



# Cambridgeshire Guild of Weavers Spinners & Dyers

**NEWSLETTER 75**

**August 2015**



**The Joys of Sprang**

*Photos by Chris Tucker*

## **From the Chair**

After our New Zealand adventure it is actually great to be back to 'normal'.

We spent one month travelling around New Zealand, our first experience of a camper van. It was great fun. The scenery is breathtaking, the food exquisite and everyone is so friendly.

Handcrafts are much in evidence, especially spinning, dyeing, felting and knitting. I was assured that there were lots of hand weavers but they certainly kept a low profile. None of the little outlet shops selling handmade items had any weaving for sale.

The Maori tradition of weaving clothes and bags is fascinating and there are lots of different words for 'weaving'. The traditional bags are made from the flat leaves of New Zealand flax (*Phormium tenax*) and the technique is called 'taki-tahi', literally 'under one over one'.

Every small town had its own 'guild' and they were having their National Exhibition in Rotorua- sadly two days after we left!

*Sue Wallis*

## **From the Editor**

Preparations for our next Exhibition are gathering momentum. Like our very successful 2013 Exhibition, it will happen in the village hall at Grantchester over the late May Bank Holiday weekend, and Sue Wallis and Jacqui Fuller will run their pop-up tea shop.

What we need now (apart from the knowledge that you are all weaving lovely things to exhibit, and possibly to sell), is your help to form an Exhibition sub-committee to be convened after the summer break. Sue will chair this.

Meanwhile, I'm gearing up for a 3-day course on Woven Shibori at Summer School. It's my first time and I'm really looking forward to it. Perhaps I'll see some of you there.

Whatever you are doing this summer, have a great time!

*Chris*

## GUILD NEWS

### Cambridgeshire Guild Triennial Exhibition: Saturday 28 & Sunday 29 May 2016.

Obviously it will be all hands on deck for the two days of the exhibition, but for anyone wanting to help with the organisation of the event I plan to start a 'steering group' in late September. We will need two - three meetings in preparation for the exhibition. Let me know if you would be interested.

*Sue Wallis*

### Weave Structure Study Group

The committee are hoping to restart the Weave Structure Study Group. This is open to everyone and we plan to have sessions at the Come and Weave days. People can join in (or not) with different projects as they wish and you don't have to commit to doing everything.

We will choose a weave structure and everyone can go away and investigate/play with it and come up with a piece of their own. We can share our results/thoughts at the next meeting.

If interested please talk to Suzanne Townshend.

### Come and Weave Group – dates

<b>For 2015</b>	12 September	10 October	14 November
<b>And 2016</b>	9 January	12 March	11 June
	10 September	8 October	12 November

Venue: Comberton Village Hall. Times: 10am-4pm.

*Further information from Jacqui Fuller or Sue Wallis.*

### New Cambs WSD website.

You have probably noticed by now that our new website is up and running, thanks to the efforts of Lesley, Suzanne and Erica. The address is [www.cambsguildwdsd.org.uk](http://www.cambsguildwdsd.org.uk). Prospective members can find us and download our meetings list, and contact us. They can see our study groups and there is a banner on the home page giving a flavour of what we do.

Some of the pages are still blank. Information on our 2016 exhibition will be uploaded soon, as will back copies of the Newsletter. It would be really good if you could send photos of your work to Suzanne for the Gallery.

There is also a members' area, which will be made available to all of us soon. Beth will email a user name and password to you when it is ready. This will enable us to share information and post items that only other guild members will be able to see. Erica has volunteered to scan in the Weave Structure Study Group Samples (what a star!) and we will be able to add to them on line, making this a growing resource.

This is a really exciting development – traditional craft meets 21<sup>st</sup> century. Watch this space!

### Libary

The library has acquired some new books donated by Tina Tribe, Pat Holder and the late Pat Morris.

