

Newsletter of the London Guild of Weavers, Spinner & Dyers

Warp & Weft

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Interest Group Meetings

Weave Interest Group

A small but focused group of weavers continued their exploration of deflected double weave at the May meeting. Given that the potential range of patterns possible in this weave structure on 8 shafts is not infinite, there was fascinating variety of colour, texture, scale, and end use, ranging from scarves and bags to possibly upholstery, although the consensus was that the long floats would lead to instability and rapid wear - cushions would be better than chair seats.

Annie Voullaire showed us a sampler she had woven in a workshop with Janet Phillips with four different threadings across the width, which gave us fascinating comparisons. In another piece she had played with adding a light accent colour which gave the whole length of fabric quite a lift. **Eve Alexander** had three quite archetypal but nevertheless dramatic red samples, and also a cashmere and rayon scarf worked up from earlier sampling based on Margo Selby's book; the fascinating thing about this was that it had developed vertical ridges. **Rosemary Kitchingman** also had a sampler, this one based on working systematically through Margo Selby's suggested weave patterns, and some additional samples too. **Wendy Morris** had gone a little off piste with deflected triple weave - three interlacing layers. She used a lambswool with excellent felting potential to create heavily textured samples, one of them incorporating decorative strands of silk which became felted in as a squiggly highlight.

The group decided to continue with DDW through to the August meeting, but at that meeting we will also look at our plans, inspiration and samples for the Guild exhibition.

The Weave interest group is led by Elite Bernet



Dye Interest Group

Wow, the group is now nine months old! And increasing in numbers too. We welcome two new members to the group, Joy MacMahon and Mandy Hewett. The session started with Penny Penton donating a boxed Russell Dye System to Sue Dye to use with the group. Penny also asked that any monies raised today from the other dyeing equipment she had brought be donated to the Guild (£12+).

Everyone was eager to show and tell about their recent dyeing exploits. So we went around the table.

Christine Rowe: has recently been unwell but managed to crochet together 88 coloured squares and experiment with Iris flowers, putting them in water, which have gone orange. Now she is thinking about mordanting.

Roberto Campana: showed us a book in which he had helped to compose the dye recipes for the Hampton Court Tapestries. 'Wroughte in Gold and Silk': Preserving the Art of Historic Tapestries.

By Anita Quye, Kathryn Hallett and Concha Herrero Carretero.

Joy MacMahon: contributed to the discussions and has undertaken some natural and disperse dyeing in the past.

Christine Barnes: commented on the Guild

spinning demonstration at Surrey Docks. Then she showed us the knitted square she had spun from the 'Oxford Down' fleece from the Surrey Docks ram 'Saxon'. We all admired the workmanship. Christine was worried that you could not read it and wondered about dyeing the words. It was decided to leave it natural and she has since taken it to the farm as a thank you where they will mount it and ask people if they can 'see' the wording. She hopes it will help people to see the link between the wool and clothing. Christine discussed and showed her skeins of daffodil, dandelion and madder dyeing. *[There is a photo of Christine's knitted square in the June Show and Tell.]*

Joan Scriven: Had been in India and arrived at the session with blocks of indigo which we dispersed amongst us. Joan discussed her trip and charitable interests.

Hazel Will: brought and discussed a folder which showed the different dyes and processes used at Morley College

on the Natural Dyeing course. Also discussed was a recent visit to the South London Botanical Institute in Tulse Hill which has a very small dye garden and a large collection of dried flowers in its herbarium: see www.slbi.org.uk



A spread from Hazel's Morley College folder

Marietta Richardson: found that powdered madder had 'stayed in the fibre' and had proved difficult to remove. When she had used dandelion flower recently she got bright yellow, which became more of an apple green when modified with copper. Marietta has just experimented with cherry leaves and copper on a white top which was fantastic but the buttons were badly affected by the dyeing process. She has just attended an indigo course with fabulous results [see the photo on the cover of this issue of W&W] although she had had a long list of equipment to take.

Mandy Hewett: told us she had recently attended a Jenny Dean course at Ditchling, where she used woad, madder, weld, and cochineal. We were all a bit

green with envy. She identified the book *The Art of Fabric Manipulation* by Colette Woolff and other ideas for resist dyeing. She then showed us a fabulous

knitted scarf for using up 'stash' available on Ravelry called *Diagonapples* by Anna Maltz. {See photo in the June Show and Tell.

Lydia Ault: showed us examples of her solar dyeing from last summer and explained how she had set about testing for colour fastness. We were all amazed at the fading given that she had alum mordanted all the samples. Lydia had used powdered cumin, paprika, turmeric, coffee, avocado

stones and pomegranate skin. Then she explained how she had used mixed tea in the slow cooker with good results.

Hazel Will

Spinning Interest Group

The group discussed the theme of the Kennedy Cup 2017: blending fibres for effect. In previous years the competition has set challenges including blending to think about colour, such as creating striping yarns and marled yarns. For this year, other qualities that could be considered might be lustre, hard wearing, softness, sparkle, bloom, and gradient. To help think about colour theory **Christine Rowe**

explained that colour is pure light and brought a glass prism to demonstrate this. White light passing through the prism spilt into colours, red being the fastest colour and violet the slowest.

