



The Association of Guilds of Weavers, Spinners and Dyers Peter Tavy Guild Newsletter

Newsletter

Spring 2022

In a Spin, Teaching in Tibet and Kabul

In our 'Meet our Members' section (p.3), Amanda Hannaford tells us a bit about herself and shares some memories of her teaching time abroad in Tibet and Kabul. Above, Amanda at the graduation day in Kabul.



“...I experienced a sort of eureka moment... Weaving was something I liked”



In our Meet our Members section, Kathryn Saunby tells us of how she embraced the world of dyeing naturally and introduces us to the little characters who helped inspire her weaving and spinning projects (p.6).

More inside...



Dyeing in Focus

Ikat

Jane Deane gets us in a stir about Ikat dyeing, explaining how this dyeing and weaving process works to make interesting warps and subsequent cloth (p.13)



Spinning in Focus

The Green Cardigan

Yvonne Morgan tells us about her spinning project which started with a 500g batt bought in 2017, from Wingham Woolworks, at Wonderwool Wales (p.11).



Weaving in Focus

Roman blinds for the study

Wilmoed Perrin takes us through each step of a bold weaving project - making blinds! (p.9)



Art weaving with silk and wire Summer School 2021

Jane Hampton shares her experience in the AGWSD Summer School and shows us her amazing work, weaving with silk and wire (p.16).



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It seems like such a long time since the AGM, last December when Sinead Kerr and myself agreed to be Joint Editors of our newsletter. It was decided that I would cover the Spring and Autumn issues and Sinead would cover the Summer and Winter issues. Therefore we will pass articles received to each other.

Editor's Notes By Debby Wallace

Sinead and I put our heads together over what we would include in the newsletter, coming up with a Meet our Members section. Amanda Hannaford and Kathryn Saunby have very kindly written some lovely and enlightening pieces about their crafty lives.

Sinead and I also planned to have a detailed look at a project taken from each of the three disciplines, Weaving, Spinning and Dyeing, in our Projects in Focus section. It is always so impressive when people bring their projects in to show us on guild days and this is a great way to explore how they did it in a little more depth than is possible in a meeting. In this issue, we have three inspirational articles. In the Weaving in Focus section, Jane Deane has written an informative article about Ikat. For the Spinning in Focus, Yvonne Morgan has writing about her green cardigan project and for the Weaving in Focus, Welmoed Perrin takes us through how she wove cloth to make Roman blinds.

Articles about member's experiences in courses are helpful for members who couldn't attend. This can include Summer School and those carried out during the guild meetings. Please take photos, where possible and think

about how you might like to write up the course you went on. Jane Hampton has written an interesting piece on her experiences in the Summer School covering weaving silk and wire - astonishing! Also, Anne Young very kindly wrote about the Four Corners session: Spinning Outside the Box run by Jane Deane.

Most of what we planned to include has been covered in this Spring edition, apart from a Book and Film Review section, which would be welcome, in the next issues, please. We would also like to cover shows that you have been to. Wonderwool Wales has just happened, so perhaps you would like to tell us about what you got up to there. Are you going to any other shows? Why not take photos and write about YOUR experiences there?

Our newsletter provides a vital link between our members, especially when they cannot always attend meetings. This, along with our excellent website, serves to enrich our experience as guild members.

But remember, YOUR ARTICLES make this newsletter possible. Many thanks to those who have contributed.

Happy crafting!

Meet our Members



Hello folks, I'm Amanda Hannaford; I think I've been a member for around twenty years.



I first heard about the Guild because Jane D and Ginge (the other half) were serving on the Journal committee together, and after one meeting he came home and told me that this new Guild were having an Exhibition at Cotehele. I visited, was very impressed, so I asked to join. I'm also currently a member of Liskeard Spinners, Somerset and the Online Guild.

I've been a handspinner for around 38 years, and I know exactly when I got my first spinning wheel, because it was my 5th wedding anniversary present in 1986 (please don't ask how many I have now, as I may have to lie!!). I've been dyeing for almost as long, and for several years Ginge and I ran a little Etsy shop and had a stand at Wonder-

wool (and a couple of other shows) selling our hand-dyed fibres and a few spindles.

