



BERKSHIRE YARNS

***Newsletter of the Berkshire Guild of
Spinners, Weavers & Dyers***

No. 130

January 2011

www.bs wd.org.uk

Contents

Words from the Chair	3
To Look Forward To	4
Basket Weaving from Recycled Materials.....	5
Association Calendars.....	7
Lost delights	7
Annual Competition	7
Peggy Lott 1922-2010	8
Maria Jordan – Textile Conservation - November 20 th	9
The Early Years of the Guild as I Remember Them	11
Book Review.....	12
Angela Pearson Tablet Weaving 16 October.....	14
Festival of Christmas Trees.....	16
News from the Groups	17
Weaving Group News	17
Places to Go	18
2010-2011 committee.....	Error! Bookmark not defined.
Note from the Editor	Error! Bookmark not defined.
Dates for Your Diary.....	19

Words from the Chair

Firstly, a very Happy New Year to you all! I do hope your seasonal activities were both joyful and peaceful.

I am writing this whilst looking out over my rain-soaked garden and almost wishing the snow were back with us...but not really. What a winter we are having; once again the weather has intervened to force us to cancel our December meeting but we have moved almost all the Christmas activities to January so not all is lost.

The New Year brings some real treats in terms of Guild activities: for the first three monthly meetings we have speakers and a definite spinning theme but also the delicious prospect of a talk on silk inlay weaving from the renowned Sue Hiley-Harris.

We have our Guild Show of Work coming up in May – with the fantastic opportunity of being able to run workshops alongside, displaying our skills, raising awareness of what we do and hopefully encouraging new members to join us. Lesley Took has kindly agreed to take a lead on organising this event but it does involve a lot of work so please get in touch with her if you have ideas, suggestions or, more importantly, are willing to actually lend a hand.

The first Guild Challenge for 2011 is 'Reflections' – what does this suggest to you? Remember, this does not have to be a finished piece of work but could be work-in-progress or just an idea. It might involve the use of metallic yarns or those Quality Street wrappers you have been saving; perhaps it is about your feelings on a year past or another one going forward; perhaps it strikes you in terms of patterns reflecting movement – whatever you are inspired to do we would love to share the outcomes at our April meeting.

Meanwhile, I am sure you are all working hard on your 'Beautiful Berkshire' competition entries. We have yet to agree on whether this will be 'internally' or externally judged but either way we will be including all submissions in the Show of Work.

Over the Christmas break, with no possibility of getting out and about, I took the opportunity to get deeply into an inspiring book: Gloria F Ross & Modern Tapestry (a review is

included in this newsletter) and it did make me realise that sometimes it is really valuable to read about a skill rather than to always be doing it. It provides for moments of reflection on one's own practice and approach, it brings to the fore new techniques and it creates a space in which to move forward one's own ideas. The Guild has a wonderful Library – perhaps a New Year's Resolution you might consider is to take a book out each month; now there's a challenge!

So now we move out of the 'naughties' and into....what, I wonder? I have yet to hear how this new decade will be named but whatever it might be I hope that through the Guild and its membership we keep our skills and creativity alive.

MS

Speakers To Look Forward To

Main meeting Feb 19 Spindle Spinning

Carol and Pete Leonard run spindle spinning workshops for guilds and groups and provide instruction in spinning and natural dyeing at their home, for individuals or small groups. They will run a hands-on spindle spinning session first, then, in the afternoon, they will talk about drop spindles and spindling. Some of you will know Carol and Pete from the courses they have run at Summer Schools.

Workshop March 20

Sue Hiley-Harris Silk Spinning for Inlay

As inlay design areas are often small it is rewarding to be able to spin inlay yarns of different textures to be used on their own or in combination with commercially spun yarns. Silk mawata and silk noils both produce textured yarns suitable for inlay. Master and control the spinning techniques; silk mawata for shimmering slub yarns and silk noil, spun by the long draw method, for lively knobbly yarns as well as silk tops for lustre.

The course will cover the basic methods of silk spinning and is equally suitable for those who just want to spin silk as those who will be doing the silk inlay course in April and will be preceded by a talk at the Guild meeting on 19th March.

