

Warp & Weft



A chance to examine Irem Arig's spun yarns at the January meeting

**The newsletter of the
London Guild of Weavers
Spinners and Dyers
February 2015 Issue 256**

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WARP & WEFT ON THE GUILD WEBSITE

Budgets control how many colour pictures the print Warp & Weft can show, so we are introducing extra pages to the full colour issue in the Members' Area of the Guild website on which you can see all the entries for the Christmas competition, plus other images that we can't fit into the print version. You'll also find downloadable versions of many past issues of Warp & Weft there, and a list of books in the library that members can borrow.

And don't forget that the open area of the Guild website has lots of information about Guild activities, what's on, upcoming exhibitions, and a gallery of members' work.

<http://www.londonguildofweavers.org.uk/>

If you have forgotten the password for the Members' Area, contact Helena Timms, the Guild Secretary (contact details overleaf).

FACEBOOK AND TWITTER

You can also keep in touch with the Guild through Facebook and Twitter
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Forthcoming Meetings

March 14th – AGM plus

Stuart Groom, the Chair of the National Association of Weavers, Spinners and Dyers, will join us to give us the ‘bigger picture’ of the National Guild – what it does and what plans there are for the future. **We will also have a Stash Sale during the afternoon.**

April 11th – Isabella Whitworth: Orchil: My Purple Pursuit

Isabella will talk about research into the history of orchil lichens, intriguing connections with Imperial Purple, and a link to W.H. Perkin.

May 9th – Laura Thomas: Contemporary Cloth and Other Materials

Laura is a textile artist who uses bold or harmonising colours in surprising woven structures and resin encapsulated sculpture. A recent exhibition included a commemorative Welsh blanket in traditional double weave, reflecting her family’s involvement in the First World War.

MEMBERSHIP RENEWAL REMINDER

The Guild’s membership year runs from 1 January to 31 December, so if you want to continue as a member **this is the time of year to renew your membership**. If you do not renew your membership this will be the last copy of W&W you will receive, and from 14 March you will no longer be able to access the Members’ Area of our website.

If you haven’t already renewed, there is a membership renewal form enclosed; it can also be downloaded from the ‘Join the Guild’ section on the Guild website Home page. Please post the completed form to me, together with a cheque payable to London Guild of Weavers, to the address shown on the form. You can now pay by a direct payment into the Guild’s bank account; details are on the Renewal Form. If you pay by direct debit, please do let me know – either by completing a renewal form or by email. The 2015 subscription is unchanged at £23.

NEW MEMBERS

The Guild now has 153 members. Several new members have joined recently, to whom a warm welcome is extended. New members have a green dot on their name badge, so do introduce yourselves to them at meetings to help them get to know Guild members.

Marilyn Burton, *Bristol*; Leonor Calaça, *London N2*; Alison Clarke, *London SE6*; Erin Collins, *London NW8*; Priscila Estrada, *London SW7*; Wendy Fowler, *High Wycombe*; Julia Hodgson, *Newbury*; Ghazale Jansheed, *London N17*; Tania Thomas, *Orpington*; Rachel Taylor, *London KT3*; Gemma Trickey, *London SE15*, Carole Wadsworth, *London SW15*.

Jane Rutt, Membership Secretary

The 2014 London Guild Competitions

December 2014

Every December the Guild holds three competitions, all inaugurated by and/or commemorating the significant contributions of three past members: Gwen Shaw, Aileen Kennedy and Lore Youngmark. The popularity of each competition has waxed and waned as members' interests changed or competition themes engaged (or failed to engage) them, but the opportunity to share the best work we have done over the year, and to see what fellow members have achieved, has for many of us always been one of the highlights of the year.

This year the Kennedy Cup for Spinning won hands down the accolade of most popular competition, thanks in no small measure to the encouragement and support spinners find within their quarterly skills sharing sessions, and in particular to Daphne Ratcliffe, spinning mentor extraordinaire. We thank Daphne for this, and for being willing to talk us all through the entries while the votes were being counted.

The Lore Youngmark competition, for technical aspects of loom weaving, attracted only a moderate entry this year – moderate in terms of numbers, that is, but including some high quality and interesting work. But the Gwen Shaw competition – the design-oriented competition which is open to practitioners of any of our crafts – was a serious disappointment with only four entries.



Valerie Palmer – '1914'

Every year I hear someone say 'There's no point in my entering, the prizes are always won by the weavers/spinners with years of experience'. It was to counter this negative view that Melanie Venes inaugurated an additional prize to be awarded to the best newcomer to one of our crafts. And if ever any proof was needed that you don't need years of experience to win a competition it came this year, when the winner of the Beginner's Prize was also the winner of the Kennedy Cup.

So bring on the next generation, rise to the challenge of showing us all what you can do with the skill and experience and flair that you have, and you too may be a winner! And as a bonus you can't help but gain from the incentive to produce your best work, and enjoy the praise and positive feedback you will get from your fellow members.

Wendy Morris

Gwen Shaw Competition '1914'

As mentioned above, the Gwen Shaw competition (on the somewhat difficult theme '1914') attracted only four entries – a multimedia tableau by Valerie Palmer, whose engaging and interesting entries are always a source of delight to us all, a vivid poppy tapestry by our Chair, Christine Eborall, in her trademark style using recycled plastic packaging materials as weft, a circular tapestry on a CD by Anne Dixon, who every year demonstrates that she hasn't reached the end of her versatility, and the winning entry by Brenda Gibson, a most attractive loom-woven shawl, also poppy-themed (although, as Jenifer Midgley, who kindly gave the commentary, pointed out, actually poppies only emerged as a symbol of WW1 some time after 1914!).

Wendy Morris

Gwen Shaw Competition – winner's report

I love a design challenge, but I must say that it was a good way through the year before my inspiration for the '1914' theme struck. Then it seemed so obvious that I wondered how the idea didn't pop into my head immediately, and it was a theme I thought I could best interpret via weaving.