For many years we both did various jobs on various Guild committees, and at one point we were both programme secretaries, one for Cornwall and the other for Somerset Guild; and, as for about 8 out of 12 months they meet on following days, we were able to arrange the same speakers. This is as well as me running the SW area biannual meetings and also being Journal rep on the GPC; this entailed me going to both the GPC meetings in London and the Journal meeting in Bristol, and they both met four time per year!

I left my part-time job in 1997 to

Photos of Amanda teaching in Tibet: Header photo: Amanda showing Sangye Dolma, how to crochet, with a skein of her handspun yak in the foreground. Photo above: Measuring Yarn - Showing Dorjetso, (or Dorti for short) how to spin to a specific count by checking against a spinners' gauge.

...Meet our Members

Tibet

Dolmakyab (my student) and myself showing off the range of shades he got with his first attempt at an indigo vat.



Sangye Dolma, another of my students, in her hat, the first she hand spun and knit from yak down, was used on the cover of the journal



concentrate on getting my CofAs (spinning and dyeing) with a view to starting teaching. We had to think long and hard about that decision, as it meant money would be tight, and as everyone knows you don't make much on teaching in such a niche subject. I went on to do my C&G stage 1 teaching certificate in 2000, and have been teaching ever since. I have done private classes at home (and still do!), and run talks and workshops for many of the UK Guilds. I've been a tutor at all but two Summer Schools since 2007, and also taught in The Netherlands several times. I suppose the highlights of my teaching, so far, have

got to be being asked to teach for a fortnight in Kabul in the spring of 2015, and five weeks in Tibet in the summer of 2016, plus being invited back there in 2018 for a further three weeks.

I also manage to fit in making a few items, and have had work exhibited in my own Guilds' exhibitions as well as the National Exhibition (I think the first time was the touring

exhibition in 2000).

Oh, and people often ask what started it all off? The simple answer is a spindle kit on the shelf in the shop at St Fagan's Museum in Wales. We visited on a camping holiday to Wales just a couple of years after we were married.

Kabul

Fatima - This is Fatima no 3 (we had three in the class) and she is turning the tables by showing me how she uses a piece of metal pipe as a spindle and encouraging me to have a go. As there is no shaft, there is a definite knack to getting it spinning, and I wasn't very good at it. She gave me this spindle as a gift to bring home!



Dye pot - We went out on a trip to the local carpet factory (the ladies I was teaching were all employed there). We were supposed to have met the British Ambassador, but there was a bomb blast on the other side of the city and his security guards wouldn't let him out. Never mind, I got to see traditional Afghan dyeing on grand scale!



...Meet our Members

More from Kabul

Fatima 3, Neesa, Zahra, Me and Maryam - After their initial shyness of the first couple of days, whenever anyone produced a camera they all gathered around for their photos taking with me, and head scarves were lowered so we could see their lovely smiles!



Johan-Shah carding - Johan-Shah came out top of the class for carding, I think she really enjoyed it.



Graduation day - Afghans love certificates, and everyone got one to prove they had completed the two weeks training with me. It is also a lovely view of all the Bliss wheels we were working



Meet our Members



Kathryn Saunby

My childhood was spent on a farm in south Devon where my dad kept dairy cows, and sheep. There were also chickens, dogs, and cats. I encountered wool at a young age and my dad's sheep were white faced Dartmoor crossed with Devon and Cornwall Longwool, (old photo right). In those

days the lambs as well as the adult sheep were shorn. Fleeces had to be packed into giant hessian bags called sheets and Dad used to string these up between beams in the loft over the shippon. After he had put some fleeces into these giant bags, he used to lift my brother and I in as well so we could tread them down to ensure as many as possible would fit in. When full he would sew up the sheets using, what seemed to us as children, a truly giant needle. My mum used to sew and knit, making

knit and sew as well.

