



weaversbazaar

September 2016 Newsletter

weaversbazaar News

Summer Season Offer!



We have more colours coming in to stock and would love to see our older special offer stock move on to good homes to make some extra room— it's all on our [Special Offer Dyed Yarns](#) page along with some one-off colours in Fine weight so have a look and see if it suits your project.

All Special Offer Dyed Yarn is **postage free to mainland UK** until the end of September (**half price postage to the rest of the world**): go get it whilst stocks last! (*NB postage will be charged, as usual, on any other products included in an order with Special Offer Dyed Yarns*)

Weave you own Greeting Card with Butterflies!



Our ever popular '[DIY](#)' Greeting Cards now come with their own bag of beautiful, ready-wound wool butterflies – all you need to create a distinctive and unique gift that will be treasured by whoever you send it to.

Technique Article

We are introducing a new feature to our Newsletters- an occasional short article on textile art tips and techniques. If you have any suggestions on topics you would like to see covered in the future, or have a subject you would like to write a few words about, please [get in touch](#)!

4 things to do with a Colour Tool – some ideas from Lin



We have had some feedback that it is not intuitively clear how to use the [colour tool](#) when weaving. So here are our personal, best, four things the colour tool can be used for. We welcome more suggestions and will include these in a future newsletter. Before starting though, the use of the Colour Tool is all based on a colour wheel where pure colours are called Hues, colours with white added, i.e. lightened colours, are called Tints, colours darkened by adding black are called Shades and colours darkened or lightened by grey are called Tones. Keep these terms in mind but they are explained very well in the first few pages of the colour tool.



1 – Before designing a new piece of work, I can go through my stash of yarns and figure out which are hues, tints, shades or tones by comparing them to the individual colours in the colour tool. (I actually store my stash pre-sorted into the 24 colours on the colour wheel (*see right*) – but that's just me!). I like to know this as using a tint, shade or tone of a single colour on the colour wheel can change the atmosphere of a piece of work. Tints will tend to brighten and add light to a piece of work. Shades and tones can add atmosphere and depth. So I can then start to match the atmosphere I want to create in the piece to the particular yarns I choose and figure out if I need to get some different colours.

2 – Sometimes a piece of work starts to take shape because a particular combination of coloured yarn just looks right together or the design looks good in a particular palette of colours. If this is the case I use the colour tool to figure out how these colours relate to each other on the colour wheel. Are they analogous



Sampling harmonious colours

and therefore from a similar portion of the colour wheel which could produce a very harmonious piece of work (see above) or are they complementary and therefore from different sides of the colour wheel which could make the work very lively (see sampling triadic colours below). Once I know this I then use the colour wheel to find other colours I could add to the mix – these options are all laid out on the backs of each colour in the tool.

3 – If I want to produce a piece of work which has real energy and vibration to it then I know I should start to look for colours that have a Triadic relationship of the colour wheel – this is explained in the colour tool but they are often colours you might not have thought of putting together as they come from three different sides of the colour wheel. The way these colours relate to each other can be further heightened or toned down by playing with tints, tones and shades within the colour group. Mixing these colours together in a piece of work make for very interesting pieces and for the adventurous really interesting mixes of yarn in a weft bundle.



Sampling Triadic colours

4 – Finally when I have done all this experimenting with colour and I think I know what I am going to use I like to check how the level of lightness and darkness works across all the yarns regardless of colour. To do this I need to be able to see the lightness/darkness of the yarn but not the colour. One way to do this is to take a black and white photo and see if the transition from light to dark works in the order I have placed the yarns. Another way is to look at the colours through the red and green coloured plastic filters in the Colour Tool. I am always surprised how often I assume a colour is dark but when seen in black and white it really lightens up.

So that is my summary. Bear in mind though that some people love to work intuitively and not worry about these kinds of colour relationships and the work is still lovely. Also, that in weaving all rules are there to be understood before being broken! If colour is something that really interests you, and you want to learn more, then look out for specialist colour courses from great tutors such as [Pat Taylor](#) (who runs workshops with Jane Brunning), [Caron Penney](#) and [Rebecca Mezoff](#) (including online courses).