The structure I wanted to use is known as four-colour doubleweave. It uses two contrasting warp colours threaded alternately, and two different contrasting weft colours,



woven alternately. The resulting four colours are the four blends: warp A with weft 1, warp A with weft 2, warp B with weft 1, warp B with weft 2. It is also a structure that can give the impression of greater pattern complexity than would perhaps normally be expected from a shaft loom rather than a Jacquard loom. The pattern repeat here is 16 'poppies'. One feature of the particular design I created is that the colours can invert in the same design motif, so in places there are red poppies on a green background and in others green poppies on a red background.

The yarn is 60/2 silk used doubled and the sett was 48 working ends per inch. My final draft was woven using 16 shafts, but in developing the design I tried out a slightly simplified sample on eight shafts which still showed a surprising degree of complexity. If you haven't woven this structure before, do give it a try if you have eight or more shafts.

Brenda Gibson

Lore Youngmark Competition for Weaving 'More Than One Pattern'

The specifications for the 2014 competition could be interpreted in a very wide range of options. The warp threads obviously had to remain the same throughout, but 'Patterns' could mean patterns using the same technique, but with different orders of weft picks, or two or more different techniques woven on the same threading. Both warp and weft threads could be all one colour, or multi coloured. The patterns could be sequential either vertically or horizontally, or separate.

The end purpose of the fabric was to be stated, and a large enough swatch provided so that 'suitability for purpose' could be assessed. Some entries actually showed a finished piece, either with or without additional samples. The variety of entries showed all these elements – and more.

Eve Alexander's first entry was samples for two cotton towels on a striped warp, showing how two very different techniques, narrow separate stripes of Huck or Honeycomb, could both be woven right across using a straight draft on 30 shafts – just a small detail to enhance the towels. The warp threads in the Honeycomb were finer than the rest, with the thicker outlining weft. Eve had kept the floats short so that they wouldn't be pulled when drying hands.

Eve's second entry again showed two different techniques using a

straight draft on 12 shafts, plus 2 for the selvedge – a useful aid to keeping the weft at a constant ratio. Her finished items were a Waffle tea-cosy and a Bedford Cord cafetière cosy. Both these woven structures were admirably chosen for their insulating properties, and the Bedford cord could be stretched so that it would fit snugly. Eve also had a sample piece to show that the two structures were possible on one warp.

Joan Scriven had woven a wool, cashmere, silk and merino warp striped scarf on 4 shafts with an extended point draft, showing both tabby and twill – a lovely feel and drape for a scarf. Her comprehensive folder also showed the variations of sampling as well as extensive weaving directions.

Anne Dixon wove horizontal and vertically adjacent patterns as the finished material for two Tencel 'Patchwork' cushion covers. [*As Anne's piece was awarded the Youngmark Prize, she has also written the winner's full report on her approach to the design and weaving challenges – see below*].

Shahnaz Nasr had produced a lovely striped rayon top on 16 shafts with adjacent warp threaded bands of 2/2 twill and 3-end float Huck, which balanced very well with each other. There was a dramatic and exciting colour difference between the two sides of the fabric where the all-over Huck was woven.

Joey Freeman had a desirable luxurious white scarf in viscose with modified Overshot patterns on 8 shafts, interspersed with a point

draft on 4 shafts – an interesting way to combine tabby horizontally with overshot. The different patterns caught the light brilliantly. There was a photograph of a bolster cover, this time in cotolin, using the same pattern.



Joey Freeman's white scarf

Claude Delmas had woven a warp ikat material on 4 shafts in silk at 96 epi! At intervals the narrower ikat stripes widened and superimposed onto these were placements of weft twill. The whole was reversible. From a distance it seemed that these wider blocks were themselves weaving in and out of the narrower stripes.

I was most impressed by the studied and thoughtful approach of members when judging the competitions. I do enjoy seeing the various entries in all categories which all have a possible influence for further design concepts.

Anne Dixon

[Editor's note: There are additional pictures of most of the competition entries in the extra colour pages of W&W on the Members' area of the Guild website.]

Lore Youngmark Prize – winner's report

Being lazy I wove my sample of horizontal and vertically adjacent patterns as the finished width material for two Tencel 'Patchwork' cushion covers, so there would be less stitching together! All the techniques were on the same 4-shaft and 16-shaft Rosepath threaded warp blocks: the two outer blocks each on 4 shafts: (1-4) and (5-6) and the inner block on shafts 9-24. Sides I & IV had the 4-shaft blocks arranged in a spiral around the centre 16-shaft block while sides II & III had opposite patterns around the centre block. I chose a mid-blue for the warp, with a grey doubled contrast for sides I & IV, and a single contrast turquoise for sides I & III. When they are sewn together I will neaten the edges with a 16 bobbin Kumihimo braid.

For cushions the floats need to be kept reasonably short because of frequent handling. I kept to a maximum of 5-thread floats, except for the 1/3 Overshot, where the 'right' side has the single overshot weft and thus also a maximum of 5.

All the patterns used were based on tabby, so all could be woven adjacent vertically. Summer and Winter, Overshot and Monks Belt can easily be woven with the same wefts in adjacent horizontal blocks – they all have a ground tabby weft in the same colour as the warp and a thicker (doubled) weft in a contrast – these were used on sides I & IV, with different overshot patterns in 2/2 and 1/3, and variations of Summer and Winter in all blocks – 'columns' and 'pairs' – and of course their

reverses, and even horizontal repeating mixtures. I used a Monks Belt technique to create different patterning.

For side II, I used various lace combinations. Lace is essentially tabby with woven floats that distort and create lacy holes. With a Rosepath threading you can create 3 or 5 float spots at will. Depending on the number of ends and/or picks between spots then Huck and Bronson structures can be woven with warp or weft spots of 3 or 5 floats, and the position can be anywhere you choose, so curves as well as blocks and straight lines, both horizontal and vertical, and different degrees of diagonals can be produced. Various lace combinations and mixes of all types are shown.

The 'High Twill' for side III is a 'normal' twill with a tabby between each twill pick, both woven in the same colour single weft – here I used 2/2 and 1/3 twill.

I really would like to thank the Guild for the monetary prize – and I loved seeing all these alternative interpretations of the challenge.

Anne Dixon

Kennedy Cup for Spinning 'Three by Three'

During 2014 two of the Skills sessions studied BLENDING and PLYING.