Workshop 2nd and 3rd April

Sue Hiley-Harris Inlay Silk Weaving

Inlay gives an almost complete freedom of design as yarn is laid in by hand to create the design areas in a plain weave ground. A variety of inlay techniques make different patterns and intensities of

colour. During the course inlay techniques will be sampled before designing and starting to weave a scarf or hanging using commercially spun silk yarns. Emphasis will be placed on techniques to perfect plain weave, good selvages and crisp inlay with silk. Cloth finishing will also be included. (See back page for 'Dates for your Diary')

Basket Weaving from Recycled Materials

23 October

Twelve members had an excellent day at this workshop provided by Christine Brewster at the Pearson Hall. The emphasis of the day was on trying different weaving techniques with recycled materials. Christine's fabulous collection of useful items formed simply from paper, card and thin telephone wire were truly inspirational and amazing. Christine provided a list of requirements in advance to all the attendees. This only required us to bring simple tools such as glue, a fine knitting needle, a glossy magazine and thin cardboard strips. She had prepared a very carefully thought out programme from which we would be able to tackle three techniques. This would result in three very different but surprisingly useful baskets. The techniques can be found in the Search Press book *Weave, Coil and Plait Crafty Containers* by Lois Walpole, ISBN 085532810-X.

The first project was to construct a knotted basket using rolled magazine pages and telephone wire (Christine had an incredible stock of this acquired from a telephone company's discarded surplus). We started by constructing paper spills from pages of the magazine rolled around the knitting needle and held together by small dabs of glue. Some of the paper from the glossier magazines was actually harder to roll than, say, the pages of the weekend supplements from newspapers. These spills were then tied together using the telephone wires knotted together with simply one twist: additional spills were added by overlapping their ends for about 2 inches, the curve of the basket was determined by the distance between the telephone ties and the height by the amount of overlap along the length of the spills. Christine advised starting with an oval shape as it is slightly easier to form from the spills than a circle. Colour coordination was

possible – M...P.. had brought a gardening magazine and was able to produce a fabulous green and white basket from her pages. We were all amazed at how rigid and strong our constructions turned out to be, considering the fragility of the paper. Christine believes that she would be able to stand on one of hers, though she has never actually tried it!

The second technique that Christine demonstrated for us was making a plaited basket from the cardboard strips. Christine calls these baskets her “conscience baskets” because she can use the packaging after eating the “naughty contents”! This took 12 strips at least 24 inches long and 3/8 inches wide and were cut mainly from items such as cereal packets. Square baskets need a number of strips divisible by 4; oblong ones need an even number of strips in their construction. The base of the basket is constructed by laying the strips in a simple under-and-over plaiting pattern and ensuring that the strips are butted together as tightly as possible before crossing the strips over to create the corners. This basket proved not only to be the most challenging since it was possible to pull the strips so hard that they broke but also the one which had most of us in fits of giggles as many of our first attempts were decidedly not square! A respite from some of the frustrations was provided by the serving of the excellent apple cake baked by M.P.

The final basket actually reduced many of us to such quiet concentration that you could have heard the proverbial pin drop. Long lengths of thin electrical wire, again provided by Christine, were used to weave around a mould provided by the bottom of jars. The initial length was taped to the jar bottom and then worked in a totally random fashion again just weaving under and over but always weaving under the bottom strands and over the top of any crossing wires. Once a reasonable framework had been established it was often easier to take the basket off the jar to continue weaving a very compact, intricate shape.

This workshop was very inspirational, especially for a “non-weaver” such as me - it seems incredible that really useful and beautiful items can be constructed from such throwaway items as paper and wire. Christine was a delightful tutor. She

took great care to ensure that we had all understood her instructions, paced the day so that we all had a real sense of achievement (even if some of the projects weren't finished) and was incredibly generous with her materials, knowledge and skill. I would urge anyone who gets the opportunity to have a workshop with her to jump at the chance otherwise you will miss out on a really splendid session from a talented and professional weaver.

L.M.

Association Calendars

Please let your members know about the following error in the dates on the 2011 Association calendar.

Woolfest 2011 will be on Friday 24th and Saturday 25th June, not on 25/26th as stated on the calendar. Many apologies for the mistake.

(Acting Hon Sec)

List of members

A copy of the details of all current members is included with this newsletter. If you get your newsletter by email, please pick up a copy of the list at a Guild meeting. Under our Data Protection liabilities you must now destroy your previous list.

Lost delights

Had the December meeting not been cancelled you might have enjoyed;

Sparkling elderflower cordial

Apple cake

Tarte tatin with shallots

Potato Salad

and probably much more! Shall we be able to repeat ourselves this month?

Annual Competition

Just a reminder that the subject of this year's competition is 'Beautiful Berkshire'. No further details at the moment but it would be prudent to assume that items need to be finished by the April meeting.

Peggy Lott 1922-2010

I first met Peggy after giving a talk about our crafts to a Mothers' Union group. Inspired by that she joined the Guild and attended a spinning course. As we all know she was always a very enthusiastic member. In time she became an excellent spinner and in 1983 won 2nd prize for a hand spun skein in our annual competition.

