



Community Tapestry Update

The Makeweaves Community Tapestry Project, as some of you already know, came to a successful conclusion in 2017. The tapestry celebrating the 40th Anniversary of the Arbury Carnival took 500 hours over 8 months to complete and was cut off with the help of Daniel Ziechner MP, Cambridge Deputy Mayor and children from The Grove Primary School. Over 200 people were involved in some capacity during workshops, open days and school craft clubs. A core group of weavers gave a significant amount of their time to this project (some of them Cambs Guild members) and I would like to say a huge thank you to all of them for their help and support.

Moving on to 2018, by popular demand! The good news is that the project will be continuing with a new theme for design and focus. We are thrilled to be involved in the City Councils year long celebration of the 100 year anniversary of votes for women in the UK. The launch day for this is 6th Feb at the Guild Hall, we will be there in the afternoon if anyone wants to come and find out more. There are lots of other activities going on on the day too.

We start workshops 7th Feb 5pm to 7.30pm at The Pavillion



Letter from the Newsletter Editor

I have had a lot of fun putting together this newsletter, as I do anytime I design! I would like to thank everyone who submitted materials for this newsletter. I enjoy writing about our Guild events, I think it is far richer when others share their thoughts too! We also have some very talented photographers who have shared beautiful photos for use in the newsletter.

As we look to our 2018 projects and meetings. Please think about which meetings you will attend and consider writing for the newsletter. The next issue is planned for May 2018 publication. It will include summaries of the following programme items:

Symbols of a Nation- Jim & Diane Gaffnet of Textile Traders

The Guild Day- there will be many events going on that day, it would be great to have a summary of each.

Madder of Fact: horticulture & historic recipes for seeing red- Susan Dye

Please feel free to e-mail me at erica@weavolution.com, to volunteer for an article.

Since our last newsletter, we have had the following programme items:

Anne Dixon's Braids

Kim Morgan's Saori Weaving

Amanda Hanafords Woollen to Worsted

My own Medieval Textiles.

I would also like to thank everyone for the warm reception I received before and after my own talk. Those who attended will now know how much I love Medieval complex textiles. I know all our speakers get the same warm welcome. I would like to express how wonderful it is to be so well received as a speaker. I know all the speakers who visit must leave feeling the camaraderie of other textiles artists, but also uplifted by the warm welcome of the Cambs Guild!

Thank you,

Erica



Kim Morgan of The Saori Shed in Diss, Norfolk, gave a lively talk to Cambridgeshire Guild in September, accompanied by a stunning display of woven banners and clothing made using this freestyle technique.

Saori weaving originates in Japan, and its name combines ori, the Japanese word for weaving, with sa, a term from Zen Buddhism, evoking the idea that ‘everything has its own individual dignity.’ This philosophy underpins the Saori school, established by Misao Jo in Osaka in 1968, which emphasises freedom of expression through weaving unconstrained by rules or ‘correct’ technique. It encourages people of all ages and physical ability to weave. In Saori studios,

now found world-wide, visitors and students work at ergonomically designed two- or four-shaft floor looms engineered by Kenzo Jo, which can be further modified, using accessories, for restricted mobility users. A shuttle shelf makes it possible to pass the shuttle using only a finger or even a foot.

Kim offers weaving workshops at her studio in Diss, and goes teaches at schools and a day centre for adults with learning disabilities. She described the joy of witnessing the creativity of people who may never have tried weaving before. One notable piece was made by two women, mothers of a bride and groom, who created a unique piece incorporating strips of clothing from the couple’s youth, but also significant objects such as a soft toy and the inner tube of bicycle tyre! The finished piece inspired a speech at the wedding.

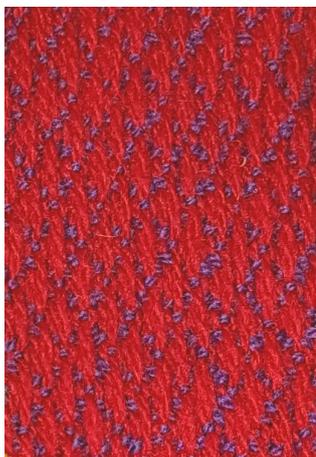
Saori weaving can also be used to make original, freeform clothing made with minimal tailoring. Kim specialises in combining knitting with woven cloth to create gorgeous waistcoats and jackets which can be worn and draped in multiple ways.