Kumihimo	Martin, Catherine
Silk	Baricco, Alessandro
The Lady and the Unicorn	Chevalier, Tracy
Handcrafted Journals, Albums, Scrapbooks & More	Browning, Marie
Handweavers Pattern Book (A)	Davison, Margaret Porter
Woven Textile Design	Shenton, Jan
This is How I go When I go Like This: Weaving and Spinning as a Metaphor	Ligon, Linda
The Weaver's Book of Fabric Design	Phillips, Janet
Sprang Unsprung	James, Carol
Finger Weaving Untangled	James, Carol
Textile Traditions of Chinchero (sent by Linda Liggon by way of apology for the great book debacle)	Alvarez, Nilda Calanaupa
Turkish Carpets	Ayyiddiz, Ugur
Woven and Graphic Art of Anni Albers (The)	Smithsonian Institute
Craft of the Weaver: A Practical Guide to Spinning, Dyeing, and Weaving	Sutton, Collingwood, Hubbard
Bauhaus Textiles: Women Artists and the Weaving Workshop	Weltge, Sigrid Wartmann
The Henry Moore Tapestries Book	

## **Reproducing the Kendal Pattern Book – A Window on Eighteenth Century Weaving.**

We have been sent a copy of this book for our library from the Lancs and Lakes Guild.

An insignificant looking leather bound book was rescued from a rubbish pile in the 1980s. It turned out to be a book of weave samples from 1769-1774 produced by John Crowsdon, a leading weaving firm in Kendal. This part of Cumbria was famed for its textiles.

With 8-15 samples on each of the 38 pages, it represents a huge range of 18<sup>th</sup> century textiles. Over the past 5+ years the Lancs and Lakes Guild have completed the task of reproducing all of these samples and full working notes are included in the book. This was an enormous task.

The publication is an absolute gem. For weavers or anyone with the remotest interest in historic textiles, it is like birthday and Christmas arriving on the same day. Please have a browse of the library copy.

If, like me, you would like your own copy, email Alison Ongley on [lancsandlakeswsd@gmail.com](mailto:lancsandlakeswsd@gmail.com). If they manage to get 100 names on the list they will have sufficient funds for a second printing ( £15 a copy + £2.20 p&p). I am number 68 on the list so I am hopeful that it won't be too long!

*Sue Wallis*

## **Weave! 2015**

Don't forget Weave! 2015 will run on the first (7-8) and second (14-15) weekends of November.

## **Some very exciting news from Julie Taylor...**

Julie has just heard that she's a selected finalist for the Kate Derum award run by the Australian Tapestry Workshop.

<http://www.austapestry.com.au/whats-on/kate-derum-award>

The very best of luck to Julie - we'll have our fingers crossed for you!

## **Donations in memory of Anne Akseralian and Pat Morris:**

The Committee have sent two cheques for £25 each to the Arthur Rank Hospice in memory of Anne and Pat. Rosanne has also send a further cheque for £45 from yarn sales. All money made at the Bring and Buy sale of Pat's books, yarn and tools at the May meeting will also be sent (over £300).

## **ASSOCIATION NEWS**

### **Knit for Peace – Dressing Gown Appeal reminder**

A number of Guilds taking are taking up the challenge of making dressing gowns for Knit for Peace. They can be woven or knitted and can be a team effort. They will be given to people in need in this country. They will be presented to Knit for Peace at the London Knitting and Stitching Show.

If you are taking part, please register with the Association Secretary.

Find the pattern at [www.tinyurl.com/gown-pattern](http://www.tinyurl.com/gown-pattern)

### **Campaign for Wool Week 5-12 October 2015**

On Sunday 5 October Wool Week will open with the inaugural Wool Ride. More than 300 wool-clad cyclists will descent on Potters Field for a 13.4 mile ride around central London. Potters Field will host events and demonstrations during the day. There will also be a programme of workshops throughout the week. See more at <http://www.campaignforwool.org/news-item/wool-week-is-back/#sthash.8W160nEg.dpuf>

The Campaign for Wool are hosting a special event with the AGWSD called TwinSpin, to encourage more people to take up spinning. The Association hope that all Guilds will take part, as part of our 60<sup>th</sup> anniversary celebrations. Guilds can team up to organise joint events.