Looking at a colour wheels and identifying the primary and secondary colours is useful and to find complementary colours, look at how they match across the colour wheel. To find a complementary



Lydia's solar-dyed skeins



colour, stare at a sample of the colour you want to start with, then look away at a white wall or piece of paper and the brain 'replicates' the complementary colour. Opposing colours cancel each other out. This is particularly important when choosing small quantities to provide colour 'pops' in a yarn using recycled sari silk where spinners do not want the contrasting silk to be lost in overall shade of the yarn as the resulting effect is muddy.

Viewing colours is clearly subjective as each individual sees colour differently and colour blindness, cataracts and other optical impairment can change one's sense of colour. Warm and cool colours can be blended with others to give a base shade greater versatility. Recommended source books included Josef Albers' *Interaction of Colours*, Donald Anderson's *Elements of Design* and Johannes Itten's *The Art of Colour*.

Apart from blending colours, spinners may choose to add a new quality to the base fibre. For example wool consisting of long staples can add hard wearing qualities to yarn and make it less likely to felt when the finished item is washed, in addition to adding lustre. Angora, mohair, yak, alpaca, camel, and cashmere are well known for adding softness. Sheen can be added with silk, while fibres such as banana and rose can add drape. For a little sparkle, angelina/stellina can be added - but the forum decided it was best not to use too much!

For handspun sock yarn where durability was required, an online forum had recommended adding about 15% mohair to wool in place of the nylon found in commercial sock yarn. Border Leicester and Romney were recommended as good wools from which to make sock blends.

Finally, the group discussed how best to blend. Tips included matching staple lengths for the majority of blends as far as possible and bear in mind that your one fibre chosen to add a particular quality might be the odd one out. Pat Wilson suggested being practical when using hand cards and if a fibre staple length was too long to card, cutting off the tips was not the end of the world!

A hackle is good for blending colour, or the same effect could be achieved (for small quantities only) by using a clamped wool comb. A blending board is great for adding colours artistically to make a rolag from which to spin.

A word of warning - do make sure your finished blend does not make the final article difficult to wash or process further.

John Arbon 'London blend'

The spinners have been offered the chance to create their own 'London blend' of fibre by John Arbon Mill. The group decided to look to 2018, after the autumn exhibition, to discuss samples and think about the qualities that would make a London blend unique to us.

Andrea Easey

Tapestry Interest Group

For our fourth meeting everyone was asked to bring with them:

- News - any news of workshops, exhibitions, own weaving, etc.
- Tapestry Topic - the results of their further experiments with wrapping techniques.
- Ideas for a group response to the Guild exhibition
- What's Next - Ideas on what the group could do going forward.

Workshop News

Catherine had attended 2 short courses given by Louise Martin at Higham Hall in Cumbria on the subjects of Eccentric Weave and Wedge Weave. She brought in her samples to show us and answered our deluge of questions. Her colour-



ful wedge weave particularly drew our attention. The small piece on the right is a simple form of branching exercise.

Jan spoke of her Group workshops with Jane Brunning and Pat Taylor in Angmering. Each session has a theme and Jan told us about her last two which were fascinating. At the first they listened to Revolutionary Russian music as a group and then were asked to weave something in response to it. Jan says she found herself thinking of the monolithic housing blocks synonymous with Stalinist Russia and how their collective layout



dictated the path that has to be trodden.



At the second meeting the group went out into Jane's garden and collected garden leaves and fallen materials. They were then asked to interpret them using techniques they wanted to experiment with. Jan's resulting weavings are fabulous.

Tapestry Topic

Our challenge was to investigate the various ways of weaving a vertical line on a single warp from the compilation of techniques I gathered and distributed around the group. The aim was to see the differences in outcome between the techniques and what effect different yarns/setts/beating etc. may have.

Sadly with so few of us able to attend we did not have much to look over. The star by far was **Aruna** who

had set herself the challenge of weaving with raffia. As she anticipated, she found it difficult to wrap with such a stiff material. However the resulting sampler of techniques was a marvel and solicited many questions from the rest of us.



Workshop/Activities

It was decided to postpone the workshop on woven pods until the September meeting when more could attend.

With the Guild's Exhibition coming up in November we discussed the possibility of the Tapestry Interest Group collectively submitting a number of small tapestries to be hung together with the same parameters interpreted as each individual pleased. We all rather liked this idea as it was felt it could be done as well as our own work for the exhibition. After some discussion the proposal is: *a piece roughly 15cm x 15cm based on the shape of the river in the image to the right but interpreted however you wish.*

We also thought they would look good mounted on these mounting frames supplied by Weaversbazaar - <https://www.weaversbazaar.com/product-list/equipment/birchwood-mounting-frame>. As yet we have not decided how to finish the frames – should they all be the same or again should we stain/paint/wax as we see fit to go with our weavings? If you are interested in joining in with us let me know and I will send you a pdf of the

image. I can also place a single order with Weaversbazaar and hopefully save some P&P if everyone wishes.

I had asked the group for help with putting together weaving kits for sale at the exhibition. I had brought along frames made from artist stretcher bars and some CDs to try out simple weaving for a children's kit. We discussed what we thought would work best and what we needed to do to get kits and instructions together. We all went away with frames to ready as demonstration looms for the exhibition, which we also hoped would help us work out just how much yarns etc. each kit would need. We do need help with donations of 4ply/DK weight yarns; fancy yarns; warp yarn and of course CDs. We have had some fleece donated already so they will go well in the children's kits. We will then need help in creating 5m butterflies for the kits. Please let me know if you can.