For the Blending session members were asked to bring carders and any coloured or white fleece or tops. Various ways of carding were

demonstrated, and slowly as members carded their chosen colours they were surprised at the new colours produced. By the end of the morning the table was awash with colour.

At the Plying session three experienced spinners demonstrated different methods of plying with members spending time at each of the three wheels. One wheel was used to demonstrate various ways of making 2, 3 and 4ply yarns. A second wheel demonstrated Spiral and Knot yarns, whilst the third wheel concentrated on Chain plying, previously known as Navajo plying.



Jackie Barley – Three skeins

Throughout the year several new young members have joined the Guild and attended these sessions which were intended to help with an entry to the Christmas Kennedy Cup competition 'Three by Three': to blend three colours in three different ways. Having blended the colours they had to produce three different hanks and make an article using the three blends.

Encouragement was given to make an entry, however small, so that no longer would we hear comments about the paucity of spinning entries.

It was therefore a great delight to see, for the first time that I remember, the Spinning table covered in entries. And what a range of exhibits, from mug warmers to a pink elephant, a mini Christmas tree, bags, an alpaca and more. My congratulations to these spinners but especially to Andrea Easey, who not only won the Aileen Kennedy Cup for Spinners, but also the Beginner's Prize.

We can now start spinning for the September Exhibition as well as for the next Christmas competition. With even more new keen spinners as well as those with more experience, but unable to enter this year, we may need more space for our entries next year!

Daphne Ratcliffe

Kennedy Cup – winner's report

The spinning skills sharing group was very lucky in that two of this year's sessions were geared towards making our entries for the Christmas competitions. In a session on carding in May, Daphne Ratcliffe provided a very helpful demonstration and written notes on different ways of blending 3 fibres to produce interesting results. These included changing the number of passes made by the carders, changing the ratios of the different colours used and changing the way the fibres were organised on the carders. For my project I chose three colours that I thought would give me a range of options: ruby, turquoise and pearl grey. The colour theory we discussed made it clear that I would at least be able to make a purple by carding the ruby and turquoise together.

After carding the fibres in different ratios and number of passes I was able to spin singles in two plain colours: a majority turquoise and grey with ruby highlights and a fully blended purple shade. I also carded the colours in stripes to produce rolags that would spin with clear changes between the three stand-alone shades.

An August skills session on plying helped me work on plying the blended singles as two-ply yarns of an almost equal weight and to chain ply the singles with the separate colours, to make a self-stripping three-ply yarn. Once the carding, spinning and plying was complete, I needed to choose an item to make that would combine the three yarns in addition to presenting three completed skeins for the competition. I chose a felted bag as the body would give me the opportunity to use the two fully-blended yarns over enough length to see the difference in the shades while the bag strap, which required greater strength, could be made of the stronger self-stripping three-ply. Felting would also add strength, and I knew my source fibre was not 'Superwash' treated so the process should work.

This was my first attempt at felting a finished object – my test square for the project was the very first felting I had done. After knitting and felting the bag, I added a few buttons of shades close to the original source fibres for decoration and to remind me of the origin of the project. I was delighted to win the Beginner's Prize for this project, and completely astonished and very proud also to win the Kennedy Cup.

Andrea Easey

Spinning Interest Group

November 2014

Christine Rowe started our session by telling us of her Great Uncle Arthur and World War 1. To commemorate this year's anniversary, the Bank of England had put on an exhibition. Among the memorabilia, in a showcase of five soldiers' stories, was a cap made of spun and woven paper which had belonged to Uncle Arthur, a previous employee of the Bank. This ingenious cap had been made during his time as a prisoner-of-war.

Christine had tried spinning thin strips of tissue paper and plying them, finding it helped to wet your fingers to help the paper stick together. She passed round her sample and we were suitably impressed, although she said the paper thread of the cap was much finer, and obviously stronger.

Maybe there is an idea here for this year's Guild exhibition at St Martin's.

We then reverted to the matter in hand – namely the upcoming Christmas competition using three blended colours. We ran through what was needed, including sample skeins and an article. And we discussed what next year's competition might be. Daphne Ratcliffe, Jean Derby, Andrea Easey and Mandy Hewett have agreed to look through back numbers of *Warp & Weft* and pick out possible topics which could be used again, or adapted. These will be discussed at the next interest group meeting in February and put forward to the Committee. Christine wondered if we should do something linked to the 'recycle' theme of this summer's

exhibition as we will be working on this subject anyway.

Discussion continued on the successes, or otherwise, of the various plying we have been experimenting with. Daphne mentioned the problems she had with 'chain plying' and felt she needed to change the ratio of the band on her spinning wheel. Jean agreed.

At the next skill sharing session in February we need to start talking about the exhibition. Please bring any pieces you are experimenting with, and ideas. For instance, the silk pieces distributed by Melanie Venes at the previous meeting? Our new member, Alison Clark, had tried spinning and plying them on their own and created an effective bit of spinning but said she thought it was more effective plied with a silk thread. Another new member, Leonor Calaça,, suggested core spinning using the donated mohair balls of wool, and various people were going to give this a go.

This was Daphne's last time leading us in the sessions. She is handing over to Mandy and Andrea. We tried to thank her but she is not an easy person to thank in person. So at a safe distance, we would like to record our heartfelt thanks for all her hard work, answering spinning queries coming in on the website, coming up with ideas for our interest groups, helping new members and old, and generally steering us through endless spinning topics. She is indefatigable.

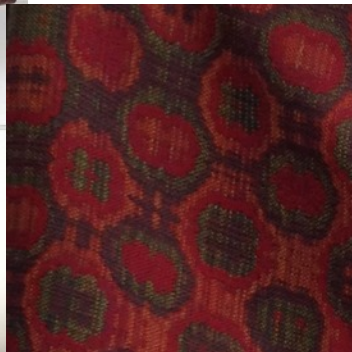
Jan Slater



Above, Anne Dixon's four 'patchwork' fabrics, her winning entry for the Lore Youngmark Prize. Clockwise from top right – Side 1, Side 2, Side 4, Side 3.