If you have experimented with colour, please [send us your ideas](#) on how to use colour wheels or the colour tool

weaversbazaar Poll



From our last Poll it was really interesting to see the very equal divide between those who start a tapestry with a title in mind, those who find the title comes whilst they are at the loom, those who only apply a title once the work has finished and, (and this is really interesting) those who do not use titles at all! The question of the value of putting a title to a piece of textile art is a complex one; untitled purely visual art work is relatively common whilst literary/performance art works (books, films, plays, poems and songs) always have a title...food for thought? Our September Poll is all about multitasking at the loom (or not)! www.weaversbazaar.com

Congratulations!

Winner of the ATW 2016 Tapestry Design Prize for Architects: Justin Hill.



This innovative, annual award is made by the Australian Tapestry Workshop and this year went to Singapore-based Australian-trained architect, Justin Hill. Their [website](#) gives full details of his submission and the runners up.

Coffee Break Moment: Ethel Stein and Drawlooms



Drawlooms are fascinating; they combine tapestry weaving and cloth weaving in one process and that process seems to be incredibly complicated. However, the results are just stunning! The drawloom is a normal shafted loom which has the added feature of allowing individual warps to be lifted as well as whole sections of warp. Ethel Stein, is a master weaver who uses a drawloom to create images of great beauty and complexity. You can [watch this short video](#) and [read this article](#) which combine to give a sense of what she does and what she produces. There is a [YouTube video](#) on how a drawloom is used and finally you can read a little bit of history about drawlooms at the [Britannica web site](#)

Artist Profile: Frances Crowe



We featured Frances Crowe in our 'Congratulations' last month following the selection of one of her tapestries for a prestigious exhibition in China. She will shortly be heading East to attend the opening ceremony. Frances is based in Ireland and on her [website](#) says "The art of handwoven tapestry is many thousands of years old and, in that time the technique has remained virtually unchanged. What has changed and evolved over the centuries is the way in which the medium is used, the purity of its design and execution and the esteem it commands in society as a whole. Working in the medium of tapestry demands many days and months of solitary labour in the production of one piece, but it is this very thing that I love." In this [online interview](#) Frances describes how a personal tragedy was eased by her ability to channel her sadness into her woven art.

Calls for submissions

Heallreaf 2. Deadline 28th January 2017.



The Heallreaf exhibition in 2015, was a great success. Now we have confirmation that it will be held again next year – this time at two venues! Heallreaf is a woven tapestry exhibition which will happen in April 2017 at West Dean College and then a moved to The Leyden Gallery in London at the end of June. We applaud Margaret Jones (<http://www.margaretjonesartistweaver.com/>) who has worked tirelessly to make this happen.

Deadline for entries is 28th January 2017. This year's jurors are Kirsten Glasbrook – a renowned weaver who is a member of the Devon Guild of Craftsmen, the Society of Designer Craftsmen, The British Tapestry Group and The European Tapestry Forum and Professor Lesley Millar - Professor of Textile Culture, Director of the Anglo-Japanese Textile Research Centre at the University for the Creative Arts. For further details please consult the [Heallreaf website](#) where you will also find contact details.

The 8th International Exhibition Mini Textile Art 'Scythia'. Deadline 1st Feb 2017



2017 will see the 8th International juried exhibition on [Mini Textiles](#) (30x30x30 cm) take place. Artists from all over the world, who work in different techniques with textiles are invited to submit for this prestigious event. The actual exhibition takes place in June, 2017, in Kherson, Ukraine. Email scythiatextile@gmail.com for details

Courses & Workshops

Taster Weave Workshop with Fiona Daly. 10th September. London



This 3-hour workshop is aimed at introducing hand weaving on a four-shaft table loom. All the basics of this traditional craft are covered enabling you to construct your own handwoven cloth using traditional four-shaft table looms. [Full details here](#). Sat 10th September, 10am-1pm/ 2.30pm-5.30pm. Unit 12, Craft Central, 21 Clerkenwell Green, EC1R0DX

Tapestry Weaving with Caron Penney. 1st October 2016, Lincolnshire.