### **Trade Fair At Summer School, 22 August is open to the public**

Moreton Morrell College, Warwickshire. Info at [www.wsdss15.blogspot.co.uk/p/trade-fair.html](http://www.wsdss15.blogspot.co.uk/p/trade-fair.html)

### **AGWSD Vacancies**

The Journal Committee require a **Dye Features Editor** and an **Exhibitions Review Editor and Diary Compiler**. If you are interested in either of these posts, please contact Dawn Willey at [chair@thejournalforwsd.org.uk](mailto:chair@thejournalforwsd.org.uk)

Training will be given, expenses reimbursed and it is a great opportunity to expand your textile horizons and make new friends.

### **Dates for 2016**

Conference and AGM 10-12 June 2016 at Bishop Grosseteste University.

AGWSDS National Exhibition 8-18 September 2016 at Killerton, Devon.



## **The Very Hungry Salamander**

I belong to the Peruvian Textiles Study Group, a sub-group of the Cambridgeshire Guild of Weavers, Spinners and Dyers. We are hosted by the Museum of Archaeology and Anthropology in Cambridge, and meet about four times a year. Occasionally we look at the museum's archive collection of Andean textiles. We also practice back strap weaving, spinning and braiding and non-woven techniques in the manner of pre-Columbian textiles.

The Paracas Peninsula is a desert peninsula on the south coast of Peru. Most Paracas textiles are embroidered and fall into two categories, Linear and Block Colour. In the latter, stem stitches were embroidered which when massed up created intense solid colour areas, using a full palette, and covering a large amount of ground cloth. We traditionally use stem stitch as a linear stitch to create outlines or stems in floral embroidery. But Block Colour compositions featured figures which contrasted with the background colour. They were created for borders but also for the main body of a fabric, often in a chequerboard repeat motif. The subject matter was of the material world, animals and humans in their various earthly activities. The cloths would have been worn by the deceased in their earthly life for ritual occasions. In death they contributed to the layers of fabric which made up the mummy bundle, the Paracas practice for burial.

Because of my background in hand embroidery and an interest in combining it with weaving, I decided to create a piece of work in the Block Colour technique using imagery similar to that found in Paracas textile work, a salamander and a frog.

I didn't want to use machine fabricated canvas for this exercise; the Peruvians would have woven their cotton ground cloth. So I wove my own as on a small tapestry frame, using hemp yarn for both warp and weft.

Stem stitch can be worked back and forth along lines following the grain of the fabric, or it can be worked diagonally. What interested me in the Paracas textiles was the fact that the stitching followed the line of the design and was on the diagonal in places to achieve this. Minute stitches were made with very fine camelid yarn almost too small to detect.

I tacked my design onto the fabric and embroidered in stem stitch using two strands of crewel embroidery wool. Following the lines of the design adds a new dimension to the embroidery. For instance the swirling lines of the background

orange around the head of the salamander adds to the ferociousness of the animal. Similarly the diagonal stitchery surrounding the frog emphasizes his running in the opposite direction to the larger reptile.



In this piece of work the embroidery is worked on only one side of the cloth. But this, according to Raoul d'Harcourt was not always the case. (*Textiles of Ancient Peru and their Technique*, 1962, Dover Publications New York). On some embroideries the reverse stitching was picked up to create another face of stem stitch. This painstaking attitude towards textile work in which the process is as important as the finished product is a striking feature of Andean textiles. I can resonate with this but it is not easily understandable in the 21<sup>st</sup> century when using time in this way is such a luxury. But these ancient embroideries were made to wrap the dead, not to sell to the living. Excessive labour and materials was their way of praising the power of the deceased.

I have used as close a colour match as I could to examples of Peruvian embroidery. In these ancient textiles dating back to about 2000 BC, vegetal and

insect dyes would have been used to achieve a surprisingly large range of colours including reds, orange, blue, yellow, green and black.

It is enormously rewarding to think one's way into another culture's textile practice, and it is interesting to study a technique in order to extend its application and enrich one's own creative textile work.