What's Next

September Workshop - Woven Pods

3D objects can be created by using the pulled thread technique on woven shapes. For more detail please see the notes from Meeting 2. OR we could be staining/painting/waxing our tapestry mounting frames. Let me know what you would like to do.

That's it for this time. Any questions, drop me an email.

Recent Meetings

May A Tale of Wellbeing in Texture & Colour

Louise Oppenheimer

Louise was discovered by Alison Clarke whilst on holiday in Oban where she came across postcards of Louise's work. So taken was she with Louise's work that she did a weaving workshop with Louise and invited her to the Guild to talk to us about her work.

After working in schools and as a nanny in Putney for a number of years Louise felt she needed to do something more creative and undertook a fine art course. But she never felt really comfortable with herself and it was only when she discovered the textile department and tapestry and a very enthusiastic tutor that she felt she had truly come home!

For Louise tapestry weaving is a sense of mental and physical well-being and de-stressing. Tapestry weaving is a slow methodical process, and for Louise the very act of pulling weft through warp is a time of meditation, where practical solutions resolve themselves. Tapestry weaving may not make her fortune, but the happiness and well-being she has found through weaving is priceless.

Her happiness and well-being is found through the colours and textures

of her environment, which are seen in her tapestries – the trees, the soft mists of the wild Argyll landscape, the rain, water, wind, sunrise and sunsets are natural recurring themes in her

work. Trees through the seasons and pattern in nature feature particularly strongly in her work.

It is in this setting that Louise finds inspiration through her walks, thinking about her work and making her tapestries without the aid of a cartoon and enjoying the surprises she finds as

the work progresses. Her hands are busy but her mind is free to wander. There are no titles until the work is finished.

Colours, though limited in palette, are an important feature in Louise's work, and they are imbued with meaning. The first slide Louise showed us, 'Blues for Joy', was skeins of blue yarn and, as its title suggests, blue is for her full of energy and a sensory delight. Green is for good health, yellow for warmth found in lichen. Textures, rough and smooth, are found in rocks and trees. Louise's respect and joy of nature are seen in the motifs used in her work, where she feels there is a spiritual



"Glen"

element in her tapestries and a message beyond the surface image.

Louise showed us a series of slides of her work which were a delight to look at and all the more interesting with the accompanying background information of how these tapestries came into being.

'Glen' - a windy landscape inspired while out walking. A drawing was

done as a starting point; the tapestry was woven sideways.

'Oak' - leaves floating down in autumnal colours.

'Sentinel' - a recording of birch trees through the seasons on the school run.

'Milky Moon' - another of Louise's favourite images of reflections in water.

'Spring in my Step' - bluebells woven sideways.

'Hope on the Horizon' - this piece is much darker, according to Louise, in response to her becoming a single parent, but there is always hope.

Pattern in nature is much reflected in Louise's work as seen in *'Rain, Sea, Rain'*, a tapestry submitted for the Scottish regional exhibition *'Metamorphoses'* in 2014.

It is not just Louise's colour palette that is limited. She uses very few tools for weaving, just a simple frame with nails at either end and twine or string as warp, no bobbins, only butterflies, to

create such beautiful tapestries.

We also had an opportunity to see her sketchbooks and handle small samples of her work, which is so different to seeing her work on slides.

This was truly a tale of well-being in texture and colour and gave me great joy in just looking at the colour, texture and patterns in Louise's work.

However for Louise well-being is an apple a day and weaving in the wild, soft, wet and windy Argyll landscape which keeps her in the moment!

Aruna Reddy



"Hope on the Horizon"



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June Curating the *Fabric of India* Exhibition

Rosemary Crill, Senior Curator of South & South East Asian Textiles, V&A

Rosemary gave an interesting and fascinating talk to the guild. Many of the members had seen the exhibition (some of them several times!) but this in no way detracted from their enjoyment of her presentation. We were privileged to hear all kinds of “inside secrets” - from the negotiations and costs involved in borrowing items from foreign institutions, to the story of how the V&A eventually acquired one of the most beautiful articles on display in the exhibition.

She began by talking about the colossal scope of the subject and the many different perspectives from which it could have been approached, such as by geographical area, type of textile, processes involved e.g. dyeing, embroidery, printing etc. Eventually the overall brief agreed through discussion was to focus on Indian textile design. Her interpretation and view of the brief was to create an exhibition with textiles as the key focus, to help visitors to understand more about Indian textiles, and to create something which was very special and beautiful.

Practical considerations were then presented, such as how much space was available or appropriate? She was given one room but eventually this was extended to three rooms. Her exhibition team needed to include other experts, a specialist in contemporary Indian

textiles, a designer, and conservators.

How many objects should be chosen from the very extensive V&A collection of over 10,000 pieces? Eventually there were 200 objects in the exhibition, two thirds of which came from the V&A's collection and the others borrowed from around the world, which involved trips to other collections in India, Europe and the USA. There were financial considerations; it was not regarded as a “blockbuster” exhibition such as David Bowie or Alexander McQueen, so the exhibition design was kept to a spare basic look which allowed the textiles to speak for themselves. Other considerations included the size of objects – some could be just too big, the cost of borrowing from another collection (extremely expensive in some cases), and the fragility of some objects which excluded them from being displayed. Some textiles, although intrinsically valuable to the V&A's overall collection were “too drab” when presented within the context of exhibition. Similarly, objects which extended a theme but in more detail and perhaps tangentially, such as the design and history of Paisley, were also eventually rejected.

