



Letter from the Chair

Exhibition May 25th and 26th 2019. Grantchester Village Hall.

Just a reminder.

There is no limit to the number of items you can display at the exhibition. We will display everything we have space for and it is good to have some 'extra' that can fill the gaps if anything is sold. All items must be labelled with your name and price if for sale. Rugs and large items need a rod or hooks for hanging. We have lots of hooks for the display boards but let me know if we might need anything extra. We have dress forms for clothing items etc.

Sales table. Smaller items sell well. Remember 10% Guild commission on all sales so make sure you allow for this in the price.

Insurance. We have to insure the contents of the exhibition. On the exhibition form please write in an estimate of value for insurance purposes if the item is more than £75. The insurers assume a value of £75 as the minimum on all other items. It is important for us to know how much to insure for as the total is usually in the order of £40-50,000 and we don't want to pay more premium than needed!

The exhibition forms will be emailed sometime in the new year but there will be printed copies as well for anyone who needs. Exhibits need to be handed in at end of April/very early May.

For exhibition items as well as your name make sure you say what it is made of and (say) weave structure. Giving details about your inspiration for the piece adds interest for visitors but isn't essential.

Pieces for the Challenge 'Plain weave doesn't need to be plain' will all be displayed together on 1 board. Make sure it is clear on the label that it is a 'challenge' piece.

Card making. Greetings cards with hand woven designs did very

well last time. We can supply the blank cards and cellophane envelopes. Thinner fabrics stick better in the window on the cards. At the February 'Come and Weave' we will have a session preparing cards. Bring suitable bits of fabric either to do yourself or give to willing volunteers to do.

We will need lots of helpers for the exhibition and in the tea room. Home made cakes are a necessity and Jacqui will co-ordinate this.

Many thanks for your help and support.

Sue

Saturday 24th November 2018.

Symmetry and Chaos; from Earth to Space. Dr Carolin Crawford.

Guild member Carolin gave us a hugely exciting and stimulating talk this Saturday. She is a Mathematician, Astronomer, knitter and weaver. As if this wasn't enough she is also a creator of exquisite knitted Clanger figures.

Like many of us she grew up in a household that knitted and sewed so she has always been creative. Number sequences are often an inspiration for her designs.

We looked at a whole gamut of mathematical concepts starting with Topology, the mathematical study of shape. Mobius bands and Klein bottle hats come into this category. Rotational and mirror symmetry were excellently demonstrated by pictures of the Clan-

gers. She also showed us stunning pictures of symmetrical patterns in nature and on Islamic tiling.

The Fibonacci sequence is familiar to a lot of us but this is only one of an array of fascinating number sequences that can all lend themselves to weave design. She concluded with an explanation of fractals and chaos. Chaos in a mathematical sense not what happens in the kitchen.

Carolyn has promised to give us a 'hand out' detailing some of the number sequences so that we can all do our own homework to inspire our weaving.

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Guild Programme

26th January at Arbury, 2pm AGM, Bring & Buy and test your textile knowledge in the 'Fancy That!' Quiz

23rd February at Arbury, 2pm A Treasure Chest of Bulgarian Textiles: Elza Tantcheva reveals all manner of textiles from this international cultural crossroads.

30th March at Arbury, 10am-3.30pm GUILD DAY Colourful & Loveable: Make a miniature Bangladeshi Silk Rag Doll, with textile artist Alison Stockmarr. Booking Details at the AGM.
Display: We welcome the Warner Textile Archive
Have a go: Mini 3D Tapestry Get creative and have a go at a small piece of 3D tapestry. Drop-in session 11am-1.30pm with member Julie Taylor
Back-strap weaving: find out about this ancient technique in a display by members of TTSG, and try for yourself under guidance from 1.30pm.
Yarn sales: Uppingham Yarns, available all day

27th April at Arbury, 2pm Smart Textile Futures: Dr Veronika Kapsali, Reader in Materials Technology at the London College of Fashion, journeys to the future.