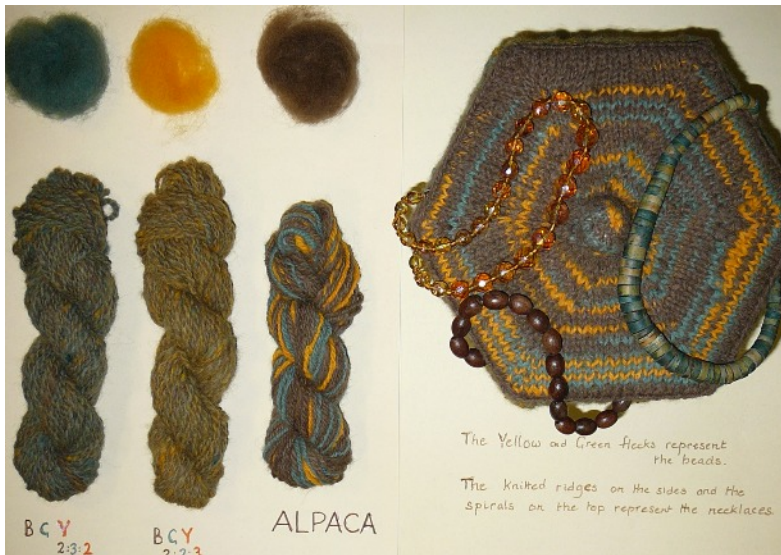
Left, Brenda Gibson's 'Poppies' wrap, winner of the Gwen Shaw Competition. Below, fabric detail.



Christmas Competition entries – see pp. 6–11



Above, Andrea Easey's winning entry for the Kennedy Cup, which also won the Beginners' Prize; below, Daphne Ratcliffe's entry.





Christmas competition

*Clockwise from top –
Eve Alexander, Joan
Scriven, Christine Eborall,
Shahnaz Nasr.*



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Weaving Interest Group

November 2014

There is so much to know about woven Shibori... this is our current topic to explore!

Shibori is an old Japanese technique of fabric dyeing, which involves tying or stitching the fabric to create resistant areas before dipping in the dyeing pot, quite similar to tie-dye.

In the 1990s, weavers such as Catharine Ellis had started to develop and explore ways of creating resistance built into the fabric on the loom, and called it 'woven Shibori'. In this technique supplementary temporary threads are woven into the fabric in a special arrangement (structure); they are then drawn up and tied when the cloth is off the loom, which causes the fabric to pull together and make some resistant areas when dyed.

Our members brought along samples and finished items; some were woven in different workshops at different times. The most recent one was in the last London Guild summer school, which was organized by Janet Phillips; the people who participated were Jane Rutt, Elizabeth Jackson and Roberto Campana.

It was very noticeable that new techniques and methods of woven Shibori were developing, and over time new materials like Manutex (a kind of glue) were used to create permanent desired patterns. In these samples we saw interesting experiments with the weaving sett, structures, type of yarn and dyeing.

We discussed the ideal / optional supplementary threads for the Shibori pattern. It was believed that monofilament fishing line was preferable as it is strong and smooth, but since it is very hard to work with when tying, weavers now use different kinds of yarn like cotton or polyester with good results.

There is another 'magical' possibility in woven Shibori – to create a 3D texture by using a special yarn (polyester) and heat (steamer or pressure cooker). The yarn can be woven along the warp like Ann Dixon's sample, or in the weft like most of all the other samples. In this technique when the woven fabric is off the loom, Shibori threads are pulled and tied, and then the whole piece is steamed or heated. The polyester thread that has a 'heat memory' is affected by the heat and shrinks into the woven pattern, pulling with it the other threads into a permanent pleat.

Woven Shibori opens up unlimited possibilities. With its unique technique weavers can explore and experiment to create their own desired design.

We will carry on exploring woven Shibori at the next meeting.

Elite Bernet

Recommended sources

Catharine Ellis: Woven Shibori (Weaver's Studio), Interweave Press, 2005

Stacy Harvey-Brown: Woven Shibori for Textural Effects, The Loom Room Publications, 2010

[Editor's note – the book by Catharine Ellis is available for members to borrow from the Guild Library]



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A Passion for Textiles

Mary Sleigh – November 2014

Textile artist, writer and collector Mary Sleigh shared with the Guild her love of collecting textiles, bringing a fascinating selection of pieces with her for us to look at.

She was born in India, and explained that she has always travelled, and has always had an interest in textiles. Her family appreciated the satisfaction of making and using their hands to create; she remembers early forays to needlework shops with her grandmother. So it seemed entirely natural that she would bring together travel and textiles.

A wonderful series of slides brought us closer to some of the people and textiles she has encountered on her travels.



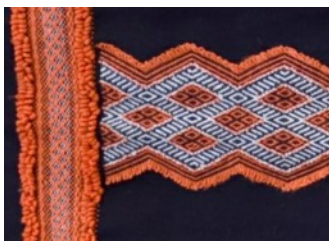
In sub-Saharan Africa, she showed us the artefacts and clothing of groups from Namibia, Tanzania, and the Democratic Republic of Congo. Bags for holding women's long tobacco pipes, woven from raffia; young Masai men in ochre capes, nowadays dyed with commercial dyes and heavily decorated with beadwork and shells; geometric patterned Kuba cloth, woven by the men and enhanced with bobbles and outline

stitching; indigo cloths from Burkino Faso; and the Herrero women of Namibia, in dresses reminiscent of 19C Britain, which were introduced by the missionaries.

The fine woven textiles of India were represented in photos showing both looms and finished textiles. In Varanasi, both Jacquard and manual pit looms were represented, together with an example of how a brocade design is laid out on paper, and wonderful finished silk brocades and embroideries. Lucknow is famous for its Chikan embroidery; we saw groups of women working on hand-held round frames, as well as examples of gold thread work and the most delicate white on white embroidery.

Then, off the normal tourist trails of India, the north-east border area and Nagaland provided a contrast, with backstrap looms, thicker textiles in strong colours and geometric patterns seamed into square jackets with the minimum of cutting. Brightly coloured woven braids were stitched on to basic black cloth as embellishment, and wool tassels and coins added additional decorative elements.