Rosemary then went on to give fascinating insights into the style and content of the five themes of the

exhibition, lavishly illustrated by lovely pictures. Space here does not permit a totally comprehensive description of everything so I have restricted this to the highlights.

1 Nature and Making

This was about raw materials and processes. There were examples of materials from silk to muslin to wool and goats hair, and of embellishments such as gold, glass, mica and even beetle wings. There were samples of various dyes, particularly the widely used ones of indigo, chay and turmeric.

Processes included weaving, block printing, embroidery such as the specialist hooked chain stitch of which there were films of men continuing to work in this in the present day, and appliqué work, particularly on the amazing room hanging which was found in a street in New York and rescued by an artist.

2 Sacred Textiles

Historically textiles have always played an important part in religious observance in India and they encompass a wide range of religions. The collection presented in the exhibition was diverse, often quite ancient, very varied and fascinating. There was a very old Hindu temple hanging hand-drawn and hand-dyed and a wall hanging showing images from the Indian epic poem the Ramayana.

3 Splendid

This section was an opportunity to

present some of the most magnificent textiles in the collection: the Tippu Sultan's Tent under which visitors often sat and rested, exotic Mughal textiles such as silks and velvets, the earliest known most complete beautiful 17th century Kashmir shawl, another another amazing 17th century shawl which had been embroidered with gold thread and overdyed with chay – quite a rare and beautiful piece. Rosemary gave us a fascinating insight into how items come into the V&A collection when showing us a beautiful silk embroidered 17th century Mughal coat which is a highly prized part of the V&A's Indian Textile collection. It was offered to them three times by the owner and was less than graciously refused by the Museum twice in the 1920s and 1930s. Fortunately for the V&A it was accepted in the 1940s when its very patient and persistent owner offered it yet again!

4 Global Trade

Trade between India and Europe in the 19th century is probably something most visitors were aware of but the history of items from the 1st century onwards being found in Egypt and several samples of 9th century cloth fragments from Indonesia also illustrated the historic importance and recognition of Indian textiles throughout the world. The Dutch also traded Indian textiles with Japan who in turn influenced styles and designs in India. Britain was of course a key importer of

printed chintz and hand-embroidered goods as well as later fine muslins.. The trade led to dissatisfaction by English textile workers and contributed to the invention of mechanised processes for spinning and weaving which in turn led to problems in India as their valuable textile export markets diminished.

5 Textiles in a Changing World

The last part of the exhibition illustrated how the industrial and economic developments in Europe fed into discontent in India which was a feature of India's demands for self-government and the role of Ghandi promoting Khadi cotton – hand-spun and handwoven textiles. To some extent Khadi has become both a political and fashion statement, illustrated by some modern Khadi garments. The exhibition emphasised in

this section how important textiles still are in India today. Textiles and traditional crafts feature in art works such as the beautiful red textile wallhanging displayed towards the end of the exhibition. European fashion houses use the skilled craftspeople to embroider and embellish garments for the European market and in India there is a flourishing textile trade, India women and men continue to wear traditional dress both at high-end weddings and locally produced cloths such as the South Indian dhotis. Modern Indian designers have up-dated and re-imagined traditional garments such as the sari, and a rolling display of photographs taken in India demonstrated how diverse and imaginative the wearing of Indian textiles continues to be.

Jane Rutt

July Weaving Ethnographies: Silk Artisans of North-East India

Anna-Louise Meynell

Anna-Louise Meynell is a weaver who is studying the Eri Silk weavers in Meghalaya, NE India. We were pleased to welcome her to speak to the Guild, en route back to India. She studied textiles in Glasgow and worked as a jacquard designer in Bangalore, Karnataka, S India for seven years. There she discovered and 'became a bit obsessed' by the beauty of the hand-woven textiles of India. When she left Bangalore she set up a consultancy working with NGOs

to preserve the craft in Laos, Cambodia and Myanmar.

More recently she has started research and is working towards a doctorate from the London School of Fashion on the Meghalayan silk weavers. Meghalaya is one of the more isolated states of India. The North-East India States, include Assam, Mizoram and Nagaland, lie to the east of Bangladesh and are joined to the 'mainland' of India by a seven mile strip of land.

The people of Meghalaya are more similar in appearance to the people of South East Asia. Meghalaya has a border with Assam and has the highest rainfall in the world (467ins rain per year). It is not highly developed and the Eri silk has not been studied or documented.



An example of Eri silk weaving

Eri silk production is not a commercial venture; it is indigenous to N E India and it is sometimes called Peace silk or Ahimsa silk. This is because the moths leave the cocoon and only then are the cocoons are harvested to be spun. The silk is fluffy, and when spun it feels more like cotton. There is no commercial spinning in Meghalaya but there is in Assam. The women spin and weave but also join in the farming activities. They grow rice (one crop per year), turmeric and ginger.

The Eri silk is dyed with locally sourced natural dyes. Stick lac for red,

turmeric for yellow, and iron ore from the hills for black. Purples are made from mixing the dyes. It is woven on a simple floor loom and the heddles are made from string, fresh ones for each warp. One warp makes one shawl. It is softened by washing with soap.