Saturday & Sunday 25-26th May, GRANTCHESTER Village Hall 10am-4.30pm
Triennial Guild Exhibition: displays of work, items for sale, Chairman's Challenge, and refreshments

9th June at Arbury, 2pm Halcyon Days: best of British handwoven and handblock printed textiles with Barley Roscoe MBE

Early July: summer trip/s Further details to be announced. Includes private visit to Little Hall, and walking tour of Lavenham.

28th September at Arbury, 2pm
Viking Long Sheep: growing, spinning and dyeing Gotland sheep fleece, with Cara Booker of Brick House Farm

26th October at Arbury, 2pm The Colourful Kitchen Cupboard with Michele Turner. Dyes from everyday foods & ingredients.

30th November at Arbury, 2pm Silk Roads: Journeys in Iran and Uzbekistan, with Sue Wallis.

For Study Group Days, please see website or flyer sent out previously. These dates will appear here when there is space. Thank you for your understanding.

Guild meeting 28th September 2018

‘Fungus the Bogey Dye’. Article by: Sue Wallis

Irene Taydler and Carol Thompson came to give us a talk about obtaining pigments for dyeing from fungi. Their interest started about 20-25 years ago and they have built up considerable expertise over this time.

The most important things to note are that the gathering of fungi in the wild is largely prohibited in the UK and a lot of their supplies come dried from other countries. Obviously some fungi are very poisonous and it is vital to know what you are doing and to be able to reliably identify different species.

The dyeing process is the same as for using other natural dyes. They use Alum as a mordant on the fibre and sometimes an Iron or Copper modifier. The range of colours they had on display was amazing. The colours are also very stable and they had samples from 20+ years ago that have held their colour perfectly. Wool dyes very easily but the silk examples tended to be paler. We were shown pictures of different species of fungi which all have charming but forgettable names. The only one I remember is Cortinarius Semisanguineous which, as the name implies, gives a rich red colour.

This was an informal, informative and very enjoyable meeting.

Textiles East Fair 2019

Friday 22nd February 10am-4.30pm

Saturday 23rd February 10am-4pm

Swavesey Village College

Entry Fee £6

Textileseastfair.wordpress.com

Adventures in Saori Weaving-Carolin Crawford

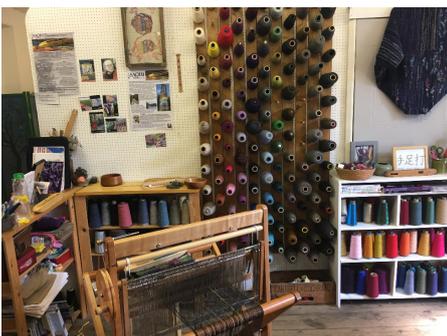
After Kim's talk last year, four intrepid members of the Guild – Camilla, Carolin, Debs and Jane - were inspired to venture out to Norfolk to have a day's fun weaving at the Saori Shed in Diss. For anyone who didn't make it to Kim's presentation, saori is freeform weaving that is more about creating something arty rather than precise and neat fabric. It was initiated by Misao Jo in Japan as a response to her feeling that the imperfections in woven cloth added to - rather than subtracted from - its appeal.

The Saori Shed is located in a large room at the back of an interesting art gallery within the Heritage Triangle – an area of the town centre that is reserved for small, independent shops (that proved a distraction in our lunch hour!). We had booked an informal two-hour hands-on refresher session with Kim to remind us about the principles of the Saori ethos, and the techniques such as clasped weft, and extra warp inclusions she demonstrated to the Guild. Four looms were set up ready for our use from arrival, each with about 2' weaving width; with only two shafts to operate by treadle and a very light touch to the beater, the hands are left free to invent and experiment, tracing different patterns with a wide variety of weft material. We were particularly impressed by the neat way the bobbin winder was an inbuilt feature on every loom. After lunch a further two hours let us continue working and experimenting at our looms, giving us enough time to try ideas out and produce a sufficiently large piece of artwork/fabric.