Altogether, an inspiring and eye-opening collection.



Back of man's jacket with braid

The New Yarn Company – Spinning Art Yarns

Irem Arig – January 2015

Our speaker for January was Irem Arig, an entrepreneur and spinner who has her own company selling handspun yarns, textile jewellery and clothing. Irem has a great eye for colour, and describes her aim as creating ‘eccentric, bold and showy’ products that catch your eye and capture your imagination. They certainly did this – many of us bought her fun necklaces made from overspun coiled yarns, which use a variety of materials from merino and cashmere to steel and plastics.

Irem was born in Istanbul, and lived in Dusseldorf, Singapore and Shanghai before coming to London to study Textile Design at Central St Martins. Her family love antiques so she grew up surrounded by vintage textiles and has a tradition of visiting the Grand Bazaar in Turkey every year where she finds new inspiration in the beautiful textiles. She collects both Turkish and Chinese traditional textiles, and has incorporated them into her own work in the past.

While studying knitted fabrics at CSM, she did a work placement at Prick Your Finger in Bethnal Green, and here she was introduced to spinning. She was quickly hooked and soon became the in-house spinner, and started selling her handspun yarns in the shop. She also started using these yarns in her project work at university, where her use of traditional crafts in contemporary designs became her unique selling

point. By her final year every piece she produced included handspun yarn in some way.

It was at this point that she started experimenting with colour, as previously her fixation had been on oatmeal and greys (even though her own wardrobe was far from dull!), and she showed us a project she had worked on where she translated the colours of photographs by Ara Güler of the Bosphorus in the 1970s – picking out a red sock or a green boat and ‘painting’ with the colour in her work. It was an interesting take on using other art mediums to inspire and develop your work.

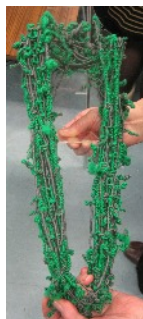
From here she set up her own business, Sheep of Steel (now combined under The New Yarn Company brand), specialising in handspun yarns, bright colours, and focusing on sourcing and making all her products in the UK. She created a collective of spinners (and later knitters) to help her create bespoke batches of unique yarns, selling directly to designer-makers, or just filling the gap in the market for unique yarns that come in more than one hank! The unique effect gained by having different batches of yarn spun by different people added to the appeal, and helped Irem grow her own skills and ideas. We were lucky enough to have two of her collective at the meeting with us – Anya and Sarah, a mother and daughter spinning team from the East Sussex Guild.

For the business, Irem set about researching fibres and blends, looking for versatile and sustainable options. She settled on using merino for its

omnipresence and availability in a multitude of colours, and blends including sustainable fibres such as Seacell (harvested from seaweed), soya (a waste product of tofu), banana, bamboo, corn and even recycled plastic bottles (although a little scratchy for clothing!). It was very inspiring for us spinners looking for ideas for this year's exhibition!



Irem's overspun necklaces stretch from this...



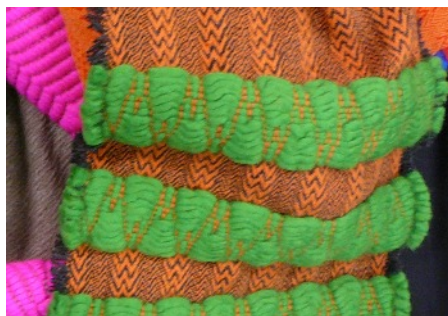
to this!

Once she had all these wonderful yarns to sell, it was time to hit the home and craft fairs, where she got great reactions from customers, which encouraged her to continue with bigger and better ideas. The customers were often stumped on what to do with the yarn however, which led to Irem creating finished products as examples and for sale. Some people also started bringing her things to spin, such as dog and cat hair, and on one occasion some very dirty alpaca fleece! She spun it all, because experience is experience (although she probably wouldn't do it again!). To add to this idea of weird and wonderful for her brand, she did a very unusual photo shoot which had models eating the yarn, or drowning in it!

As well as direct selling via the internet and shows, Irem has done a variety of collaborations with other designers, helping to create bespoke yarns and products for them. This started with a referral from a tutor to work with Amy Hall, for whom she produced a hand dyed mohair with jersey yarn for the first project, and has since worked on knitwear for her A/W14 collection. She has also worked with Rachael Matthews of Prick Your Finger to create ROY pencil roving for extra chunky knitting, which was then incorporated into scarves by Helen Foot in another project. She also worked on a multi-purpose item of clothing for Antithesis, which was used in their Berlin fashion week show – it works as a snood, cape or skirt!

All in all, it was a very interesting talk, showing that a varied and successful career can be made from spinning, hopefully inspiring many in the crowd to try new ideas in the upcoming year.

Helena Timms



Scarf incorporating pencil roving

London Guild Exhibition at St Martin-in-the-Fields

8 September – 3 October 2015

‘Waste Nothing – Finding a Home for the Discarded’

Setting up – Monday 7 September

Taking down – Sunday 4 October

Open daily 11-6, Sundays 11-5

Some information on exhibition entries for Guild members –

As we move into the new year it is time to think about planning for the Guild Exhibition. Not only is the Exhibition Committee beginning to plan in detail what the next steps will be, but we hope that Guild members will be planning their entries and setting out for themselves what they will produce to help make this Exhibition a success.

Please remember: finished items will be required by 15 August – only 6 months away!

Hopefully you will have been digging deep into your cupboards to find ‘discarded’ yarns and fibres. But what to make? There is an interesting quote written on the wall near the gift shop in the Crypt at St Martin’s:

Our story starts with St Martin of Tours. He was a Roman soldier who tore his cloak in two to clothe a beggar. Later that night in a dream the beggar returned in the form of

Christ changing the soldier’s life forever. St Martin’s story continues to inspire all we do and is reflected in our logo – a torn piece of cloth.

If you’re needing inspiration for something to make, how about a cloak?

A few reminders –

- This is a hanging only exhibition.
- A ‘feeling piece’ will be required to hang with the item where necessary. There will be ‘do not touch’ signs, but if you think your work is designed to be felt, then please supply a sample.
- All entries will be required to have some of the raw material hanging alongside.

