my stocks grew, storage was

paramount. As a tapestry weaver I require many, many different colours in small quantities and even the tiniest amount can make a contribution. At first I put similar colours together but gradually over the years prefer now to have them mixed. This gave me the opportunity to access contrasting and harmonious tones next to each other. Thus giving my colour appreciation a boost. It is interesting that when searching for a particular colour I am often confronted with a different hue which I can add to the colour palette for a tapestry. I am now in a position to go to my yarn store, a dry airy garage and make my selection and also perhaps reject certain colours. This is very positive for me and I cannot think how I can cope with just acquiring the colours I need from a yarn supplier. Just as the artist can mix and create so many tones and hues from his paints this solution works well for me. When I look back the expense and effort in collecting yarns has proved invaluable. Find yarns that you are happy with and make the investment. Start collecting and storing and build a personal resource, one which gives you added impetus and immediacy to your weaving." Michael Crompton. Tapestry Weaver

Thank you Micheal for such a complete and insightful take on using many colours in Tapestry.

Coffee Break: CODA: Tapestry Art Today



This biennial publication is a rich source of information featuring colour images of tapestries woven by contemporary artists around the world, with articles presenting a broad spectrum of perspectives on the art as it is practiced today. Taking four key articles from ATA's quarterly membership-only publication, Tapestry Topics, plus a commissioned article by Lesley Miller (curator of the Here & Now exhibition currently on tour in the UK) CODA enables a much wider readership to gain insights into the contemporary tapestry art world. This is a completely engrossing coffee break! [Read it here.](#)

Artist Profile: Barbara Burns



In her artist statement, on her website, US tapestry artist, Barbara Burns, says *"The medium of tapestry weaving allows me to create images and cloth at the same time. The tactile experience of working with fiber, along with the depth of color and richness of the woven surface excites and drives me. I find the process of creating cloth and image satisfying as it ties me to my past and my Grandmother who taught me to sew at an early age. She instilled in me, a love of creating with my hands and an appreciation for good cloth."* Having started to weave in 1994, Barbara has been tutored by Jean Pierre Larochette and Yael Lurie, Archie Brennan and Susan Martin-Maffie in the USA and by Pat Taylor in the UK. Barbara was recently awarded the Heallreaf2 Prize for her piece 'Pas de Deux'. [Her website](#) not only has images of much of her work but also interviews with her, which are well worth reading.

Calls for Submissions

Tapestance. Submission dates 1st - 30th November 2017.

Tapestance

Tapestance, an initiative dedicated to the promotion and sale of hand woven tapestries, is managed by Margaret Jones. It has both an online presence as well as presenting woven tapestry art at actual events.

Tapestance is open for applications from the 1st to 30th November 2017, from tapestry artists to have their work included both on the website now and in physical exhibitions next year. Any artist who would like to submit work should go to the [Tapestance website](#) and follow directions for submitting work. Tapestance is

looking for venues in 2018 and the two currently most in favour are The Oxford International Art Fair and the exhibition space at The Regency Town House in Brighton, hopefully these will be confirmed in early 2018. Fees for inclusion are modest and this is a great opportunity to have your work presented to the public for sale.

Response to Place. Open International Exhibition. Deadline 1st December 2017



Artists are invited to submit work that responds to a place where they live, remember or imagine, or that contributes to individual identity or nationality, and ways in which we create and express our 'place' in the world. The first Craft Biennale Scotland will launch in Edinburgh, Scotland's capital city and renowned world leader in international arts festivals, with a major exhibition at the prestigious City Art Centre in 2018. The exhibition will be selected by four international curators: Grace Cochrane (Australia), Hyeyoung Cho (South Korea), Lars Sture (Norway) and Maeve Toal (Scotland). [Details here](#).

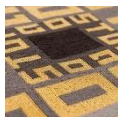
Weaversbazaar 2018 Sponsorship call. Deadline 31st December 2017



Each year we sponsor several projects or individuals who have applied under our sponsorship scheme. Details of past recipients and of the criteria for suitable projects can be found on our sponsorship page. The deadline for submissions for awards in 2018 is December 31st 2017 and submission is by a simple form. <http://tinyurl.com/y9zbdwp3>

Congratulations

Ateliers Weftfaced featured in November edition of House & Garden Magazine.