I went off to university and lived away for several years, working in bio-chemistry and soil science, before doing a course in horticulture and becoming a gardener. I was married by now and when the opportunity arose, we moved to a smallholding near Okehampton. This was great as I had always wanted to have sheep, do natural dyeing and grow dye plants. Plants and nature are a massive part of my interests.



clothes for my brother and I as well as for herself. I have vivid memories of a turquoise crimp-lene dress from the same fabric that mum had used to make herself a trouser suit! It was inevitable that I would learn to

At first, I had Gotland sheep. Then came the alpaca years (never again) followed by Romney sheep. There was also a Texel phase in there somewhere when I borrowed some from a friend for a summer.

I started dyeing wool yarn with natural dyes. Natural dye plants grown by me, as well as just about anything else I could find, ranging from alder bark, goosegrass roots, Mahonia ber-



Header photo shows the Shetland sheep that Kathryn borrows each year. The old photo of the ewe and her lamb is of sheep that belonged to Kathryn's father, which were white faced Dartmoor crossed with Devon and Cornwall Longwool. Three grouped photos show animals that Kathryn once kept (starting at top left, working clockwise): Alpaccas, Romneys and Gotlands.

...Meet our Members

ries, to black turtle beans from the supermarket. As a result of dyeing over many years, I have a massive stash of all different colours just waiting to be knitted up.

Opposite, starting left, the photo of two hanks were dyed with madder, second, two hanks were dyed with henna. The third photo, is of a blue hank from woad, and the last photo shows green obtained from weld overdyed with woad.

I had joined Devon Guild and was lucky enough to find an Ashford Traditional spinning wheel, complete with bobbins, lazy kate and niddy noddy in an auction in Okehampton for £60. I can spin, but not very well and I don't find myself naturally drawn (no pun intended) to spinning so productivity is extremely low.

My handspun efforts (shown opposite). The single pale hank is merino and silk tops from John Arbon, beneath that, is wool plied with sewing thread. Right Gotland, alpaca, merino and silk yarns.

My Devon Guild membership continued for several years, and I had a stint on the committee, organising the programme. It was during this time that I first started weaving.

Janet Phillips was coming to the Guild to teach a workshop, weaving her well-known sample blanket. The only weaving I had done was a peg loom sampler (below), where I attempted to show off the beauty of unspun fleece, and a small sample rug on a frame (below) that I did during a Navajo weaving at Devon



Hanks of yarn dyed using Kathryn's homegrown dye plants, left to right: Madder, Henna, Woad and the fourth hank was dyed first using Weld then overdyed with Woad.



Yarn spun by Kathryn, starting top left working clockwise: First, a hank of Merino and silk tops from John Arbon, Second, a variety of yarns including, Gotland, Alpaca, Merino and silk yarns, Third, shows wool plied with sewing thread.

Weaver's Workshop. No shafts had been involved so I wasn't going to do the Janet Phillips' workshop! However, one of my friends at Devon Guild was determined I was, so arranged for me to borrow a Harris

4 shaft table loom. She also had me round to her house winding a warp and dressing the loom. It was then in at the deep end at the workshop! The weaving I produced was rather sloppy, but it was enjoyable, and I experi-



Two samplers woven by Kathryn. Left: A piece woven on a peg loom, Right: A rug woven on a frame during a workshop on Navajo weaving at the Devon Weaver's Workshop.

...Meet our Members

enced a sort of eureka moment when infinite possibilities with pattern, colour and texture became apparent. Weaving was something I liked.

While all this was going on, places for new members had become available at Peter Tavy Guild (when meetings were actually still in PT and member numbers were limited due to lack of space) so I decided to join. It was nearer my house, so it would be good. I began to weave a bit more and over time have done lots of workshops and have been to the Association Summer School twice. The first was to do Soft Basketry with Averil Otiv where I made, amongst other things, a purse from New Zealand flax and a little octagonal vessel from strips of bark. My second Summer School was Just Add Water Weaving Textiles that Shape Themselves with Ann Richards. Right, before and after adding water. 60/2 silk warp and weft, interspersed with bands of black high twist wool yarn.