The committee will be asking for information on size and shape of entries by the end of July.

At the AGM in March the Guild will be holding another Stash Sale of unwanted yarns. A perfect opportunity to buy materials that are looking for a new home!

If anyone has any questions please email me and I will try to help.

penny.brazier21@gmail.com

Penny Brazier, Exhibition Committee

Yarn cone re-use

I’m collecting cardboard and plastic yarn cones for re-use by Fairfield Yarns in Manchester (www.fairfieldyarns.co.uk/), from whom I regularly buy yarn for knitting. This company specialises in supplying factory surplus yarns and uses cones to wind off the required quantities. They currently buy their cones from Greece because they are no longer manufactured in this country or anywhere nearer.

It seems to me to be rather unsustainable to be shipping cones all the way from Greece when we could reuse many of those we already have (rather than putting them in the cardboard or plastic recycling), so I’m happy to collect your empty cones at each Guild meeting and take them to Manchester when I go to buy my knitting yarns. There will be a collection bag near the door.

Christine Eborall

The Guild 2015 Christmas Competition Themes

Gwen Shaw Competition – Design

2015 is the International Year of Light, marking the centenary of Einstein's Theory of General Relativity which showed how light was at the centre of the very structure of space and time. Light plays a vital role in our crafts too, not least in its connection with colour and value. So our theme for the Gwen Shaw competition in 2015 is 'Light'.

If you find this dauntingly vague, you could use Turner's painting 'Light & Colour' as a more specific design source. You can view it by following this link: <http://www.william-turner.org/Light-and-Colou.html> – or there will be a print of it on the Guild noticeboard.

You should present a finished item that is handwoven, tapestry-woven, handspun, hand-dyed, or any combination of those. As the Gwen Shaw competition is essentially a design competition, you should also present something that shows how your design was developed from the initial concept or visual source to the finished item.

Note: This keeps the design focus of the competition and enables people to use a conceptual design source if they wish; it could be translated by weavers, spinners and dyers alike. One could imagine the theme of 'Light' being reworked in some way to be acceptable to a gallery, including St Martin-in-the-Fields if we were lucky enough to get in there again.

Lore Youngmark Prize – Weaving

'It isn't finished until it's wet-finished' is the handweaver's mantra. The finishing process changes the web of interlaced threads into cloth. Sometimes, depending on materials and methods, the finishing process used is truly transformational and the cloth no longer looks similar to the web that was on the loom. So the topic for this year's Lore Youngmark competition – the technical handweaving competition – is 'Transformations'.

You should present a swatch that is still loom-state, and a swatch (or swatches, if you want to show more than one finishing technique) of the finished fabric. (Finished items are also acceptable, but it is the finishing of the cloth that is important, not the item itself.) You should also include enough technical information about your yarn, weave structure and finishing methods for the cloth to be recreated.

Note: The weave interest group has been looking at woven shibori, which would be covered by this topic whether it is shibori for texture or for dyeing. There are many other options too – collapse, felting, fulling, brushing – and results aren't generally superior the more shafts you have, so it's a leveller in terms of equipment.

Final details for the Kennedy Cup for Spinning will appear in the next issue of Warp & Weft.

New Meeting Format – Members’ Show & Tell

At the January meeting we trialled the new format for monthly meetings – starting at 1.45pm with Members’ Show & Tell, where anyone can talk about their current projects, problems, ask for help, show something they have finished etc.

It was a great success with 6 different people showing us a variety of their work. Up first was Wendy Morris discussing her adventures with self-pleating fabric and the issues she had getting this right. Next was Rosemary Kitchingman with her snoods and socks, space dyed (gently steamed like spinach) and made from various bits of

handspun yarns. Following her was Christine Rowe with Princess Sofia, the cat whose fur she is currently spinning (the cat wasn’t actually at the meeting). Susan McDaid then showed us the results of her Shibori that she has been working on for the weaving interest group. Brenda Gibson showed us a swatch she had made, similar to her 16-shaft shawl which won the Gwen Shaw Cup, to demonstrate that an equivalent effect can be achieved on an 8-shaft loom. Lastly, Jan Slater showed her spun recycled sari silks (from Handweavers) as an example of ‘discarded’ fibres that could be used for our exhibition in August. We are looking forward to seeing many more people’s work in the upcoming meetings!

Helena Timms

Writing for Warp & Weft – a plea!

We all enjoy reading about events and exhibitions other Guild members have visited, what they are making, and workshops they have taken – but if nobody writes about them, however briefly, there won't be anything to read! So, please contribute.

Here are some brief guidelines –

- One page of W&W is roughly 450-500 words, without photos. Shorter pieces are fine; long ones, over a couple of pages, may have to be shortened to fit our budgeted page quota, but I would always ask your permission for that.
- Photos really show what's interesting. They need to be at least 300dpi for a usable print copy – for most photo sizes we'd use, that means the photo file will be at least 2MB, but preferably larger if possible. Photo size for printing can be reduced, but photos can't easily be enhanced or made clearer.
- Remember, you must always ask permission to take photographs of any artworks.

The date to send me copy for any issue is about 6 weeks before the meeting at which the issue will be available. For this year, the dates are –

May issue – 1st April / August issue – 4 July / November issue – 3 October

If there is something you'd like to include, but you can't make the copy date, let me know and I can tell you if it's still possible.

Lastly – remember, this is a newsletter by and for Guild members – not a contender for the Booker Prize! So please don't think ‘But I can't write anything interesting!’ – you can.

Lyn Duffus – lduffus@tiscali.co.uk

Fleece to Fibre Exhibition

I visited the exhibition *Fleece to Fibre* at the Fleming Collection in Berkeley Street to see the *Large Tree Group Tapestry*, which was created from a painting by Victoria Crowe as part of Dovecot Tapestry Studio's centenary celebration. The tapestry itself is huge, about 3m long and 2m high; in the centre are the bare winter trees of the title in a snowy landscape, and in the background, the small cottages of a village. All the wool used is undyed wool sourced from many breeds of sheep managed by specialist breeders all over Britain, and showing the wonderful range of colours that can be achieved.