Anna-Louise was involved in a conference in 2015 where 700 people, 60% to 70% of them indigenous people, came together to exhibit their textiles and see the value of the work in today's world.

There are three main tribes in Meghalaya: the Khasis, the Garos and the Jaintias. Each of these have sub-tribes. It is a matrilineal society and the property is inherited by the youngest girl.

The government is democratic and villages have councils where collective decisions are made. When the British were in India there was resistance at first but now they are talked of highly. Missionaries brought Christianity and encouraged the people to leave their original religion and practices. This has meant that many old customs and rituals have been discarded.

Anna-Louise's study will look at various aspects of life in the north of Meghalaya, notably Migration and Assimilation, Colonial Rule, Missionaries and Conversion of the Tribal people to Christianity as well as Globalisation and the Intervention of Governments and NGOs.

She is collecting an archive of the textiles worn by the different tribes and sub-tribes. The Khasi people for example wear simple white with a check shawl with knotted fringe. Lines, made from thicker or doubled yarn in the weaving at the end of the shawls, are in three sets of three as they believe that odd numbers protect from evil. The climate is cool so shawls are needed.

One of the sub-tribes, the Bhoi, use different patterns, theirs being clear colour stripes in a plain weave structure. It is an open sett with closely packed weft yarns. They also weave checks, thought to have been introduced by the Scottish, and adapted from their tartans.

The Rheboi people use a supplementary warp and pick the patterns. These beautiful textiles show motifs relating to their lives, such as the fences they use, the gatherings of people and spinning wheels. Anna-Louise brought some fascinating samples from her archive to show us and also some Eri silk items to sell.

This was an enthralling glimpse into a part of the world still rarely visited by tourists, and Anna-Louise's studies will record the lives and textiles of these peoples before globalisation changes their lives. For more information see Anna-Louise's website www.annaloom.com

Joan Scriven



Some of the Eri silk items Anna-Louise brought for Guild members to look at and purchase



Members' Work

April Show and Tell



Marietta Richardson brought a sample of yarn dyed with alder. This was for a project commemorating the work of celebrated weaver, Ethel Mairet. Her other skein was yarn dyed with dandelion flowers.

Hazel Will had recently visited Australia and brought back some locally made possum and merino gloves and printed tea towel from a visit to Adelaide Guild while on holiday.

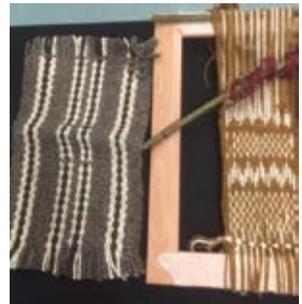
Marietta's skeins

May Show and Tell

Both **Eve Alexander** and **Rosemary Kitchingman** showed examples of deflected double weave. Eve brought a sample and a scarf using a warp end to make a true double cloth. Rosemary brought two items of deflected double weave using a pattern by Margo Selby. [See the Weave Interest Group report for photos.]

The recent Mapuche weaving workshop was attended by **Aruna Reddy** and **Karen Firmin-Cooper** among others. Aruna showed some Mapuche weaving in plain and patterned designs, including a sample carried home from the workshop where cross had been lost. Karen brought woven samples made at Mapuche weaving demonstration, and also the gift of woven pouch to use as a wine bottle or cafetière sleeve given to her by the weavers for her help in supporting their visit.

Joey Freeman had seen examples of Sardinian weaving and had decided to replicate it using a technique to give a similar effect as the Theo Moorman inlay technique to make the Welsh dragon design.



Karen's gift (left) and Aruna's Mapuche weaving (right)



Joey's Welsh Dragon

Andrea Easey

June Show and Tell

Christine Barnes had been gifted a fleece in gratitude for her demonstrating at the Surrey Docks City Farm. Wanting to show her appreciation, and also to give a lasting indication of what happens to a fleece after it has been shorn, she knitted a square to be displayed at the farm, with lettering in reverse stocking stitch saying: "Oxford Down 2017 Saxon". Oxford Down is the breed, and Saxon the name of the sheep from which the fleece came. Christine was concerned that the lettering wasn't sufficiently clear and asked for a show of hands on whether she should outline the letters with stitch. The overwhelming view was to leave it as it was, with our speaker, a senior curator from the V&A, concurring!



Hazel Will has been taking a dyeing course at Morley College and brought in her samples folder to show the Dye Interest Group and anyone else who might want to see it.



Mandy Hewett showed a piece of "stash-buster" knitting using a complete mixture of yarns, from handspun or hand-dyed to unknown gifted yarns. She followed a pattern on Ravelry by Anna Maltz: *Diagonapples*.

Wendy Morris

July Show and Tell

Joy Godsell had begun to crochet net curtains for her new home using a fine, slubby linen from a cone bought from the Guild stash sales table some time ago, which she has mixed with cotton to work with the two strands held together.



Valerie Haines had produced a skein of handspun yarn from a luxury fibre mix. In an unusual collaboration, another spinner had spun one single in an 'inchworm' style short draw, and Valerie spun the rest as a lofty long draw. The two were plied together to show off the best features of each method.



Andrea Easey

The Association Library

The Association of Guilds of Weavers, Spinners & Dyers' newly renamed "Stuart Groom Memorial Library" will be re-launched on a postal basis during August, with the new librarian, Nik Knott. Nik is in the final stages of preparing membership forms and collating all of the books. As part of this final stage she now has a list of missing books which were held by members whilst the library was in its transition period. If you have books borrowed from the AGWSD library, please contact Nik at library@wsd.org.uk and let her know.