In 1982 Peggy joined the committee, acting as Assistant Treasurer. In 1983 she became Deputy Chairman and Members' Hostess, following this up in 1984 as Treasurer of the Guild.

Peggy had many craft interests and was always very willing to pass on her knowledge, especially to children. With husband John she hosted many dye-in days in their garden at "Two Gnomes".

These were very happy occasions and enjoyed by everyone.

For a number of years she attended weaving classes at South Hill Park, Bracknell, where she made a number of friends, some of



whom she had remained in touch with right up to the end.

She was a member of the Guild party who visited Canada. It was her first trip abroad and her first by air. She collected so many things that an extra suitcase had to be bought to transport them home. Once again she made some good Canadian friends during the visit, especially Maria, who, with her family, visited Peggy at her home on a number of occasions. It was on this visit that Peggy learnt to weave her "hallmark" Triangular Shawls.

Peggy was also a member of the Kennet Valley Guild and with John took their caravan to the Newbury Show where they displayed their silkworms.

After her husband, John, died she never really settled, moving first to live at "The Haven" with her daughter Sandra, then to

Liberty of Earley House. She then returned for a short time to her home, followed by a long period in hospital after a fall. Finally, she went to live at The Mount nursing home in Wargrave, where she passed peacefully away in her sleep in September. She had great faith and was sure she would be reunited with John.

Peggy will be fondly remembered for her enthusiasm and her willingness to share all her craft knowledge.

J.A..

Maria Jordan – Textile Conservation – November 20th

Maria gave us a wonderful insight into her work as a conservator of textiles for the Historic Royal Palaces of the UK, including Kensington Palace, the Tower of London, the Banqueting House, Hampton Court and Kew Palace and other mainly unused Palaces belonging to the Royal Collection. Sometimes textiles at currently used Palaces also need attention. This organisation was established in 1912 to restore the tapestry collection started in 1782. In 1979 the practice moved towards conservation with two full time conservers. Interns do two years training on the job. All work is totally reliant on admission fees to the palaces and on the monies raised from hiring of the palaces for corporate events. To be effective there needs to be continuous monitoring of light, temperature, relative humidity and dust levels and the impact of visitor numbers. There is an annual inspection of all tapestries with many photographs being taken and matched to the overall picture to identify any areas of concern.

Maria qualified for this job after a career change and a 3-year postgraduate course on textile conservation. Initially this was mainly chemistry-based but then included many ethical and artistic considerations, such as, ethnic sensitivities, how the artist intended the work to be seen, and whether degradation was part of the impression intended. Her job includes giving advice on how items should be displayed and initially she looked after furniture, but now concentrates on general textiles and in 2011 her focus will be on tapestries.

Textile conservation is not new, for example, Bess of Hardwick gave instructions in her will on how her textiles were to be maintained. All organic materials degrade from the moment they are made, with light being the main concern and relative humidity. Examples are often seen of loss of the silk weft in fabrics, and damage caused by

sweat and also wool fibres falling apart or being damaged by dust, pollutants and insects. Whilst dust bonds chemically to fibres, over- cleaning and efforts to remove dust can cause further damage. The role of the textile conservator is to do preventative gentle cleaning where possible and to maintain worn textiles to prevent further damage when the items are displayed, as well as to conserve previous restorations. Maria was careful to point out that the conservator does not restore textiles, but maintains them to prevent damage. The restorer will actually re-weave and make insertions using compatible colours and materials. The conservator will also maintain colours but will not re-weave, but support the damage with backing materials stitched through and possibly embroidered to some extent to blend in with the textile and allow it to be displayed without further damage. She gave an example of how George III's coronation robe was last displayed for 3 months at the Palais de Versailles, during which time she noticed a pull on the shoulders. On return the robe was reinforced to ensure no further damage would be caused in future displays and notes made on the best way to display it. The techniques used for tapestry maintenance include gentle washing and drying on huge meshes, the newer ones having suction underneath to speed up drying. One needs to look for dye bleed and differential shrinkage between the cotton and linen fibres used. If conservation is needed, the section is backed with linen scrim which is stitched through the weaving in bands 15 cm apart, the stitching matching to the existing woven colour. The challenge here is to dye the threads with stable dyes, although the older yarns will continue to fade if not protected from the light. The most modern material used is Velcro. This is used along the top of the tapestry to allow even distribution of the weight along its width and also makes it quick and easy to get down in an emergency. Maria brought along some samples for us to observe the techniques and during her talk showed excellent pictures of damage, the conservation process and finished products. It was a very interesting, informative and enlightening talk.

J.S.