Caron Penney is running a workshop in support of the Here and Now Exhibition (see Events below) at the National Centre for Craft and Design, in Sleaford, Lincolnshire. Full details are [on their website](#) (scroll up the page if these are not immediately obvious). The workshop starts at 11 am but if you get there by 10.15 there is a free talk in the main gallery!

Tapestry Weaving Workshop. 13th & 14th October 2016. Dorset.



This is a [2-day Beginners Course](#) through which you can learn the craft of tapestry weaving with local weaver and textile artist Karen Erlebach. You will be provided with a ready warped-up tapestry frame and can weave a picture using either a template or a design of your own. Price includes all materials and the tapestry frame which can be taken home and re-used.

Events

Yarndale. 25th September 2016. Yorkshire.



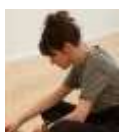
Described as a "creative festival celebrating all things woolly and wonderful", [Yarndale](#) plays host to an impressive selection of talented and passionate exhibitors. Skipton Auction Mart, Gargrave Road, Skipton, BD23 1UD 24th - 25th September 2016

Aeroplane Wings & Other (Australian) Things. 10th September – 1st October 2016. Melbourne.



Joy Smith is one of the 'far flung' BTG members in Australia, and she is having an exhibition in Melbourne, Australia at the Hawthorn Studio & Gallery (Gallery 1. Full details of opening times and location on the [Hawthorn Gallery](#) website.

Between Materials & Mechanisms Symposium: 1st October. Shows: 17th September to 29th October 2016



[This symposium](#) will take place in the context of Elizabeth Murton's large installation. The installation explores how the structures of materials inside and outside the body can relate, with the architecture of the space as one of several starting points. During Elizabeth's residency at the University of Herts there will be related shows on from 17th September to 29th October. More information on the [University of Herts](#) website.

Open House in Canterbury. 15th/16th, 22nd/23rd & 29th/30th October 2016. Canterbury.



Dianne Miles (tapestry weaver), Mary Butcher (basket weaver) and Gillian Bull (tapestry weaver) will be holding an artists' open house at Gillian's home on the last three weekends of October. See www.ekoh.org and follow the Canterbury link, and then item 6, 40 Scott Avenue. This is during the Canterbury Festival. Also check [Gillian's website](#) to see examples of her work.

Fire!. 4th September to 31st October 2016. Derbyshire



An exhibition due to start shortly at Derbyshire's Haddon Hall will focus on the impact of fire on this outstanding country home – from its use as lighting to the damage it can cause. Amongst the items on show will be the charred remains of some of the astonishing collection of tapestries the Hall had in storage. [This article](#) gives all the details.

Tadek Beutlich: Beyond Craft. September 2016 – April 2017. Ditchling Museum



Polish-born Tadek Beutlich's distinctive style and approach challenges the usual definitions of craft categorisation. As an artist, weaver and tapestry maker he would often be inspired to create his textile work directly from his prints, and yet he believed that to plan out a tapestry or weaving by sketching it with pencil on paper was to do a disservice to the material that he worked with. This exhibition displays Beutlich's woven tapestry pieces alongside his prints offering visitors the opportunity to view the relationship between them and the experience of viewing the incredible textures of his textile work close-up. Full details of this exhibition are on the [Ditchling Museum website](#).

Here and Now. October 2016 – January 2017. Lincolnshire



'[Here and Now](#)' will be the first major exhibition of international contemporary tapestry in the UK for over 20 years, curated by Prof. Lesley Millar in partnership with National Centre for Craft and Design. Not too be missed! See above (Courses & Workshops) for the course being led by Caron Penney in association with this exhibition.