Guild News

The Biennial Guild Exhibition:

THE THAMES & SOUTHWARK: THREADS OF LONDON LIFE
23 - 30 November 2017, 10:30am - 5:30pm daily
Southwark Cathedral

Exhibition entries

Only two months to go before the closing date of 31st October to get your exhibition entries in! You can:

- bring them along to Guild meetings on 9th September or 21st October; or
- hand them in at The Handweavers Studio; or
- send by post to Penny Brazier, Apartment 21, 66 Rochester Row, London SW1P 1JU

- exhibition
- shop
- display of skeins
- bookmark display
- demonstrations

On the Guild website you will find details of 'How to hand your work in'. Please read them carefully. This is very

important as it describes how to keep your work safe.

If you hand your work in at the Handweavers Studio, the staff will only be able to accept it if it is packaged properly. They cannot deal with any paperwork or packaging.

Think about how your work will be displayed and prepare it in advance. Don't leave it for the hanging team to do, they will only have a few hours to display the exhibits.

It would be very helpful if you could email Andrea in advance with sizes etc of what you intend to exhibit, and include a photo if possible even if the item is not finished. This will help with the planning. Andrea's email is bacchusandariadne@gmail.com

Shop items

Shop Items do not have to reflect the exhibition's theme. It is your responsibility to price your work taking into account the commission of 20% to the Guild. Table top items are acceptable. Please submit your pieces stating clearly that they are for the shop, with your name and the price on a label that must be attached to the piece. Please package carefully with your name and 'SHOP' written clearly on the outside. Items may be deposited in the same way as for exhibition pieces, but the closing date is later: 11th November, at the Guild meeting.

If you put items in the shop, it would be appreciated if you could do some stewarding/demonstrating. See below.

Bookmark Legacy

Please contribute to this display. It is very important that the Guild offers these bookmarks as part of our exhibition at Southwark. We only stipulate that the maximum size is 23cm. Mandy Hewett and Joan Scriven are co-ordinating this part of the exhibition so contact them about submitting your pieces. Because they have to be framed the deadline will be the same as the exhibition, 31st October.

exhibition items - can be sold if you want but not removed until after the exhibition

deadline 31st October

shop items - can be taken away on the spot

Guild takes 20% of purchase price

deadline 11th November

bookmarks - any of our crafts

not longer than 23cm/9"

deadline 31st October

Skeins

Jan Slater is co-ordinating the display of handspun skeins of fibre which can be handled by exhibition visitors. Spinners are encouraged to offer skeins of natural coloured fibres, plus any that have been dyed - please label your skeins so that visitors can see the fibre origin and, where applicable, the dyestuff used. Jan's email is janinamslater@btinternet.com

skeins - handspun,
natural or dyed

Postcards Project

An email has been sent round about this project which Brenda Gibson is co-ordinating. Information on this will also be found on the Guild website, or you can contact Brenda directly: bjg@brendagibson.com

Stewards/demonstrators

Jean Derby has kindly agreed to organise the rota(s) again. We need four stewards a day: two in the morning (10am - 2pm) and two in the afternoon (2pm - 6pm). We also need demonstrators. There will be a selection of looms - table, floor and tapestry - and a spinning wheel. Drop spindles are encouraged, but demonstrators will need to bring their own. We are not encouraging the public to 'have a go' but will want demonstrators to explain what they are doing. If you can help, please get in touch with Jean and let her know what discipline you might be demonstrating. Jean's email is pennicard@ic24.net

demonstrations:

- floor loom
- table loom
- tapestry weaving
- spinning

Please note - you cannot steward and demonstrate at the same time!

If you need further information please contact Penny on penny.brazier21@gmail.com or 07770 542891. And keep an eye on the website:

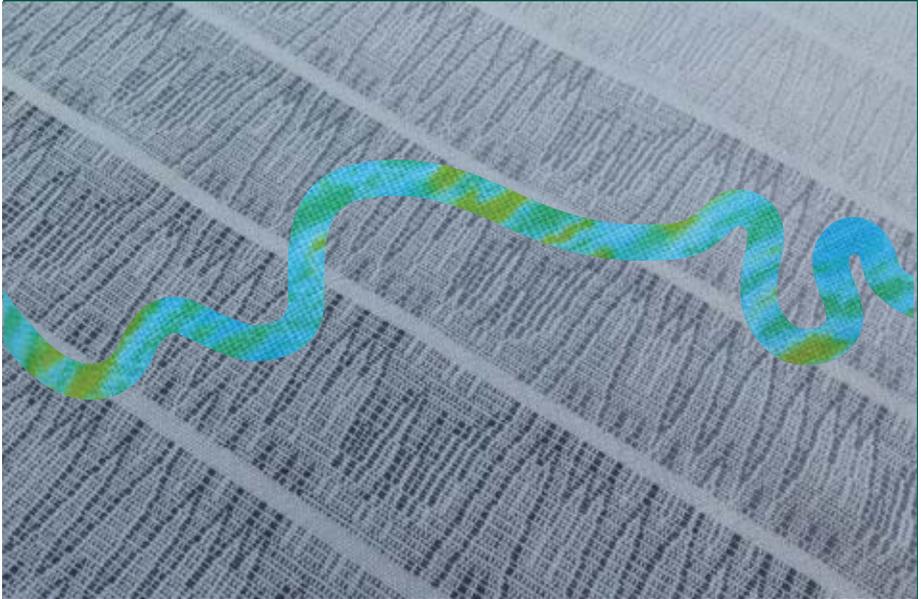
<https://www.londonguildofweavers.org.uk/guild-events/lgwsd-exhibition-2017/>