From time to time, I also dabbled with other crafts including felting and basketry and probably still will.

At Peter Tavy I took on the newsletter and produced it from 2016 until last year, so I really should thank everyone who provided material for it during that time. It also gave me a great excuse to get in touch with people, about something or other, particularly during covid.

I now no longer have sheep of my own but borrow some Shetlands each year. My current 'spinning project' is combing a fleece from Autumn, pictured below, who was born at my house a couple of years ago. It is proving to be a lifelong project!

There are also 39 Guinea fowl, 2 cats and 6 quails, and the Guineas often find themselves the inspiration for my projects. Above right, my oven glove made from fabric woven with 16/2 linen with a Guinea fowl motif, and below printing using natural dyes, with the same motif. The dyes used were weld and oak galls.

I belong to the weave group, so have



Work produced by Kathryn in two Association summer schools: Left: A purse from New Zealand flax and a little octagonal vessel from strips of bark, Right: Cloth woven from silk and high twist wool yarn, then shaped naturally using water.



Oven gloves woven with 16/2 linen printed with a Guinea fowl motif using natural dyes, weld and oak galls. Motif samples are shown in varying colours (middle and right) and the source of inspiration for the project are Kathryn's Guinea fowl shown below.

wound a linen warp for ikat, which is still waiting to be tied and dyed. On another loom I have an overshot sample warp.

So that is how I got into weaving, spinning and dyeing as well as hopefully gives an idea of the sort of things I do.

Projects in Focus: WEAVING



Roman blinds for the study

By Wilmoed Perrin

I decided to weave new blinds for the study as I had not been able to find the material that would suit. We live in an ex-rectory with lovely tall sash windows, but after nearly 20 years we needed to wash

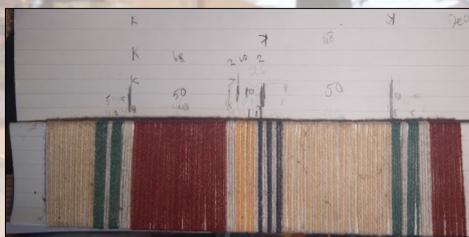
the Roman blinds that I had made for nearly all the windows. Unfortunately, the study blinds did not survive being washed! Not being able to go material hunting, through Covid, I made some temporary blinds while working out the warp design. It would need to be 110cm wide and at least 6 metres long, allowing for the hemming and the need for channels for the battens.

Once I had decided on the colours to use and the repeats, I took out the warping wheel and started winding the sectional warp, using cotton/linen 22/2. I worked out that it would be mainly plain weave with some of the darker colour sections using

Atwater Bronson lace to help these to stand out. Atwater Bronson uses a lot of ends on shaft 1; there are not enough heddles on shaft 1 to cover 110 cm, with a sett of 16 ends per cm. So I had to work out a way to use other shafts as well as shaft 1!

Winding the warp, 8 metres (just to be sure!) of it, was quite boring until I realised that I would not have enough of the red yarns..... so I increased each undyed stripe with 6 ends every time which needed very careful counting. It did the trick and over 11 stripes the plain undyed sections nearly doubled and it gives interest to the finished article.

Threading the heddles was another interesting exercise, using nearly all



Projects in Focus: WEAVING

the shafts, but it was successful. Though sorting the 'tie-up' for the dobby was tricky. Once every 20 centimetres, just so that I had something to look forward to and keep account of the overall length!

I would insert a small contrasting



piece of yarn every time I started a session, on a bad day it would be 3 cm and on a good day 10! Cutting it off the loom was very exciting, then trying to block, iron, cut and sew. Putting them up in the windows was very satisfying and a great improvement on the temporary blinds.

So far I have left the contrasting bits of yarn in and I shall get around to counting them as I am sure the question will be raised: 'How long

did that take? Of course the time does not include the winding of the warp and setting up, so perhaps double or treble that figure!