*Paula Armstrong*

### **Handweavers Diploma – exhibition of the second intake**

As a student of the first intake of the Handweavers Diploma, I remember the trepidation of the final exhibition. The exhibition at the Handweavers Studio by the students who have most recently completed the course didn't appear to have suffered the same concerns. Work from the 11 students who completed the course was presented, with incredibly diverse inspiration ranging from the landscape of the South Downs to electricity pylons, poetry and vegetables.

There were clearly a mix of weaving skills on display, and the weaving styles presented demonstrated a range of abilities and weave structures, and it's this mix of talents, experience and skills that makes the Handweavers Diploma so successful. At the beginning of the course, many of the students can't imagine being in a position to produce high quality work, but the final display clearly demonstrates the enjoyment and high standards that can be achieved by investing time.

An eye-catching display of a series of woven boxes created by Mineko Kan, with a complete chair, demonstrated an artistic use of double weave. My personal favourites were the completed bags hanging in the shop window created by Juliet Chou. Among those who completed the course in Spring 2015 was at least one professional weaver already earning a living from the craft, but it wasn't entirely obvious which project was theirs, given the overall standard of work on display, which is surely a tribute to the quality of both the students and tutors.

The third intake of Handweavers Diploma students will start their studies in the summer of 2015, I look forward to their end of course exhibition.

If you missed the display of work at the Handweavers Studio, an overview of the Diploma work will also be exhibited at the Stroud International Textiles Showcase event (<http://www.sitselect.org/showcase/>) in Cheltenham in October 2015.

*Suzanne Townshend*

### **Lotte Dalgaard at Devon Weavers Workshop**

Lesley Willcock and Suzanne Townshend enjoyed a long weekend in Devon at the Devon Weavers Workshop near Totnes learning how to weave 'Magical Materials' from Lotte Dalgaard. Lotte's first language is Danish, but she taught us in English. This didn't diminish her enthusiasm.

Lotte has been weaving with a mixture of active and passive yarns since 1998, and her book 'Magical Materials to Weave' was published in English in 2012. She brought along many of the samples woven for the book, which gave us the opportunity to feel the fabric, which is so important.



We were sent our warps a couple of weeks before the course started, and most of us arrived at the class with a loom ready to use. The fabrics we created are self-pleated, bunched and crinkled. These effects are caused by taking advantage of differential shrinkage of yarns such as linen and wool as well as by exploiting the effects created by elastic yarns and by over twisted wool yarns. The results are fabulous 'magical materials', and even in 3 days we created some interesting samples.

Lotte has been collaborating with a fashion designer in recent years, and she generously allowed some of the students to wear a number of her creations for a 'fashion show' on Saturday evening. Her most recent collaborations can be seen on the website:

[www.adastradk.dk](http://www.adastradk.dk)

We came away inspired by a teacher who is generous in sharing her many and varied samples, and her extensive knowledge.

*Suzanne Townshend (modelling the mermaid dress) (Photo Lesley Willcock)*

## My husband's kilt - a warts-and-all tale

The project began with a drunken promise to my Scottish husband while celebrating Hogmanay with friends two years ago. He was waxing lyrical about his yearning for a kilt in his clan tartan. Mindful of how much it would likely cost, I said "I'll weave you one", not giving it another thought until weeks later when friends started asking how I was getting on with it. It then dawned on me that everyone expected a kilt to materialise.

To start with, I made the excuse that it would require lots of reading and research – I knew absolutely nothing about weaving tartan. I mentioned it at a Come and Weave session and magically one of my colleagues pointed me to a book. It was mostly about the history of the tartans but it did reference information online at [www.tartanregister.gov.uk](http://www.tartanregister.gov.uk) where I could see the various tartans and the thread counts I'd need to replicate. It also mentioned it should be woven in worsted, normally woven in twill, and that I would need to weave a minimum of 5 yards, in fact preferably 7 – 10 yards. I was reassured by it being in twill as this didn't appear complicated, but as a relatively new weaver I'd only woven with wool once before, and that was on my "Introduction to Weaving on a Table Loom" course a year previously.