Caron Penney, of Ateliers Weftfaced, says, *"We are thrilled to be part of the November issue of House & Garden Magazine, out in October."* Emily Tobin talks to the weavers at Ateliers Weftfaced about the artists and resulting tapestries they have produced over the many years they have been making textiles. Visit the [Ateliers Weftfaced website](#).

Sally Reckert & Janet Clark



Congratulations to Sally Reckert and Janet Clark on their recent activity at the [Festival of Thrift](#). Janet and Sally received weaversbazaar sponsorship this year to support community weaving activities. They have also received a grant from the American Tapestry Alliance under their [Weaving the Future](#) initiative.

Over the weekend of the 23rd and 24th September, Janet focused on engaging children of all ages in the use of tapestry weaving techniques on small, frame looms, whilst Sally went with large-scale, textured weaving. The outcomes were rewarding:

- Five primary school teachers are going to take the community weaving concept into their schools – this is a significant outcome particularly at a time when some schools are scaling back creative activities.
- BloominArts, an arts promotion company, liaised with Sally and Janet, at the festival, to help them deliver a 'Discover' Arts Award to young festival participants. [Arts Award](#) is a nationally recognised qualification in the arts, managed by Trinity College London in association with Arts Council England. The qualification criteria sat well within the festival programme as participants could work

collaboratively with family members to take part in artistic activity while learning about artists and their practice.

- An offer was made of take part in another festival, the [Wintertide Festival](#), Hartlepool, November 24-26. The organisers plan to set up some looms at a museum where people of all ages can drop in and respond to the museum and open sea view

This has been a very successful event. Janet and Sally are taking collaborative tapestry weaving from strength to strength in their local community and we wish them well on these new opportunities and we are delighted we could provide some help.

Courses

Experimental tapestry weaving: surface, texture & form. 7th – 10th November. West Dean College Sussex. UK



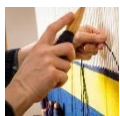
Led by textile artist Cos Ahmet, this workshop will enable participants to gain new skills to produce textured sculptural tapestries. Focusing on the notion of woven tapestry as a sculptural form or object, explore alternative and experimental techniques such as, surface, texture and structure, elevating your tapestries from the conventional flat weave into sculptural weaves and three-dimensions. [Details here](#).

Tapestry Weaving: Beginning & Beyond with Barbara Burns. 11th & 12th November. Portland, Maine. USA



In this intensive, two-day workshop you'll learn some of the fundamentals of tapestry weaving. You'll be guided step-by-step through various techniques while exploring the creative possibilities of tapestry weaving. Beginner and intermediate levels are welcome, but no previous weaving experience is necessary. Even an experienced weaver can benefit from a refresher and Barbara's artistry offers something for everyone. There is a maximum of eight students to allow for plenty of individual attention. [Details here](#).

Introduction to Tapestry Weaving. 11th November. Chichester, UK.



Create a small woven tapestry to take home as you learn basic techniques such as working on pre-warped frames, investigate basic warp and weft structures and explore weaving techniques. This workshop is led by Caron Penney, master weaver and founder of Ateliers Weftfaced. Materials and equipment will be provided and there will be an opportunity to buy equipment to take home at the end of the session. [Full details here](#)

Tapestry Weaving: The Basics. 8th – 10th December. West Dean College Sussex. UK



Philip Sanderson, master weaver at West Dean Tapestry Studio will lead this workshop in which participants will learn the process of flat woven tapestry, taking inspiration from a favourite image. After warping up a small frame loom, you will learn the basic principles of weaving using different yarns, blending and combining colour to create shapes and lines. [Details here](#).

Mining the Muse. January 10 - 13, 2018. Reno, Nevada, USA.



This is the American Tapestry Alliance's 2018 Member's Retreat. It comprises of two four-day workshops taught by Maximo Laura and Rowen Schussheim-Anderson. The retreat takes place during the Handweavers Guild of America's 2018 Convergence. Maximo Laura's workshop will

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cover weaving and colour blending techniques, as well as the design principles he uses in developing his cartoons. Rowen Schussheim-Anderson will be exploring innovative pathways to new tapestry designs appropriate for beginners through to advanced weavers. Access to events like these is just one great reason to join the ATA! [Full details here](#).