Looking at the dates when some of the pictures were taken, the warping wheel was taken out on May 26 2021 and the blinds going up was November 9th 2021.

The Journal is a quarterly magazine published in February, May, August and November

- for all those interested in weaving, spinning and dyeing, whether as a hobby or professionally
- dynamic and evolving to meet the needs of the above groups and our advertisers
- a lively and unequalled mixture of use and interest.

The Journal exists to further the aims of the Association and to provide an interesting and informative magazine for those involved in the crafts

- an opportunity for the exchange of ideas
- instructive articles to encourage wider experimentation
- an effective advertising space for suppliers.

The Journal is managed to a professional standard by a team of volunteers elected from affiliated guilds.

[Learn more about the Journal](#)

Projects in Focus: SPINNING



The Green Cardigan

By Yvonne Morgan

Way back in 2017, I bought a giant 500g batt from Wingham Woolworks, at Wonderwool Wales. It was described as being 90% wool, but wasn't any more specific than that. Typically, for me, I didn't have a particular plan for it, past a vague thought that it was probably large enough for a garment of some description, rather than a shawl.

It lingered in my stash for 18 months or so, until I could ignore it no longer, and as I'd bought a drum carder for a different project, I wondered if I could blend the white wool and silk into the teal green a bit more, to get a consistent shade throughout. That lasted about an hour of work on the drum carder, as I quickly realised that a) it would take many passes through the carder to make an even colour and b) I'd get bored well before the end of it all. I roughly tore what I'd done into smaller chunks with the intention of mixing it in with the rest of the singles so you couldn't see the difference.



Filled with new enthusiasm, I looked at my huge bag of fibre, and tried to decide how best to spin for a garment. I approached the spinning like many of my craft projects – jump straight in with both feet and worry about the, “what could have beens”, later. I

knew I'd be looking for a close fitting, cropped sweater or cardigan to ensure I didn't run out of yarn halfway down a sleeve. My last large spin had been a 2-ply Corriedale & sari silk spin for a skirt, so having not done 3-ply for a while, I decided that would be my aim for this fibre.

I started spinning in June 2018, using my preferred short forward



draw – it gets results I like to knit with and I find it easier to be consistent than with long draw. I also wanted a final garment that would last well without pilling and would stand up to regular wearing. Drape wasn't as much of a consideration for a cardigan/sweater as it may have been if I'd been looking to make a shawl. As I knew it would take several weeks to spin up, I spun all the singles then shuffled the bobbins to mix them into random order before plying. I sampled with a quick ply back at the start of most spinning sessions, and compared each new bobbin to the previous ones. This as well as mixing the bobbins up as I plied would minimise any inconsistencies in my spinning to have less of an impact on

...Projects in Focus: SPINNING



1110 yards of yarn.

This was roughly when I started choosing which project to make – like I said I jump straight in without a fixed plan for many projects!

the final yarn. I finished plying in January 2019. My final 5 skeins came out at approximately 12wpi which is worsted/DK weight. I had 484 grammes, and approximately

A browse on Ravelly.com, and I found the cropped cardigans designed by Andi Satterlund, designing as Untangling Knots. She describes her style as “retro...using modern tech-

niques. The patterns are designed with minimal seaming” which was an added bonus. My yarn gave me the choice of 26 cardigans. I selected Blaster, as I quite liked the little eyelet design and thought they added a cute touch around the waist.

Gauge – my old friend...how do you lie to me? Especially with handspun yarn? The pattern recommends 3.75mm needles with a tension of 24stitches*34rows over 10cm. According to my notes (yes, past Yvonne, well done for taking swatching notes!) I tried 3.25 and 3.5mm and cast on with the 3.5mm. Sadly, past Yvonne didn't record what size she made (I know, she's hopeless!) but she did record that as the yarn was getting low, she worked the button bands before the sleeves, missed out the final sleeve decrease and worked the ribbed edge a bit earlier to have elbow length sleeves. Despite having an “extensive” button box, there was nothing suitable, and I eventually found the perfect buttons on Skipton market. I finished in August 2019, with 15g of yarn left!