Everyone was very encouraging, but I still felt completely out of my depth and not at all ready to start. In an exchange with a friend a few weeks later when she asked how it was going I found myself rattling off a list of reasons why I couldn't do it: I had no idea what sett to use; no idea how to source yarn of the right colours; no sample to compare with my own work; a loom too narrow for the job; and absolutely no confidence in my ability to produce anything anyone in their right mind would wear. What I didn't expect was that once spoken out loud the list of obstacles would fall away one by one.

The first obstacle fell away after talking to Come and Weave folk about a planned trip to Edinburgh for the Fringe in August. Someone recommended asking for advice at the Tartan Weaving Mill on the Royal Mile. I spoke to their weaver, Murdo Maclean. I was told that if I produced sufficient cloth good kilt makers would be happy to make it up. I was advised to use a 38 e.p.i. sett, 100% wool in 2/16, given contact details for a company that sold the required yarns, and a couple of swatches of MacDonald – 1800 Clan Tartan (ITI No:419) to take away with me. I was still daunted, but the list of obstacles appeared to be reducing.

The next hitch came when I tried to source the yarn. The company I'd been given contact details for weren't interested in selling small quantities of yarn, which was sold by the tonne rather than the yard/metre. Each company I spoke to would recommend another but it turned out to be impossible to find a company willing to sell me one kilt's worth of the required yarns.

Eventually I found a lovely man at MBA yarns in Bradford, who supply many of the companies that weave tartan in Scotland. If I was willing to wait for him to complete his routine visits over the next month or two he offered to ask if any of them were willing to sell me their residuals. It was the best and only offer I'd had. He'd even calculated from my yardages what weight of yarn I'd need in each colour. I had almost lost hope that I'd be able to buy the yarn, and he'd done a brilliant job in managing my expectations, so it was with huge surprise that I received a delivery on Christmas Eve that year; a box containing all the yarn I needed, all provided free of charge, asking me only to settle the delivery cost and send a picture of the end result. Amazing! A bottle of whisky was bought and posted forthwith. With all the yarn provided free I felt a huge burden of responsibility to actually produce the tartan now.

Someone at Come and Weave suggested I buy some similar weight worsted and weave a sample first to get a feel for how it handled on the loom. Great advice! My next obstacle was the loom. I needed a finished width of 27-28" and my table loom would only achieve 24". Come and Weave friends suggested mailing Guild members to see if anyone had a wider loom I could buy. Even better, Jo Wexler, who had the same make of loom as mine but 32" wide, offered to swap looms for the duration. She was keen to try out something using the extra beams mine had, and I could begin warping up!



Warping up wasn't without its problems; it turned out I needed several hundred more heddles than I owned; I had to invent a way of measuring warp threads considerably longer than my warping frame allowed involving door knobs and a kitchen towel holder fixed at the other end of the house; and the warp threads became enmeshed with a great deal of white cat fur deposited by our three



cats who kept sitting in and on the loom. I spent days, probably weeks, trying to untangle chains of warp threads, counting and recounting how many threads of what colour I had coming through each dent, and untangling the cat fur.

Tensioning the warp was a nightmare. In retrospect I should have waited and brought it to a Come and Weave session and let other people help me. Instead, I asked family to help in a room too small to adequately tension the 1180 threads. It ended up unevenly tensioned, saggy in the middle, and the outermost strands on one side escaped the separating layers of brown paper and wrapped themselves directly round the beam. Stupidly I ploughed on regardless. As soon as I started weaving the threads wound directly onto the beam started breaking. Very soon I was spending more time mending broken warps threads and rethreading them than actually weaving and the result looked all mangled for about 1cm on one side. Strangely the rest of the warps were behaving perfectly despite my concern about them being saggy. I became very dispirited. I couldn't face unwinding it all to re-tension it.