The Early Years of the Guild as I Remember Them

I came to Maidenhead to work July 1957 and in September looked for an evening class in some form of craft work. I joined a weaving class at Berkshire College of Art (Maidenhead Branch) in the autumn term 1957. My tutor, Miss Eleanor Beckett (a full time art teacher) persuaded me to join the Berkshire Guild of Spinners Weavers and Dyers after about a year.

The Guild then met in a first floor room in the Abbey Gateway, Forbury Gardens, Reading. It was run by Mr Skotzen who was an extremely good weaver. He designed some silk weaves for one of the major London stores (Harrods I think). He lived in the area of Inkpen, between Reading and Newbury and I believe his mother-in-law who lived in the same general area, gave the Amanda/Armada dish to the Guild.

It became necessary (I don't remember why) to find new premises for our meetings, which were held once a month on a Saturday afternoon. The venue chosen, partly on cost, was St Mary's Church Hall (near what has become the Butts Centre). This hall was convenient for the centre of Reading but rather dreary. The Guild had members who travelled quite a long way to the meetings, mainly by train in those days; some came from Oxford, others from Newbury, Maidenhead and Wokingham. We always had a lecture or talk by experienced members or visiting speakers - most of them way over my head! I don't remember any dates but we continued to meet at Reading until Mrs Nina Lovesey, who had recently moved to the area, took over the chairmanship from Mr Skotzen. Nina was in fact a lace-maker but joined the weavers as she was interested in all crafts and there wasn't a lace-makers guild locally. At this time there was a building in Wokingham with a good meeting room and plenty of car parking space, so Nina persuaded the Guild to move there. (This building may have been called the Wokingham Craft Centre) I think we were there for a couple of years before the Guild closed down. Wokingham was too far out for the ladies who came from Oxford and other distant places (Mrs Lott Kummel, who talked to the Guild at Joanna's, years later, was one of those). They found the travelling too difficult and in addition the speakers were not always as professional as in the past. In the end we were down to a handful of people (one of whom was Miss Baker who was known to some of our older members) so the decision was made to close the Guild.

Some years later I had a phone call to say that a small group (including the Rev. Bull, who later became a member of the present Guild) wished to restart the Guild in the Wokingham area, but it didn't get off the ground. The present Guild was formed by J.A. and P.T. and run from J's house in Sonning village in about 1973/4. The minutes books show that there was no Guild meeting from July 1972 to July 1974, when there were two meetings, on the 2nd and the 10th of the month. There is no specific mention of the re-forming of the Guild. S.B.

Book Review

“Gloria F Ross & Modern Tapestry” by Ann Lane Hedlund. Yale University Press. November 2010. ISBN 978-0-300-16635-4

This is what is usually referred to as a ‘coffee table book’: large, lavishly illustrated and very heavy! I had read about it in an online tapestry forum but was somewhat shocked when it arrived to see just how big it was. As I flipped through it my initial response was of disappointment as it seemed to be very much about modern, abstract art – something that does not appeal to me very much. However, I spent several evenings actually reading the text and looking at the illustrations in the light of what was being written, and not only did I find it a totally engrossing book but it has also significantly widened my horizons on tapestry.

But first things first, the book is a summary of the work of Gloria F Ross, an American ‘*éditeur*’, by which is meant ‘a producer of editions’. It is a book of two parts; the first focuses on Gloria’s activity in the arts world whilst the second section presents the work of the major artists she worked with, often placing an original maquette or art work alongside interpretive tapestries.

Gloria Ross died in 1998. She was born, and lived all of her life, in New York and was from that stratum of American society, like the Kennedy dynasty, that had wealth but also a focus on enriching the society in which they lived – for the Kennedys that was through law and politics but for the Frankenthaler family into which she was born, it was through the arts. With artist siblings and with easy entry into the world of the arts, Gloria was also deeply committed to textile art

especially tapestry and rugs. Her life's work was to bring together outstanding modern artists and the age-old traditions of weaving with the objective of creating new and exciting art forms. She would commission art works and find a tapestry weaver or studio to interpret those pieces, working for many years with Archie Brennan at the Dovecote Studio in Edinburgh and also with the Pinto Studio in Aubusson, France (the studio responsible for weaving the Sutherland tapestry, Christ in Glory, for Coventry Cathedral). Usually several editions of the tapestry were woven, with an additional one or two tapestries being woven as 'artist's proofs'. The outputs were sold to private clients, museums, galleries or corporate entities. This role of *'éditeur'*, in relation to tapestry weaving, is a very well established one though perhaps increasingly rare these days; the most obvious recent example would be the 'Demons, Yarns & Tales' series that took unique art works from established Western artists and had them woven into a series of tapestry editions by Chinese weavers.