More information on Saori looms, books and equipment in the UK can be found at www.saoriuk.co.uk.



Weave! 2017 Warp Highlight Erica Jones

The Weave! 2017 course featured 8 warps. Each warp was chosen to allow new weavers to learn to weave, but also to be adaptable and allow for personal creativity for students who took to weaving quickly. The warps used a variety of materials; wool, mercerized cotton, organic cotton, and linen. Information on all the warps can be found at weavolution.com/user/249/projects.



Weave! 2017 included a Rosepath warp, threaded 1,2,3,4,1,4,3,2. Students were encouraged to try each warp with different colors and different treading sequences. Rosepath creates some very interesting textures when combined with other twill lift sequences. In my own explorations, I have discovered that Rosepath creates a beautiful texture when woven with a 3/1 Reverse and 3/1 extended reverse lift sequence. When I weave 3/1 sequences, I actually use the 1/3 lifts and then use the opposite side of the cloth. The sample on the left, was woven with the lift sequence 1, 2, 3, 4, 3, 2, 1. The photo shows the underside of the cloth, which I find to be a wonderful texture.

The Weave! students enjoyed the warps provided and the chance to explore weaving in a variety of forms and materials.

All Guild members are invited to share their favorite warps, treading sequences, etc. via the newsletter! Please send your text and photos to erica@weavolution.com!

Ann Dixon is a renowned inkle weaver. She has produced several books, most of which can be found in the Guild Library.

Ann took us on a tour through a timeline of braids. She started by discussing how braiding is instinctive, children often pick grass and begin to braid it without ever being taught. We have examples of braids going back to the Paleolithic era, with evident of the string skirt. Ann believes the top of the skirt is twined with the strings hanging down from the twining to create the skirt. Iron age examples of sprang, which is another form of braiding. She shows us an example of a sprang cap.

Ann further demonstrated a variety of braiding techniques. From various ways you can create a 3 strand plait to doing a more complex 5 strand plait. Ann showed how takadai are used to aid in complex braids. She further explained that dai means tool and there are various different “dais” or different braiding tools.

Ann ended her talk with a painting of a medieval standing rigid heddle loom and an example of one she had made in this style. The medieval rigid heddle loom had a very large, stationary heddle. The weaving was accomplished by moving the end of the braid to pull the threads in the slots up and down to create the 2 sheds required for plain weave.

Ann’s knowledge and discussion of braids did not disappoint. Her knowledge is vast and her enthusiasm for braids infectious. It was a splendid walk through a brief history of braids.

2018 Guild Programme

February 24 Symbols of a Nation – Jim & Diane Gaffney of Textile Traders

Saturday 24th March

GUILD DAY: Headband decorating, Historic Textile Display, Have a go Rigid Heddle, Troubleshooting Tapestry, My Fine Weaving Yarns

Weekend Workshop 7-8th April 2018 - Spring workshop: 3D tapestry – Fiona Hutchison, HARTSON VILLAGE HALL

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Saturday 28th April Madder of Fact: horticulture & historic recipes for seeing red. Susan Dye

Saturday 26th May A Journey to the Third Level – Jenny Parry (Takadai)

July Summer Trip TBC

Saturday 29th September Fungus the Bogey Dye: dyeing with fungi with Irene Taydler & Carole Thompson

Saturday 27th October Sustainability & The Weaver by Alison Daykin

Sunday workshop 28th October: Patterns in the Hand - finger manipulation patterns & textures for the Rigid Heddle, with Alison Daykin

Saturday 24th November Member Dr Carolin Crawford: Symmetry & Chaos from Earth to Space

Come & Weave Dates

10-4 Comberton Village Hall CB23 7BZ

January 13th

March 10th

June 9th

September 8th

October 13th

November 19th

Textile Tradition Study Group Dates

11-4 Northern Lecture Room, Museum of Archaeology and Anthropology

February 10th

May 12th

July 14th

October 6th

December 8th