SOUTHWARK
CATHEDRAL

The Thames and Southwark: Threads of London Life

An exhibition of new work by the
London Guild of Weavers, Spinners and Dyers



23 – 30 November 2017

10.30 – 17.30 daily

Admission free

www.londonguildofweavers.org.uk

Exhibition sponsored by

the handweavers studio 

Southwark Cathedral, London Bridge, London SE1 9DA

Original woven textiles © Janet Phillips. Publicity design © Odessa Design

Library news

Since January work has been in progress to complete a stock check of all the books against the current catalogue. This work has mostly been undertaken during meetings and has therefore taken some time but it is now almost finished; once completed a new, online catalogue will be created on a website called The Library Thing. Members will be able to check the catalogue from the comfort of their own homes via the internet. We hope that this work will all be completed by Christmas.

Perhaps the most visible change to the Guild library is the smart, new library cupboard which arrived in May. Painted in a beautiful shade of blue, the cupboard has been purpose built to our own specifications. Gone is the old battered metal cupboard which served us for so long but which had become very hazardous. We no longer have to lift heavy boxes of books from cupboard to table or risk trapping fingers as we struggle to get the doors to close. The new cupboard opens like a triptych and has plenty of shelves, allowing the books to be stored upright and remain

in the cupboard while members peruse them. Many, many thanks to the Guild committee for agreeing to the purchase of the cupboard and to Christine Eborall for hunting down a craftsperson who could make our vision a reality.

I would like to remind members that they can recommend books that they think it would be useful for the library to purchase and if you borrow one of the library books and think it would be useful to others you are very welcome to write a brief review of the book for *Warp & Weft*.

Finally, we have had a significant donation of books from Yvonne Dedman, who trekked up from Brighton in May carrying heavy bags of books. Yvonne had decided to downsize her craft library and generously offered us 14 books to either incorporate into the library or, if they were not suitable, to be used to raise funds for the Guild. We are extremely grateful to Yvonne for her generosity. Once the books have been catalogued they will be available to borrow.

Alison Clark

Membership news

Welcome to the three new members who joined this quarter. Meg Roper (WSD) joined in May. Susan Bindman (T) and Deirdre Cunningham (T), both tapestry weaving students of William

Jefferies at Kew Studio, joined in June. Our total membership has now increased to 136.

Rita Gallinari

Forthcoming meetings

9 September **ECO-ETHICS AND YARN CHOICES** *Wendy Morris*

It's all too easy for us to think "natural good, synthetic bad", but there are many other factors to consider if we want to make ethical choices in the yarns and fibres we use - sustainability of the source material, impact of processing on the environment, lifespan and biodegradability, to name but a few. When the Guild looked at this issue briefly after the 2016 AGM we quickly ran out of time and decided to continue the investigation and discussion in a full meeting.

21 October **WHY AM I DOING THIS TAPESTRY PROJECT?** *Catherine Walter*

Catherine explains her project to weave one small "tapestry" every day throughout 2016, and talks about what she has learned from this exercise.

11 November **THE LOST MADDER RECIPE FOR NORWICH** *Susan Dye & Hannah Sabberton*

The madder dyeing heritage of Norwich and the search to recreate Norwich Red, an important dye process for achieving identical shades on silk and wool.

NB There will also be a sale of members' work at this meeting.

9 December **CHRISTMAS COMPETITIONS AND PARTY**

Come and show off your work, see what fellow members have been doing, try your luck in the raffle, and enjoy the potluck Christmas tea.

A reminder of the Christmas Competition Themes

Lore Youngmark Prize - Weaving *Deflected Double Weave*

Use deflected double weave for a woven piece or a significant part of it and present a swatch that is still loomstate, a swatch of the finished fabric large enough to assess its suitability for purpose, and the relevant technical information.

Kennedy Cup - Spinning *Blending for Effect*

Take at least four fibre types or colours of fibre that have been selected for a specific effect, and spin them to show this quality. Provide a sample of the original fibres, a sample skein of the completed spun yarn, and a worked sample or finished item to demonstrate the desired effect.

Gwen Shaw Competition - Design *River*

Your entry should be a finished item which is handwoven, tapestry woven, handspun, and/or hand-dyed, accompanied by materials clearly showing how your design was developed from initial concept or visual source to finished item. NB this theme dovetails with the Guild exhibition and the same piece may be entered in both.

Guild events

Mapuche Weaving and Spinning

On Saturday 29th and Sunday 30th April we had two days of talks, demonstrations, and hands-on weaving sessions by Isabel and Jessica, two weavers from southern Chile who were visiting the UK on a Chilean government-funded cultural programme. The visit was planned by Fundación Cholchol, a Chilean NGO working with marginalised rural women in southern Chile, and Liz Beasley of Añañuca, a UK based fair trade business which supports spinners and weavers in Chile through the sale of their handspun yarns and weavings. The aim was to give both women the opportunity to share aspects of their own weaving heritage and also to experience an entirely different wool 'culture' at first hand, namely Wonderwool Wales, with Liz, where they drew large crowds.