Amazingly, 3 hanks of yarn from Soay sheep and donated by the National Trust had been collected in 1964 on Hirta, one of the islands of the St Kilda group, and was still in good enough condition to use in the tapestry.

Accompanying the exhibition was a fascinating display of photographs: portraits of some of the sheep, master weavers working on the tapestry at Dovecot, the breeders and their sheep in their home landscapes, and the small mills and spinners working on the fleece to spin the yarn – notably Broughton Spinners, a group of handspinners working in the Borders. A cartoon of the painting as it would be used in marking the warps was laid on the floor, with small swatches of weaving allowing closer inspection. Also on display were samples of several fleeces: in their raw state, when carded, and the resulting yarns

in a wide palette of colours, for visitors to handle. In a short video, Victoria Crowe talked about her painting and the small figure trudging through the snow at the bottom of the image – her friend Jenny Armstrong, a local shepherdess [*in the detail below*]. Altogether, a very satisfying exhibition. Unfortunately, black and white photos really don't do the subtlety of colours justice, but you can see it on the Dovecot website – <http://tinyurl.com/fleece-to-fibre> There is also a BBC radio programme from 'On Your Farm' of 7th December 2014 – you can listen at www.bbc.co.uk/programmes/b04tchvx

As a footnote, on a recent visit to the National Museum of Scotland in Edinburgh, new acquisitions included a collaboration between Dovecot weaver Jonathan Cleaver and jeweller David Poston to make *Green Circles*, a bangle of welded stainless steel wire with green tapestry inserts. I must admit that beautiful as it was, I couldn't work out how you would wear it!



Lyn Duffus

*Detail of shepherdess
Jenny Armstrong*

London Guild of Weavers, Spinners & Dyers Programme for 2015

From January 2015, entry charges for Guild meetings are £3.50 for members,
£7.00 for guests
Full time students free on production of a current student card

January 10th	Irem Arig from Sheep of Steel
<u>February 14th*</u>	Matty Smith from weaversbazaar: Tapestry Weaving, Then and Now
March 14th	AGM, plus Stuart Groom, Chair of Association of WSD, plus Stash Sale
April 11th	Isabella Whitworth: Orchil: My Purple Pursuit (Dyeing)
<u>May 9th *</u>	Laura Thomas: Contemporary Cloth and Other Materials
June 13th	Bonnie Kirkwood and Sarah Lowry: Young Weave Designers
July 11th	John Arbon: Spinning Yarns and Other Tales
<u>August 8th *</u>	In-house Workshops – Sprang, Needle-felting...
September 12th	Gill Chapman: Projects into Print (Felting)
October 17th	Mary Crabb: My Journey into Basketry
<u>November 14th*</u>	Caron Penney: Making Tapestry
December 12th	Christmas Competitions and Party

All meetings are held at –
St Stephen's House, 48 Emperor's Gate, LONDON SW7 4HJ
There is a map on the Guild website – www.londonguildofweavers.org.uk

Meetings start at 1.45pm with Members' Show and Tell and notices
Speakers' talks begin at 2.30 pm

*Dates marked in **bold** include an **Interest Group** starting 10.30 am



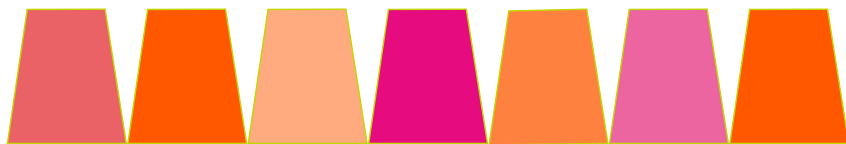
Below – some of Irem Arig's vibrant spun yarns, and left, a skein with a knitted sample. See p. 20



*From Mary Sleigh's talk – p. 19
Right – bobble fringe on raffia cloth;
below – some of the textiles Mary brought for members to examine.*



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and keep an eye on our website for new yarns,
interesting exhibitions, and our summer teaching
programme - summer will be here before we know it!

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*Andrea Easey
Merino, dyed ruby,
pearl grey,
turquoise. Left to
right: 3-ply DK; 2-ply
laceweight; 2-ply
fingering.*

*Lydia Ault
Commercially dyed
Merino, colours chosen to
reflect Autumn. Left skein
is unplied yarn, which
came out bulky in
spinning; middle, carded
4 times and plied; right,
carded once and plied.*



*Helena Timms
Hand-dyed purple
Cotswold fleece, hand-
dyed pink Jacob fleece,
commercial natural
oatmeal BFL tops.*

KENNEDY CUP – THREE BY THREE



Val Palmer
 Top to bottom – heavily carded, 2 singles plied; plied single with matching cotton; lightly carded.



Christine Rowe
 Right, from top, yarns are Ryeland, dyed BFL, and Alpaca; above, knitted samples for bag.



KENNEDY CUP – THREE BY THREE



*Jackie Barley
Her own White alpaca
fleece. Skirted, washed,
died with three different
colour microwave dyes,
hand and roller carded,
hand spun and plied into
three different skeins.*

*Right: Jean Derby
Shetland cross Texel; blue
dyed Merino; alpaca*



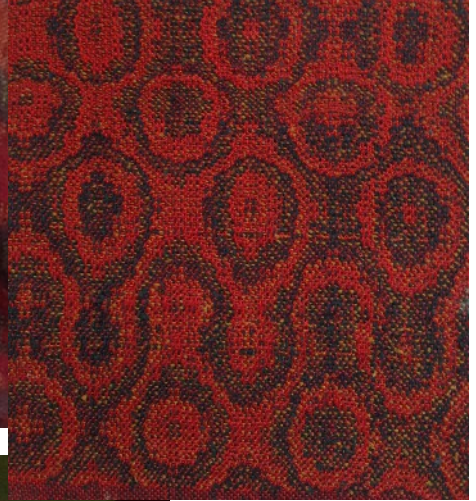
*Below: Hazel Will
Ryeland dyed with red
Procion dye, navy Dylon, and
undyed. Carded 4x4x4, made
into rolags and spun*