This is one of my favourite garments, and gets pulled out at least weekly to wear over a blouse for work, or a T-shirt at weekends. I don't think I'd necessarily do anything different with my project - maybe make a note of what size it is?

NEWS



RAMPISHAM HILL MILL

based in Beaminster, Dorset.

A semi-worsted mill specialising in the processing of sheep wool to customer's specifications. This may be of interest to our Spinners. They're processing raw fleece into batts or slivers and they can spin

into different weights too, at very reasonable prices and from as little as a kilo:

<http://www.rampishamhillmill.co.uk/>



Ikat: A Weave Group Study By Jane Deane

Ikat is a technique that combines weaving and dyeing to produce complex patterns in cloth. It has been practised for hundreds of years in Asia and the artists who produce this wonderful cloth are capable of producing the most exquisite highly patterned fabric.

The technique requires the warp, usually, to be made as usual and then tied with some form of resist before dyeing.

We experimented with old plastic bags cut into strips, with string, yarn of various kinds but we mostly preferred the made for purpose ikat tape, made in Japan and currently only available either from there or from the world-famous Canadian textile store, Maiwa. Whilst the carbon footprint from ordering from Canada, not to mention the tape itself being polyester, is a real drawback, those who used it found it infinitely superior to

the alternatives and so the Guild now has a supply that should last us for many years! Ikat tape comes in several colours and that's not for reasons of personal choice but so that a warp can be dyed several times, in different colours, massively increasing both the pattern possibilities and the room for error!

We decided that our warps would be dyed in indigo, though one or two people preferred to dye their warps with acid or fibre reactive dyes. We had an indigo vat and spent the morning tying our warps in various ways. When wrapped to our satisfaction, the warps went into the indigo vat.

The warps being dyed, turned from green to blue as they emerged (see Fig.1). The theory of ikat is that once the warps are fully dyed, washed and dried and the resist tape removed, they should go on to the

loom in exactly the way the dyer/weaver has planned. And most of ours did!



Photo 1. Jane's indigo and weld silk warp on the loom

...Projects in Focus: DYEING



Fig.1 The dyeing stage of Ikat, starting top left, working downwards left to right: First a warp was tied to block the dye at certain points. Second, either indigo, acid or fibre reactive dyes were used to dye the warp. A dye pot of indigo showing a nice flower was used to immerse the tied warp, which turned from green to blue as it emerged. Third, the ties were removed from the dyed warp (in this case, acid dyed) leaving it ready to be warped up on a loom.

There are ways of fiddling with the warp and indeed ways of deliberately shifting the warp once on the loom to create different effects but this was a first go and we went with what we had.

The patterned warps now on the loom, the next decision to be made is whether to use the traditional weft, much finer and the same colour as the main body of the warp so that the resist shows clearly, or to use different colours and maybe a more open sett to produce a slightly different fabric. Jane's sample cotton indigo warp, tied with dental floss in a random pattern (photo 2). Jane's sample woven with a very fine weft, dyed in



Photo 2. Jane's sample cotton indigo warp, tied with dental floss in a random pattern

indigo at the same time as the warp. It is barely noticeable (photo 3)

Some of us had produced warps with different colours, though the second colour was not resisted. My own warp consisted of several narrow warps: indigo, followed by a resisted indigo warp, then a weld on tussah silk warp, a second indigo resist, second weld, third indigo resist and finally just indigo. The resisted warps were tied as one, so I treated the three as one though they were made individually. When I came to dress the loom it was fairly straightforward to put the warps on in the order I wanted.

I have to confess that at the time of writing my warp, though threaded and tied, is still unwoven. This is partly because of outside pressures and partly because I decided my initial weft was too heavy for the result I wanted and so I had to make another vat, dye the new weft and it is currently still waiting to be wound from the dye skein! My colleagues however, have been far more industrious and there are some lovely examples of ikat to be seen.