Luck and excellent advice played a hand at this point. I was lucky that I hit this low point at the end of June just as Open Studios events began in the Cambridge area in July. My daughter persuaded me to visit Heidi Lichterman, a fellow guild member with huge experience and skill, who lives in the same village, to see her work and gain a bit of inspiration. When she spotted Heidi my daughter promptly told her all about the problems I was having with the breakages and her advice was, that provided I didn't need that last centimetre, to just cut it off and carry on without it. I agonised over doing this for a day or two, but she was absolutely right. I let the threads break, didn't bother mending them, and soon I had a slightly narrower but acceptable fabric emerging.



The next obstacle was beating the fabric hard enough to achieve 38 p.p.i. I just couldn't get it packed tightly enough for the squares in the tartan to come out square. The closest I achieved was at the beginning when I tried beating 20 times after every pick but I knew it wasn't sustainable.

Eventually I found a natural rhythm beating it as hard as I could 10 times each pick which worked out about 30

p.p.i. and settled for that. The result was slightly elongated checks which still annoy me, but others didn't seem to notice unless I pointed it out.

By not achieving the 38 p.p.i. I've ended up with a fabric that is not as heavy as it should be, and I reached the end of the warp with rather a lot of yarn to spare. I was unsure what to do at this point, to add more warp and carry on until all my yarn was used, or just stop. I decided on the latter as I worried that the join would form a noticeable ridge across the work and spoil it. I had just over 5 1/2 yards of finished fabric, which I just had to hope would be enough – I couldn't face going through all that warping up again!

Come and Weave came to the rescue again at this point. I had just taken my work off the loom and spent the session sewing all my ends in and correcting flaws. My confidence picked up when one of the group pointed out an article where some professional weavers had produced a tartan on a table loom for a heritage project and were holding it up for the camera shot; their checks weren't square either. If I were doing it again now I'd choose a sett I can beat hard enough to match, i.e. 30 e.p.i. Maybe they had the same problem.

I also shared my angst over how to "finish" the cloth. The reference books described a terrifying process involving rollers being raised and lowered over baths of boiling water and steam, none of which I dared try. Someone suggested ringing the kilt company I'd been in contact with since finding Murdo Maclean in Edinburgh.



Geoffrey Nicholson at Geoffrey (Tailor) Highland Crafts Ltd promptly gave me contact details for Schofield Dyers and Finishers in Galashiels, who dealt with lots of tartan and had it done in 5 days for less than £20; sending it straight back to Geoffrey (Tailor) Kiltmakers for me on completion.

From there on the whole process feels like a dream. My husband and I went up to Edinburgh for the kilt measurements, and of course for me to see the fabric once again. It looked fantastic. When they spread the fabric out in front of me I couldn't quite believe it was mine; I had to keep looking at how the checks weren't quite square to reassure myself. Geoffrey himself met me to discuss how best to

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make up the kilt. They couldn't have been more helpful and did a brilliant job making it up despite my only having 5 yards of fabric. It arrived made up at the end of November, just under two years later.

So there it is: the tale of how a relative beginner wove a kilt! My husband has worn it four times since; a birthday, Christmas Day, Old Year's night and Burns night, so it's had enough outings already to feel worthwhile.



*Vernice Key (Photos by Vernice Key and Kathy McVittie)*

What a wonderfully inspiring story! It just goes to show what we weavers can do when we put our minds to it, especially when we share our knowledge and expertise. A great advert for Come and Weave, too.. Ed

**April 25 and 26 – Sprang Talk and Workshop – Carol James**

As I stood in the queue waiting to pay my entry fee on Saturday I joined a discussion with the people in front of me about whether or not we were going to take part in the following days' workshop. I definitely was not, I'd heard about sprang, having it described to me as threads held in a bunch top and bottom, twisted together and held by an ugly cord through the middle. I was prepared to listen to the speaker because I've found it pays to be open minded, but I hadn't planned to sign up for the workshop.