Despite having inadvertently booked for the hottest day of the summer, we all really enjoyed our day out. The room itself is an absolute joy to work in, stuffed to the gills with the most inspiring stash of different weft material for you to plunder at will: fabric strips, wools, cottons, fleece, sari waste, locks and exotic yarns and including enough glitter and shine for Camilla to embrace her inner Essex girl. Your final fabric is weighed, and any materials used are simply charged at a very reasonable price per 25g. You can of course bring your own weft to use as well. The walls are festooned with banners and clothes made from saori which provide inspiration, there are books to browse.

As someone who has spent the last couple of years trying very hard to develop finer and more accurate weaving skills, I didn't find it so easy to let go of precise habits at first. But after four hours of experimentation I was a complete convert, and it was a joy to (temporarily) abandon my quest for the perfect right-hand selvedge and concentrate on playing with colours, texture and pattern instead. We were all pleasantly surprised with the fabric we had produced, and it was interesting how different all four pieces were from each other. Diss itself was a delight – there was easy parking at the edge of town, a pleasant and convenient coffee bar across the road from the Saori Shed and an excellent vegetarian café a short stroll down the road.

You can find out more about weaving at the Saori shed at <http://www.thesaorished.co.uk/>



Waldorf 100: Weaving on Inkle looms with children. Tina Tribe

The Cambridge Steiner School is currently celebrating Waldorf 100, a worldwide celebration of 100 years of Steiner Education. One of the themes of this celebration is 'Bees & Trees'. Our school is making a wall hanging depicting a tree in all the seasons of the year with various animals including lots of bees and a beehive in it.

As bees work together in a community in a hive, this hanging is to be a school community project with children, staff and parents involved in its creation. I lead a craft group for parents at the school, and we are responsible for the hanging overall, from its design to its eventual finishing.

This term, classes within the Lower School have been busy making things for the hanging: wet felting leaves and bees, making little animals with felt, making little doll children (inspiration from Sally Mavor). I wanted to incorporate weaving into the hanging (of course!) and thought that the tree trunk could be made from several inkle bands sewn together which separate out to form the branches. I asked if members of our Guild would be able to lend some inkle looms and, thanks to their generosity, we had enough looms for all the children in Class 4 (aged 9-10).

They started by warping their looms. This was made simpler as a space dyed yarn was used to create a solid warp. The children had to put the heddles on themselves (I made many heddles) and once that was done, they were ready to weave.



Putting heddles on the warp



Weaving



Weaving. Our basic design is in the background.

The end of the first session came about all too quickly: 40 minutes is not at all long when it comes to weaving! The children did not want to stop warping their looms! 'Oh, no!' they said as time ran out on us. A cheer went up when I told them that we were lucky enough to have more weaving time later in the week. With each session they have had since then, they have not wanted to stop their work and on more than one occasion continued a little into their lunch break.

One girl said "...this is just.....so pleasing!" Another child, who can find handwork challenging, was over the moon when she finished her Tree Inkle, the joy and pleasure on her face was a delight. One of the boys declared that he wanted a loom for Christmas. Another boy was delighted to be weaving The Tree.... the main theme of the project.

The nice thing about weaving an inkle for a tree, is that tree trunks can be very textured. Therefore it didn't matter if the inkles were a little more 'textured' with the loops, missed threads, uneven beating and weaving that beginners can sometimes have. As the children got used to the way the looms worked these improved.

When the Tree Inkles were finished, I let the children warp up the looms again but this time with a pattern, which they were amazed to see emerging. These were for the children to take home.



The tree inkles



Focus on our work: weaving and tensioning



Patterned inkle

Apart from the enjoyment that the children have had with this it was an interesting project for a variety of reasons. Fun (and some maths) was had with a wool winding machine to turn our 200g space dyed ball of yarn into 25g balls. The space dyeing made for interestingly different balls and each inkle turned out slightly different in terms of colour.

What was also really interesting was that there were no two looms the same. Some inkle looms truly are better than others. One child was really struggling and after weaving on his loom I could understand why - the angle of the front peg to the top bar and heddles was too short and steep. It made weaving unnecessarily difficult, and I ended up warping another loom for him and later letting him use the floor standing inkle which he found much easier. We also had discussions about the tensioning devices on the looms, of which there are several different methods and some really work better than others. A poor tension design is where the movable tension device is the front peg that you weave on to. Others have flaps which simply don't hold in place. The best was one with a flap in the centre of the loom that locks in place with a ratchet. These are things that are worth noting when buying an inkle.