Ruth's warp was sett to show the purple weft (Photo 4). A multi weft example is shown in Photo 5.

I started by describing ikat as a warp dyeing process but ikat is also used in the weft as well and when both warp and weft are resisted the result is called double ikat. It is fairly straightforward to weave double ikat if you have a simple pattern and are going to make the cloth into an item, as you can ignore the selvages and thus move the resisted weft threads to where you want them to show.

This experiment with ikat has left many of us eager to try more and some of us quite sure we will never do any again! It is a really nice technique to at least sample and it's one for dyers as the initial wrapping and dyeing are the significant bits, the weaving is mainly plain weave. A fancy structure tends to overwhelm the resist pattern, less is more. The June meeting is designed for people to prepare resists on warps, yarn, cloth and anything that takes your fancy and we hope to see some warps or wefts being wrapped then. 4 Corners dyeing in July will be the opportunity to dye some of these, together with batiked and shiibori stitched cloth.



Photo 3. Jane's sample woven with a very fine weft, dyed in indigo at the same time as the warp. It is barely noticeable

...Projects in Focus: DYEING

We have a new book on ikat in the library, *Ikat: The Essential Handbook to Weaving Resist Dyed Cloth* (The Weaver's Studio) by Mary Zicafoose.



Photo 4. Ruth's warp was sett to show the purple weft



Photo 5. A multi weft example



If you should wish to buy a piece of ikat dyed artisan cloth from Asia, our old friends [Textile Traders](http://www.textiletraders.co.uk) (www.textiletraders.co.uk) have some exquisite and not overly expensive examples.

This is a piece of handwoven indigo, rosewood and annatto dyed ikat cloth, produced in Bali. I bought it to exhibit in the *Colour Naturally* exhibition at Devon Guild of Craftsmen (Now MAKE Southwest). It will be a long time before many of us can produce such exquisite work.

The Association of Guilds of Weavers, Spinners and Dyers
are very pleased to announce that the

2022 National Exhibition

will be held between

3rd and 18th September 2022

Leigh Spinners Mill

Park Lane, Leigh

Lancashire

WN7 2LB/WN7 2LA

The National Exhibition is held every 2 years to showcase the skills and creativity of members of guilds across the UK. This year's themes are 'Coal, Cotton and Canals' for selected items and 'Still Waters' for the open, non-juried items submitted in a 6 inch/15cm ring.

Leigh Spinners Mill is a working mill and is developing as a thriving Community and Heritage centre, with the area of Leigh being situated approximately 15 miles west of Manchester and 7 miles to the east of the M6, Junction 23.

Notes for AGWSD Guild members:-

For more information on how to submit exhibits please contact your guild secretary or look on the [WIP](#)
For New Weavers For weavers with less than three years' experience, there is a chance to be awarded the Lylie Smart trophy. More information about this can be found on the [WIP](#)



Art weaving with silk and wire-Summer School 2021

by Jane Hampton

It was a bit of a faltering start, with two tutors having to drop out. I was however quite relieved to be spared having to weave with monofilament nylon which I have realised I can't see to thread through the heddles.

Eventually, a tutor was identified who specialises in weaving with silk and wire. Heidi Lichtermann makes silk stoles and wraps and often uses ikat in the warp and weft. She also takes on commissions to produce large sculptural weaves in wire- using copper, steel and brass. The pieces hold the shape they are twisted or folded into and can be hung from ceilings, walls or in windows.

We took our looms warped up with any yarn available and just wove 'length' on Day 1, to get the feel of using the wire. The wires were all around 0.3 diameter and so were pliable. The bonus was that you didn't have to worry about the selvages as the warp was going to move around anyway. The weft was tabby with some twill if you wanted- using 4 or 8 shafts.

We were encouraged to be 'weaving vandals' with our first piece- crumpling it up, twisting it and making open areas- all very satisfying.