That was before I'd heard Carol James speak. People had told me she is an enthusiastic and inspiring speaker, but I was unprepared for just how highly entertaining and educational she is. She told us about the ancient origins of this craft, way back in the Bronze age, about how it is found all across the world coming forward in time. We looked at replicas of caps and bonnets found on bog bodies and mummies, and heard about the use of sprang in producing military sashes (strong enough to carry wounded men off the battlefield).



I'm a pretty enthusiastic person myself, and before too far into the talk I was wondering if there were any places remaining at the workshop the following day. Luckily there were and so I joined the intrepid band on Sunday morning facing a simple frame and a length of rat's tail thread wound around it.

Learning sprang reminded me very strongly of learning to play chess, the moves are simple, quick to learn, and you watch (I watch) amazed as the people around you progress in simple steps from basics to the full game.

Some people quickly produced little string bags with their brightly coloured thread, and much fun was had trying to think of uses for them. Others, myself



included, also produced bags, but after a much longer time and with much demonstration of "learning opportunities". I am however, undeterred, and I will be practising like mad so that I can make the beautiful silk scarves and shawls Carol had on display (on front cover). She really is an excellent tutor, endlessly patient and encouraging, maybe if she'd taught me chess I'd be able to play?

*Fiona Bureau*

### **May 30 – AGWSD Certificate of Achievement – Heather Seddon**

Heather is a tapestry weaver and Association COA Coordinator, and joined us to promote the recently updated Certificates. The format is self directed study following a syllabus, with the aim of producing:

- a) Lots of samples
- b) Swatches showing possible end uses
- c) A final project

There are three separate syllabuses for Weaving, Spinning and Dyeing (choice of natural or synthetic dyes). Registration lasts for five years, but you can re-register if you are not ready to submit so there is really no time limit.

Once work is completed it is submitted for assessment (usually at a AGWSD Summer School, although there will also be assessments at the Conference and Exhibition in 2016). Work can be presented for assessment in any way you choose (although bear in mind that there may not be much space for displays).

There is a mentoring scheme available and candidates also form on line support groups so you need not be working alone. You can also have someone else making up your final project; for example if you are submitting woven fabric you can have a dressmaker turn it into a garment. You are being assessed on your weaving skills not your sewing!

If you are interested and would like to know more you can find all the information on the AGWSD website, or contact Heather at [certificate@wsd.org.uk](mailto:certificate@wsd.org.uk)

### **June 27 – Tapestry - history and contemporary designs- Matty Smith, Weavers Bazaar.**

Matty is a lifelong spinner and weaver but only came to tapestry weaving in 2008. This was a eureka moment and she has concentrated on tapestry weaving ever since. In 2010 she set up Weavers Bazaar with Lin Squires to supply high quality

yarns for tapestry weavers. Her 'pop-up' shop on Saturday was a delight to the eye.

Her talk gave an overview of the history of tapestry weaving. Earliest examples are from the 3<sup>rd</sup> century BC. The simple equipment required makes it an almost universal technique. Ancient examples are pattern based, often with culturally significant symbols and colours.

In the medieval period, tapestries were a functional item as well as portable evidence of wealth and status. Subject matter was usually scenes from myths, hunting or success in battle, reflecting the issues of the times. Church tapestry demonstrated a message in much the same way as stained glass could.

Tapestry remained a 'replication art' for many centuries and often seen as subservient to other media, especially painting.

In the late 19<sup>th</sup> century William Morris helped revive the fortunes of tapestry weaving as he felt 'it is the noblest of the weaving arts'. Through the 20<sup>th</sup> century many practitioners have used tapestry weaving as a medium for personal creativity and we saw pictures of Picasso's 'Guernica', Sutherland's Coventry Cathedral tapestry and many more.

Matty had brought a selection of some of her own work for us to see. It was a thoroughly enjoyable afternoon.

*Sue Wallis*

### **July 25 – Weavolution – Erica Jones**

Weavolution is an on-line international weaving community where you can connect with others who share your passion for the craft. It has been owned by Erica and her husband Oliver since 2011.

It is an amazing site: you can download lots of useful information and resources; join forums; take classes; upload your projects and browse other members' projects; chat to on-line friends and lots more.