It has been an interesting and fun experience for the children, staff and also for myself. I was lucky that Amelie, my daughter was in the class and was often able to help her friends if they got stuck and I was busy helping someone else, but all the children helped each other.



Helping each other



Focus on work...nearly finished!



Weaving

Class 4 and I are all sorry that our time with the looms is over, at least for now...

I would like to give a huge thank you to everyone from the Guild who entrusted their Inkle looms and shuttles to myself and the school, which have made this part of our project possible. When the hanging is a little further ahead, I will send a photo of the finished Tree. I also thank the Cambridge Steiner School for permitting me to come in and teach weaving during the handwork lessons for Class 4 as part of our Waldorf 100 Project.

Thanks for the use of their inkle looms go to:

Pippa Vine, Anna Crutchley, Jane Brighthouse, Dani Rayner, Sue Wallis and Eona Bell.

Anni Albers exhibition review by Paula Armstrong

This comprehensive exhibition of Anni Albers 1899-1994 places her firmly within the context of the Bauhaus school of art and design in Germany and Black Mountain College for the creative arts in North Carolina, USA. Both colleges were visionary in encouraging cross fertilisation of ideas and practices in the arts, resulting in experimentation and innovation. Albers exploited this learning environment to the full, in the former as a student and the latter as a teacher, inspirational in both capacities.

Once in the USA she and her husband the artist Josef Albers could more easily travel to Peru and study the sophisticated pre-Columbian weaving that was so influential in her own work, particularly leno weaving. There are many superb examples of Albers own interpretation of leno weaving in the exhibition, works that are intricate, cunningly designed, fascinating and beautiful. Albers never stood still in her work and there are three important facets each given generous attention in the exhibition.

Firstly she made weavings as wall hangings, and elevated the discipline as an art form. Secondly she used the grid structure of weaving to explore the full range of warp spacing and its effects, with multiple relationships between the thickness of warp and weft and vice versa. She had both a sense of design and understanding of form. Thirdly she made full use of the woven fabric as an integral part of architecture and architectural design; using a wide variety of yarns for their texture, reflective qualities, and their effect on the environment in which they were placed.

She wasn't afraid to explore the possibilities of very new yarns, such as cellophane and Lurex. The latter used to stunning yet subtle effect in her six panels (Six Prayers) for a synagogue, exhibited in a room on their own. The former used to create a fabric to sound proof an auditorium, also displayed.

An entire area is devoted to Albers prints and drawings of knots, showing considerable skill in both practices to achieve pictorially interesting work. There is also a collection of her series of blind embossed prints showing the Mexican influence from her travels there, and some of her screen-prints

It is interesting to see the work of some of Albers's contemporaries including Gunta Stolzl, and Leonore Tawney and students, including Sheila Hicks. Also a selection of the Albers collection of Peruvian and other historic textiles. There are also many samples of weaving some alongside their weaving drawdown.

In this exhibition we see how Albers changed the conception of what weaving was, from being merely a craft, to both craft and art. She brought textile design from the studio into industry making it commercially viable and bringing good quality abstract design within everyone's reach.

This is a wonderful exhibition each room thoughtfully conceived in chronological progression. It is much to Tate Modern's credit that within three years they have hosted two major exhibitions of women textile artists, previously Sonia Delaunay (2015).

The final room has three films of Ismini Samanidou, a contemporary weaver who has recently had a residency at the Anni Albers Foundation, going through the weaving processes. It also has samples to touch of many of the fibres Albers used. Two of Anni Albers looms are on display in each of the first and last rooms.

If you have not already been, don't miss this exhibition. (On until 27th January 2019). It is the most wonderful resource for any weaver, and full of inspiration to try out some of her ideas in ones own work. The reasonably priced catalogue is excellent value, lavishly illustrated with interesting articles giving a thorough exposition of her life's work.