The London weekend was run on a not-for-profit basis for anyone interested, so we welcomed a wonderful mix of people and experience, all adding to the exchange. We made sure that we had a few Spanish speakers on hand to help out, and Jack, an English university student who had volunteered with the Fundación Cholchol for six months in 2016, was giving support, but Isabel and Jessica very soon showed us that a lack of English is no barrier at all when people speak the universal language of wool.

The demonstrations by Isabel and Jessica were done on two large upright looms made from branches/timber which they leant against the wall – just as they would do at home. They had brought with them plenty of their own yarns from Chile so we really were seeing it all for real. Jessica demonstrated a continuous circular warp method in black and white yarns which played with vertical and horizontal stripes without the need for pick-up.



Jessica weaving on a circular warp

The warp faced technique is the same as in band weaving and the pattern is all down to the order of the coloured warps and the use of an unseen weft to pull it all together. You can play with the thickness of the weft and colours too, if you want a patterned edge effect.

Isabel meanwhile demonstrated how to set up a figure of eight warp using different warp colours to create a central picked pattern panel bordered on each side by a non-picked striped/checked panel. Both made it look so easy!



Isabel setting up a figure of eight warp

After the demonstrations, Liz supplied us all with a small rectangular frame loom and some willow sticks for the cross and shed sticks and the string heddle, and we split into two groups to follow the guidance of Isabel and Jessica in setting up our own looms, and trying to emulate the weaving that they had shown us. Simply choosing some colours from the wonderful selection they provided took me ages. And then deciding how wide did I want my stripes, and in what colour combinations.....? With so many choices the variety of weavings produced was

fabulous and everyone seemed to really enjoy themselves.

On day two, those of us who had attended on the previous day had a chance to have a go at the figure of eight warp with pick-up patterning. This was a challenge for all of us and it was as well that we had all day to do it! Much of the difficulty was in the particular way that Isabel set up her warp, which was quite different to the way we are used to. But as each one of us in turn cracked it we were off! I had a wonderful time and hope to keep in touch with Isabel and Jessica through Liz.

There are a number of online open access books on the subject which I can highly recommend. The first one has a number of pick patterns at the back which we all used for inspiration.

<https://tejidosnaajosh.files.wordpress.com/2014/11/120554054-telar-mapuche-pdf.pdf>

<http://www.memoriachilena.cl/archivos2/pdfs/MC0035079.pdf>

<http://www.memoriachilena.cl/archivos2/pdfs/MC0065895.pdf>

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Programme 2017

JAN	a.m.	COMMITTEE MEETING
14th	p.m.	IMPERIAL PURPLE TO DENIM BLUE: THE COLOURFUL HISTORY OF TEXTILES <i>Dr Susan Kay-Williams</i>
FEB	a.m.	WEAVE INTEREST GROUP, SPINNING INTEREST GROUP
11th	p.m.	CARRIED AWAY: HANDWOVEN WRAPS FOR CARRYING BABIES AND CHILDREN <i>Kathleen Groves</i>
MAR	a.m.	DYEING INTEREST GROUP, TAPESTRY INTEREST GROUP
11th	p.m.	AGM, followed by TRAVELLERS' TALES <i>Various Guild members</i>
APR	a.m.	COMMITTEE MEETING
8th	p.m.	THE HISTORY OF KNITTING, 1800 – 1945 <i>Joyce Meader</i>
MAY	a.m.	WEAVE INTEREST GROUP, SPINNING INTEREST GROUP
13th	p.m.	A TALE OF WELLBEING IN TEXTURE AND COLOUR: TAPESTRY <i>Louise Oppenheimer</i>
JUNE	a.m.	DYEING INTEREST GROUP, TAPESTRY INTEREST GROUP
10th	p.m.	CURATING THE FABRIC OF INDIA EXHIBITION <i>Rosemary Crill</i>
JULY	a.m.	COMMITTEE MEETING
8th	p.m.	WEAVING ETHNOGRAPHIES – SILK ARTISANS OF NORTH-EAST INDIA <i>Anna-Louise Meynell</i>
AUG	a.m.	WEAVE INTEREST GROUP, SPINNING INTEREST GROUP
12th	p.m.	ASK THE PANEL <i>Members' Questions Answered by our Experts</i>
SEPT	a.m.	DYEING INTEREST GROUP, TAPESTRY INTEREST GROUP
9th	p.m.	ECO-ETHICS AND YARN CHOICES <i>Wendy Morris</i>
OCT	a.m.	COMMITTEE MEETING
21st	p.m.	WHY AM I DOING THIS TAPESTRY PROJECT? <i>Catherine Walter</i>
NOV	a.m.	WEAVE INTEREST GROUP, SPINNING INTEREST GROUP
11th	p.m.	THE LOST MADDER RECIPE FOR NORWICH <i>Susan Dye and Hannah Sabberton</i>
DEC	a.m.	DYEING INTEREST GROUP, TAPESTRY INTEREST GROUP
9th	p.m.	CHRISTMAS COMPETITIONS AND PARTY

All meetings are held at St Stephen's House, 48 Emperor's Gate, London SW7 4HJ.
Morning interest group meetings start at 11:00. Afternoon meetings start at 2:00 with
Members' Show and Tell and notices, followed by the speaker's talk at approx 2:30.