Events

75 Years of Desert Island Discs. An exhibition by East Sussex Guild of Weavers, Spinners & Dyers. 27th and 28th October. Lewes, UK



Traditional crafts - weaving, spinning and dyeing. Learn a new skill in hands-on taster workshops. Shop for local handmade items. Meet specialist traders for equipment and supplies. Relax and unwind over coffee, lunch or afternoon tea. **Weaversbazaar Pop Up Shop will be there hosted by Jackie Bennett!** Lewes Town Hall, Fisher Street entrance, Lewes. 10am - 5pm. Adults £4, Children free. [More information](#). Orders sent through to us before October 20th can be collected from the pop-up shop.

Katab: Quilting Stories from India Until 12th November. Manchester, UK.



Hear the stories of 10 inspiring women told through a collection of quilts handmade using the traditional Indian craft of katab. In the city of Ahmedabad, Western India, there are several migrant communities scattered across the city; many of these once considered to be untouchables under the Hindu ritual ranking. Traditionally, women from this community practised the craft of katab (appliqué), often making domestic household decorations such as quilts, torans (door hangings) and bed covers, from recycling waste fabrics from local tailors and garment manufacturers. For many of the women, this exhibition is the first opportunity they have had to put their own name on the work they have made. [Details here](#).

Sanctuary. 7th October 2017 – 11th March 2018. San Francisco, USA.



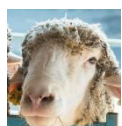
The notion of sanctuary—both physical and psychological—has been fundamental in shaping a sense of selfhood and social identity throughout human history. But in an era of increasing global migration and rising nationalism, the right to safe-haven is under threat, and the necessity for compassion is greater than ever. For its latest presentation of art about place, FOR-SITE invited 36 artists from 21 different countries to design contemporary rugs reflecting on sanctuary, offering visitors a multiplicity of perspectives on the basic human need for refuge, protection, and sacred ground. [Full details of the resulting exhibition are here](#).

Another View - Prism Textile Group. 18th – 29th October. London. UK



A range of high quality fine art textile practice that offers a different perspective on the medium of fabric and thread to demonstrate the vitality of contemporary stitched textiles. This exhibition is being held in the Hoxton Arches Gallery. [Details here](#).

NY State Sheep & Wool Festival. 21st and 22nd October. Rhinebeck, NY. USA



The Dutchess County Sheep & Wool Growers are holding their traditional annual Festival of all things woolly. This event has everything: workshops, demonstrations, trading stands, competitions, shows, kids activities – and on the Saturday 21st Oct, at 1:00pm there will be a tapestry weaving demonstration. Check out the [details here](#).



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Dovecot Tapestry Weavers: Behind the Scenes. 1st November. Edinburgh, Scotland.



Join Dovecot Tapestry Studio at this special event to meet the Dovecot weaving team and discuss their approach to colour and expression in fine art. Weavers Rudi Richardson, Louise Trotter and Ben Hymers will be joined by curator Kate Grenyer in a demonstration and discussion of how the Tapestry Studio's recent artworks have been commissioned and created. [Details here.](#)

Sheila Hicks: Stones of Peace. Until 11th November. London, UK



In *Stones of Peace* we encounter and experience various aspects of Sheila Hicks' practice, from densely woven linen panels to soft sculptures and large-scale *Boules* of intertwined yarns. While creating the show, she referred to works in progress as '*slivers of sentiment, slumbering on the doorstep*'. [Full details are here.](#)

Daughters of Penelope. Until 20th January 2018. Edinburgh, Scotland



The story of women's work in both the textile industry and in textile art and tapestry is a complex one and the history of Dovecot intertwines with both. This exhibition, held at the Dovecot Tapestry Studio, looks at the work of key women weavers and artists who have contributed to Dovecot's history and present activities. [All details here.](#)

Kissing the Shuttle. 27 September 2017 - 28 January 2018 - London, UK.