Found on the web

British Tapestry Group Woven Art website



Ever wished you had the catalogues for past tapestry exhibitions? The British Tapestry Group has launched a new website that has the full catalogues of tapestry exhibitions from the past up to this year – a fantastic resource! The site is called [Woven Art](#).

Scythia 11: International Biennial of Contemporary Textile Art



120 images of textiles – what a delight! especially if you were unable to visit the event in the Ukraine this Summer. The Biennial included an International Exhibition, Conference, Fashion Show, Master-classes, Textile for Young International Exhibition, Dutch-Ukrainian Exhibition of Mini Textile Art, The Gift Project and Tetiana Sosulina's Solo Exhibition of Tapestries. It involved 90 artists from 28 countries. The founders and organizers of the project "[SCYTHIA](#)" are Ludmila Egorova and Andrew Schneider, members of the European Tapestry Network (ETN) and of the National Artists' Union of Ukraine.

Interview with Cresside Collette of the ATW.



In this [recorded interview](#), Cresside Collette, of the Australian Tapestry Workshop, describes how she came into tapestry weaving and what it means for her. [Her profile](#) gives both a good summary of her career as well as some lovely images of her work.

Woven Photographs.



Using a circular loom, 1500 meters of thread, and a uniquely programmed computer algorithm, Greek artist and engineer, Petros Vrellis has recently come up with a [whole new way to knit](#). Unlike traditional knitting techniques, the thread used in Vrellis' embroidery work isn't actually woven but is instead knitted as straight lines contained within the circle—an assembly of intersecting and overlapping 'chord' lines, for those of us who remember geometry. Amazing outcomes!

Fibonacci Article



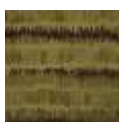
Another somewhat mathematical starting point for creativity – this is all about the Italian, Fibonacci, and the number sequence that he discovered. This sequence not only appears constantly in nature but using it in designs creates harmonious patterns and shapes. Find out more [here](#).

Art, Physics and the Elegant Universe;



Yet another cross-over between art and science; this interview with Lindsay Olson, from [Textileartist.org](#), details the work of an artist who seems to relish unusual residencies with partner organisations. Here Lindsay talks about her residency at the [Fermi National Accelerator Laboratory](#), America's premier particle physics laboratory.

15th International Triennial of Tapestry, Łódź 2016



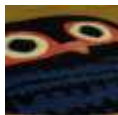
If you weren't able to get to Łódź for this exhibition, then [this video](#) is the very best next thing: a pulsating beat accompanies views of innovative and challenging textile art forms. The setting for the exhibition itself looks unusual to say the least!

Article about 'Chains' by Archie Brennan



This is a fascinating article about the work entitled 'Chains', designed by Archie Brennan, which resulted in a new tapestry weaving technique being developed. Archie based his designs on the huge mooring chains he saw at the Leith ship yards. "Chains is a tapestry about tapestry making itself and Brennan takes this further by using a special technique". [Read the full details here](#).

Why Designers Are Ditching the Screen for Looms.



[Another good read](#), well-illustrated; this is an online article about the influence of textiles on designers and vice versa. Starting with the Bauhaus Movement and the role of women in relation to design, the author, Madeleine Morley, then goes on to explore the work of modern artists and how weaving has impacted on their design processes.

Found: A 3,000-Year-Old Ball of Yarn: Its very delicate!



This ball of yarn is over 3000 years old! It was found in a boggy archaeological site, in Cambridgeshire, England. [This article](#) gives some of the headlines about the yarn but follow the other links to further articles and the Facebook page to get in-depth information.

Nature loom



This is the answer to how to manage all the 'wild flower' patches in our gardens. Use the grasses and flowers to weave with! [This posting](#) from *Olann and*, Ireland's Fibre and Craft Magazine, even shows you how to make a rustic loom to weave them on.

Stop Press

Our latest new colour is [Coffee](#) - get it whilst it's hot!

Available in Fine only, at the moment



Happy Weaving