Find out what its all about at [www.weavolution.com](http://www.weavolution.com)

## WHAT'S ON THIS AUTUMN

- 16 – 23 August: Association Summer School** at Moreton Morrell CV35 9BP. Trade Fair is on 22<sup>nd</sup>. [www.wsd.org.uk](http://www.wsd.org.uk)
- 17 – 23 August: Waste Nothing: Sakiori and Zanshi** weaving workshop with Melanie Venes, Thornham, Norfolk PE36 6LY. E: [Melanie@twil-knot.co.uk](mailto:Melanie@twil-knot.co.uk)
- 8 September – 3 October: Waste Nothing: Finding a Home for the Discarded.** London Guild exhibition at The Gallery in the Crypt, St Martin in the Fields, WC2N 4JJ. [www.londonguildofweavers.org](http://www.londonguildofweavers.org)
- 12 September: World Textile Day at Mundford Village Hall, Norfolk IP26 5DW.** [www.worldtextileday.co.uk](http://www.worldtextileday.co.uk)
- 25 – 26 September: Thread... a Festival of Textiles** at Farnham, Surrey GU9 7QR. [www.craft.farnhammaltings.com/festivals](http://www.craft.farnhammaltings.com/festivals)
- 3 October – 10 January: The Fabric of India** at the V&A London SW7 2RL. Handmade textiles from the 3<sup>rd</sup> to the 21<sup>st</sup> Century. [www.vam.ac.uk](http://www.vam.ac.uk)
- 5 - 12 October: Campaign for Wool Week.** See Association News page and [www.CfW@wsd.org.uk](http://www.CfW@wsd.org.uk) plus [www.campaignforwool.org](http://www.campaignforwool.org)
- 7 - 11 October: Knitting and Stitching Show** at Alexandra Palace. [www.knittingandstitchingshow.com](http://www.knittingandstitchingshow.com)
- 10 - 18 October: Graduate Exhibition; Janet Phillips Masterclass** at Nether Stowey, Somerset TA5 1LN. [www.janetphillips-weaving.co.uk](http://www.janetphillips-weaving.co.uk)
- 7 – 8 and 14 – 15 November WEAVE! 2015** at the Steiner School Fulbourn.

## And in 2016

- 28 – 29 May: Cambridgeshire Guild Triennial Exhibition,** Grantchester Village Hall.
- 10 – 12 June: AGWSD Conference and AGM** at Bishop Grosseteste University, Lincoln.
- 8 – 18 September AGWSD National Exhibition** at Killerton, Devon.

## CGWSD Programme 2015

- September 12 **Guild Outing to World Textiles Day** at Mundford, Norfolk.
- September 26 **Weaving for the Masterclass,** Sue Wallis
- October 24/25 **Texture in Weaving Workshop,** Stacey Harvey-Brown *Booking essential*
- October 31 **Let There Be Trims,** Lily Emma Tennant
- November 28 **Cotton: Handspinning & Weaving,** Sarah Wroot

Meetings are held at the Arbury Community Centre, Campkin Road, Cambridge CB4 2LD, unless otherwise stated. Open from 1:30 pm. Talks start at 2pm. Visitors welcome – entrance £7 (F/T students £2.50)

[www.cambsguildwsd.org.uk](http://www.cambsguildwsd.org.uk)

Contact: [secretary@cambsguildwsd.org.uk](mailto:secretary@cambsguildwsd.org.uk)

*If you are travelling a distance to see a specific speaker please check with our Programme Secretary, Frankie Owens, for programme changes.*

Please send any suggestions for speakers or workshops to Frankie Owens, at [owens.frankie1@gmail.com](mailto:owens.frankie1@gmail.com) or 01263 588410.

**And finally...** please send news, articles and adverts for the newsletter to [chris.tucker@zen.co.uk](mailto:chris.tucker@zen.co.uk) or 24 School Close, Gamlingay, Sandy SG19 3JY.

**Next Newsletter is out in January– please let me have your contributions by the November Meeting. Thank you.**