We rewarped with 270 ends in silk

on Day 2 giving shine from the weft metal wires and lustre from the silk. We dip dyed our samples, using acid dyes and mine was dyed longitudinally, pink and purple with a dash of yellow/gold up the middle. The silk ends were left to hang. The pieces shifted into a series of concertina like folds which I could see being used by a dress design student for a sash across a jacket, for a collar or perhaps rolled up into a fascinator- with a few feathers sticking out.....

The final warp was made entirely of copper and stainless steel wire, it was a little unruly when trying to tie it on, so we all learnt to make end loops of clusters of wires and to lash these to the sticks attached to the beams- a bit like lacing up your shoes, as this way we could obtain

sufficient tension in the warp.

I had some art wires so used some pink coloured wire as well as the plain copper, steel and brass. Some people wove some 'double cloth' and enclosed 3D items in the wire cages they created eg pebbles, shells or feathers.

Another joy of weaving with fine wire is that if you lose a warp thread then it's easy to insert or bend in another one.

We all enjoyed the course so much and the relaxed – but productive approach of our tutor that we're all heading up to her studio next May for a weekend of silk ikat weaving. (She may also let me have a go on her dressage horse, but that's another story...)

We need YOUR Articles

You could tell us about yourself in the Meet our Members section, or what you are getting up to, whether it is in a course, a WSD project or a technique you want to share.

Contact: debbyspin@outlook.com

('@' is replaced with 'AT' to avoid spybots)

Spinning outside the box by Anne Young

When talking about spinning, usually the fibre that most comes to mind is that of wool. Here in the UK, due to the wide range of sheep breeds available, we are fortunate to have access to a huge selection of fleece, each with their own characteristic property and practical use. When you then take into account, all the different permutations of fibre that can be produced from blending, the choice becomes endless.

At the March guild meeting, however, this choice became even more wide ranging when Jane Deane pushed back the boundaries even more, by inviting members to 'spin outside the box' as she introduced us to the many types of fibre that can be spun from animals other than sheep.

The selection of animal fibres on view, were divided into groups: silk, camelids, goats and 'others'.

In the silk section, there were lots of different samples on display, highlighting the many different forms of silk that can be used for spinning. These ranged from silk caps, and cocoons, to hankies and sari silk. At the same time, Jane gave a detailed, fascinating talk about all aspects of silk production, explaining the ins and outs of commercially bred silk worms, wild silk worms, how the worm spins and creates its cocoon and equally, how it escapes from the said cocoon when ready. An informative and helpful explanation was also given into the difference between Mulberry silk and that of Tussah silk.



The Camelids Group

On display in this group were fibre samples from camel, alpacas, llamas, and Vicuña, probably the most expensive fibre in the world!

Here we learnt about the difference between Llamas and Alpacas and just how endangered the wild vicuña is, meaning its fibre is not going to become readily available for spinning anytime soon! However, whilst there were no vicuña samples available for members to take away with them, thanks to the generosity of both Amanda and other mem-



bers, there was plenty of alpaca fibre for members to help themselves to.

Goats

This group had samples of both mohair fibre, and its softer cousin, cashmere. There is often some confusion amongst the wider public regarding the fact that the fibre produced from Angora goats, bears the name mohair and not that of

angora, which is used to refer to the fur of the angora rabbit. Interestingly, the term 'cashmere' does not refer to a specific breed of goat, but rather to the soft, downy underfibre that all goats, with the exception of the Angora species, produce as insulation in the colder winter months.

Finally, other species of fibre on view for members to look at, were that of bison and angora.

Special thanks for this talk, must be given to Jane, who as always, is so informative about all things fibre and textile, it is impossible for anyone not to find themselves becoming totally engrossed and inspired whilst listening to her talk. Many of the fibres available on display to members, were also from Jane's own personal collection so a big thank you again Jane for treating us to such a feast of fibres, some of which many of us would perhaps never get to see first hand. Maybe at some later date in the future, we could have a follow on talk about plant fibres, particularly those that are manually harvested and extracted, as opposed to those undergoing heavy, toxic industrial processing.

In the meantime, let's all push back the boundaries and go out and explore many of those new fibre horizons waiting out there . . .