Sustainability and the Weaver, by Alison Daykin, 27 October 2018

Alison Daykin grew up making things and recycling. She studied A level weaving at school, and then took up weaving again when her own children started school. She did the Bradford course in Handwoven Textile Design, followed by two business courses and then started her own business; Alison Yule Textiles (her maiden name I think but I forgot to check with her).

Alison is always thinking about her own textile practice, for example reducing fuel and water use in dyeing and fulling, buying sustainable yarns and using recycled packaging when she posts finished work to clients. She very quickly got the Environmental Quality Mark accreditation for her business, but still strives to improve and questions all aspects of her practice constantly.

Alison works mainly with wool and linen as these are the most sustainably produced fibres. She never uses synthetics and makes it a rule not to import yarns from further than Europe. Nowadays it is easy to source British wool yarns, and her linens come from Sweden via William Hall.

Other sustainable yarns are:

- organic cotton (this is only grown where cotton occurs naturally and so doesn't need the high input of water and pesticides that most cotton gets). Available from My Fine Weaving Yarns.
- Tencel (produced in a closed loop system unlike other viscose yarns, which should be avoided as the process is very polluting and energy intensive). Available from My Fine Weaving Yarns
- Naturally produced bamboo (spun from stem fibres; avoid viscose bamboo).
- Silk (note that mulberry silk is reeled from cocoons boiled with the moth inside. Most wild silk is spun from cocoons collected after the moth has emerged. If it is labelled Peace Silk it is definitely cruelty free.)

Alison also considers the social costs of her business, and gives free lessons and talks, working with schools, university students and the WI. She also encourages her clients to recycle their items when they are finished with them.

Alison's tips for home weavers:

- Always sample first to avoid wasting warp.
- Buy surplus yarn stock from companies such as
Uppingham Yarns
Fairfield Yarns
Airedale (formerly Texere)
Colour Mart
Ebay and charity shops.
- Buy British wool yarns from small producers
- Buy organic yarns (as stated, My Fine Weaving Yarns and William Hall are good suppliers)
- Dyeing – take a class in sustainable dyeing. Michel Garcia lives in France but teaches in the UK from time to time.

If you would like further information on any of this then watch Stacey Dooley's recent TV programme, Fashion's Dirty Secrets, on I-player, or read Sustainable Fashion and Textiles – Design Journeys by Kate Fletcher. This book is available in Cambridge Central Library (I reviewed it for Newsletter 59, April 2010). As it is about 10 years old now it may not be completely up to date.

Chris Tucker

Braid Society Exhibition and Workshop with Susan Foulkes

I have just come back from a Braid Society workshop in Shrewsbury; Weaving Patterned Bands with 9 Pattern Threads, taught by Susan Foulkes.

Susan has travelled all around the Baltic and Northern Europe collecting braids, tools and techniques and has some great traveller's tales to tell. She is also an excellent teacher, creating a lovely calm atmosphere where it is easy to learn.



For this workshop she concentrated on Baltic Braids with 9 pattern threads. Most of the class worked with backstraps, in the traditional Sami way.

Two of us brought rigid heddle looms and used the Sami double-slotted heddle on those. It was a lovely day and I learnt a lot. I have been dabbling for the last 3 years, but in the workshop several pennies dropped and I made a big leap forward.

I find that is often the way, a combination of being able to focus without distractions and being able to see what the teacher and other students are doing, which is always much better than just reading about it.



Some of Susan's sample braids

The Braid Soc have been running a series of workshops alongside an exhibition, which runs until 16 November. It is a fairly small exhibition but contains some exquisite work. I have permission to share my photographs of the exhibition with the Guild.

Chris Tucker

And here are a few photographs from the exhibition to give you a flavour. Apologies if your exhibit isn't shown. About half of my photos came out really dark, and weren't useable.



Anne Dyer



Edna Gibson



Ian Critchley



Jacqui Carey



Jennie Parry



Jennie Parry



Lesley Willcock



Susan Foulkes



Pippa Le Roux, Europa Chang Dawson
And Bridget Paish



Ply split, various artists



Jewelry, various artists.



Huge apologies to those who's name I didn't get with their exhibits.