This exhibition by Caitlin Hinshelwood, presents large-scale textile banners created in response to research from the Vaughan Williams Memorial Library, the Working Class Movement Library, Salford and the People's History Museum, Manchester. [Details here.](#)

Colour at Mottisfont: 16 Sep 2017 - 14 Jan 2018. Hampshire, UK



This exhibition features over 70 works by Kaffe Fassett, carefully chosen by him to create an immersive world of colour. There are bright and beautiful quilts in every room, alongside a huge variety of other pieces showcasing Kaffe's artistic skills, from armchairs to needlepoints. [Full details here.](#)

Anni Albers at The Tate Modern. 11th October 2017 - 27th January 2018. London UK



As a student at the radical and ostensibly egalitarian Bauhaus art school, Anni Albers, like other women, was barred from becoming a painter. Instead she enrolled in the weaving workshop and made textiles her means of expression. Albers (1899–1994) rose to become an influential figure, exploring the technical limits of hand-weaving to pioneer innovative uses of woven fabric as art, architecture and design. Tate Modern's full-scale retrospective explores this influential but rarely seen trailblazer for a new interdisciplinary art form. It brings together the most important examples of her work, from beautiful small-scale creations to wall hangings, as well as exploring the textiles she designed for mass-production and her use of new technologies and synthetic fibres. [Details here.](#)

Contemporary Crafts. 18th and 19th November 2017. Milland, Nr Liphook, UK



This annual event is a great success with its friendly, relaxed atmosphere. Held at the Milland Memorial Hall, the exhibition is organised by Angela and local weaver Hilary Charlesworth of Totally Textiles. Many visitors come back year after year and new ones are made very welcome.

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The event is made special by the refreshments, all supplied by the exhibitors, with donations for Samaritans. So for cake, a catch up and some fabulous finds, make a note in your diary of this year's show - 18th and 19th November 2017! [Details here](#)

“MIRÓ - World of monsters,” Until 28th January. Brühl, Germany



The selection of works on display features sculptural works by the artist, Joan Miró, between 1960s and 1970s. During this time, the artist worked with found materials and created objects in bronze. These sculptures were vibrant and colourful depicting a dreamlike world of monsters. Miró's work offers a fascinating range of pictorial means that reflect variations and his innovative techniques. “MIRÓ - World of monsters” comprises a total of 67 works; the focus of which are bronze sculptures. These are in direct dialogue with selected paintings, works on paper, and a tapestry. The exhibit offers viewers an opportunity to gain insight into the creative world of the artist that transcends all genres.

Valerie Kirk's North Thailand & Lao Textile Tour. 16th – 31st January 2018.



This is a little way off but anyone interested in finding out more will need time to make plans! Valerie Kirk, the internationally known, Australian tapestry artist and Head of Textiles, School of Art at the Australian National University, leads this 16-day tour from Chaing Mai through northern Lao to Luang Prabang. The focus is on textiles and crafts but there is much more to see in this remote and intriguing region. [Fine out more here.](#)

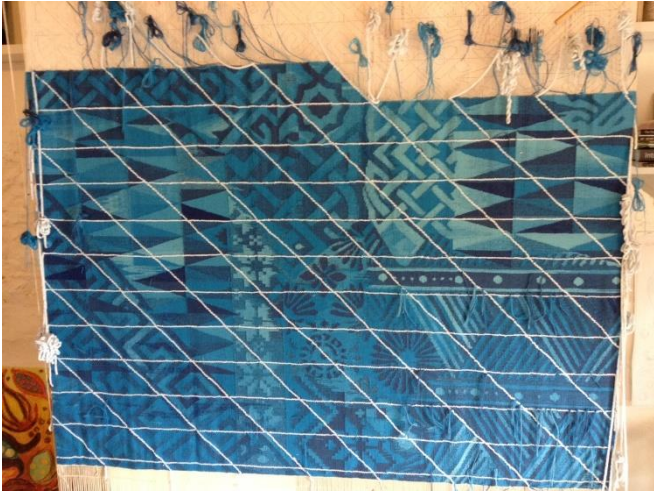
Textile Gallery

We were delighted to receive these photos of a commissioned tapestry recently completed by Áine Dunne, in Ireland, using our yarns! The client was the social network platform, LinkedIn, who opened their new [Dublin Offices](#) last month. The tapestry is encased in glass on both sides and the script is on the glass. The 'in' is on the glass also. The first two photos, below, were taken by AndzikDublin Photography.



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These next two photos, taken by Áine herself, show the tapestry on the loom being woven.



It is a stunning design and beautifully woven – and what a pleasure to see a commercial organisation turning to tapestry art in such a distinctive way.

Stop Press: Last few original Starter Kits



We have introduced new versions of our Starter Kits without frames but have just a handful of the original ones left in stock. These include a small, wooden warped frame. Now reduced in price by 5%, you can [find them here](#).

Happy Weaving!