KENNEDY CUP – THREE BY THREE

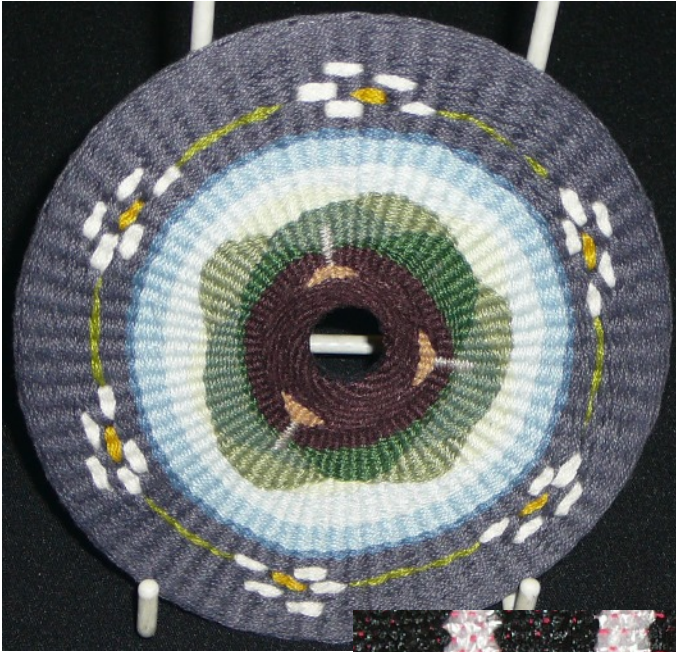


Two four-colour doubleweave fabrics that Brenda Gibson sampled for her winning Poppies wrap on p.13. Below, an 8-shaft development test, and left, the 16-shaft final version.



*Val Palmer
Mixed media tableau
of a first aid post at
the Front. The
uniforms are knitted
from handspun wool
dyed with tea.*

GWEN SHAW COMPETITION – 1914



Anne Dixon
Daisy Wreath

*A circular tapestry woven on
a CD, inspired by a poem by
Thomas Hardy.*

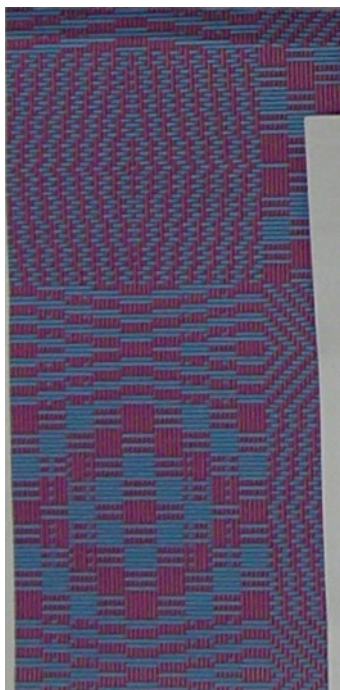
Christine Eborall
Carrots and Crosses – detail
of image on p. 15
*Tapestry using discarded
vegetable nets, juxtaposing
images of Home Front basic
food production and the
waste of life on the Western
Front.*



GWEN SHAW COMPETITION – 1914



Claude Delmas – Asasia Kente. Warp-faced ikat, indigo resist dyed, together with 2/2 twill weft floats in pink and yellow dyed silks.



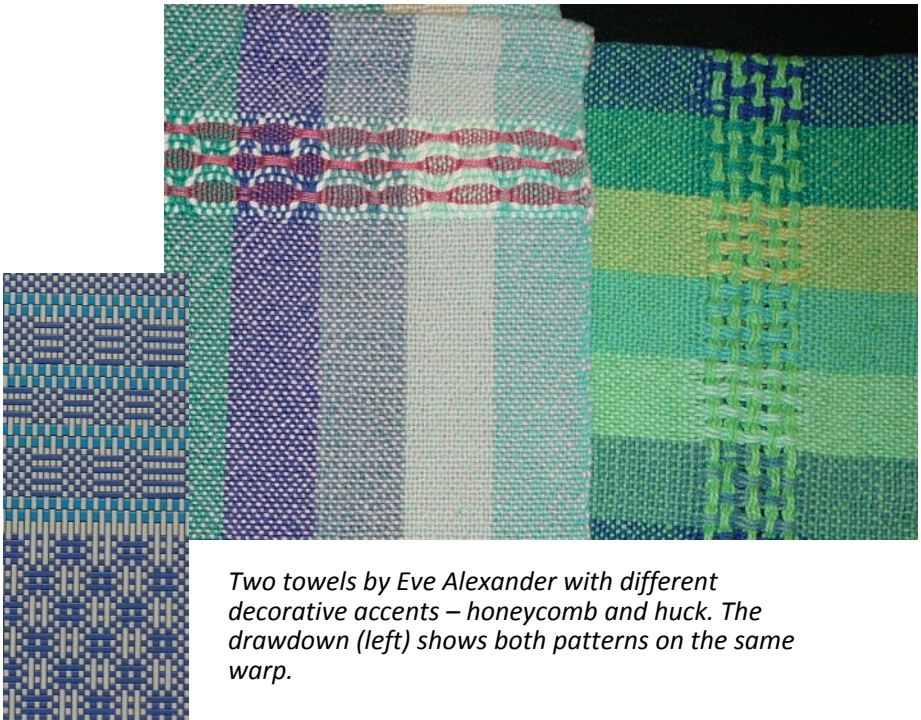
Eve Alexander. Sample for two fabrics for a cafetiere cosy in Bedford cord and a teacosy in waffle weave. (p. 15).

Left: Drawdown image for the two patterns in Joey Freeman's white scarf (p. 9) in modified overshot.

LORE YOUNGMARK PRIZE – MORE THAN ONE PATTERN



*Anne Dixon's finished cushions – fabric details on p. 13.
These patterns are Side 2 and Side 3.*



Two towels by Eve Alexander with different decorative accents – honeycomb and huck. The drawdown (left) shows both patterns on the same warp.

LORE YOUNGMARK PRIZE – MORE THAN ONE PATTERN



Samples on display at Irem Arig's talk in January. Top and right – pencil rovings incorporated into finished items; below, a necklace of overtweisted yarn, and a skein.