Gloria Ross also worked extensively with the Navajo weavers within her own country, recognising their outstanding skills and distinctive style and matching that to the art work of some outstanding American artists.

Ann Lane Hedlund, the author, is an anthropologist who initially accompanied Gloria into the Navajo Reservations. Through this outstanding piece of research, which brings out the full impact of her work, one gains an overall understanding of what Gloria Ross was seeking to do and of how her artistic knowledge combined with extraordinary technical insights enabled her to work so creatively with both artists and weavers. I found myself exploring these wonderful weaves with new eyes. Not only did Gloria Ross manage to stimulate a renaissance in tapestry weaving, she also found a new relevance for this ancient skill, bringing it into the modern art world with both integrity and value.

M.S.

Angela Pearson Tablet Weaving October 16th

We welcomed Angela Pearson to the October meeting to talk about tablet weaving. Angela explained to us that she normally demonstrates tablet weaving to the public at mediaeval re-enactment events, where she is dressed in mediaeval costume and sitting in a mediaeval tent. Although Angela brought a wide variety of tablet-woven braids showing a profusion of colours and patterns, she still considers herself to be a beginner. She admitted to being rather nervous, this being the first time she had talked to a large group of people; but she clearly knew her subject well and hopefully we put her at her ease - there were lots of questions and discussion as we went along.

Angela passed around many braids, most of which she described as "basic" - though some looked far from basic to me! Her finest tablet-woven braid was made using sewing cotton, though it is not to be recommended as the threads are not really strong enough. Many of her samples had mistakes in them as she learns as she goes along, often finding it difficult to follow other people's patterns. Most of Angela's braids are designed for re-enactment costumes.

Historically, tablet-woven braids were used for trimming clothes, for belts and garters, and for animal leashes. Patterns can vary from traditional chevron to very fancy - usually the latter being for the more well-to-do folks. There are also Viking, Celtic and Anglo-Saxon patterns.

Tablets were traditionally made from bone, horn, wood or leather; and shapes included triangular, octagonal and oblong, as well as square. Some manufacturers today put a square hole in the centre of the cards; this enables you to put a stick through the whole pack of tablets which makes it easier to turn all the cards together, particularly if you have a large pack. Angela's tablets are made for her by a local printer. She recommends a card weight of 1000-1250 gms/m². If the card is too thin it will bend. As well as the holes being labelled A-D, Angela also recommended numbering your cards (e.g. 1-24), so if you drop one you know where it belongs.

How many cards should you use? Angela said she used up to 30 cards as this is the maximum number she can fit easily in her hand. The number you use depends on the width of the fabric you want to weave. If you use a backstrap loom for instance, you can have a lot more cards as your hands will be free. An inkle loom can also be used to tension your warp. You can, of course, join several braids together to make a larger piece of fabric, for a bag or garment for instance. Angela has been weaving with tablets for about 8 years,

having started at a Dark Ages re-enactment event where she tied one end of her warp to a belt around her waist and the other end to her big toe!

Angela showed us several of her patterns, recorded in a file (like we all should do!) She plans her patterns by colouring in the blocks on square-ruled paper. Yarns of strongly contrasting colours show a pattern best, and it's a good idea to have a plain border on the edges of the braid. Tablet-weaving gives a warp-faced weave structure, and if you use a weft yarn the same colour as your border then it will be invisible. Braids can vary depending on yarn thickness - two braids with the same pattern can look very different when different yarns are used.

Designing the pattern and threading the tablets are the hardest part of tablet weaving. Once you are ready to start weaving you can either turn the cards towards you, or away from you. Many patterns involve turning the cards in one direction for a certain number of turns, then turning them the other way for the same number of turns. If, however, your pattern involves turning the cards in only one direction, then twist builds up in your warp and you have to stop every so often to unravel the twist.

Yarns need to be strong to keep a good, tight weave. Angela demonstrated by giving a length of yarn a good, hearty tug - if the yarn breaks then don't use it. But (there's always a but!) the yarn does need a little elasticity to enable the cards to be turned. When asked about take-up of the warp, Angela explained how she measures out the warp for a belt. The warp length she makes is from her toe to the tip of her outstretched hand above her head (about 6 feet). The finished belt measures about 5 feet.

There are lots of sites on the internet which show you how to do tablet weaving, and also many books are available. Angela recommended Peter Collingwood's *Techniques of Tablet Weaving*. She then demonstrated how to make a warp and thread the cards. Several volunteers then took a set of cards each and we spent the next hour or so making our own braids (or at least making a start). Hopefully we'll be able to see a selection of finished braids at a future meeting.

S.M.

Festival of Christmas Trees

Wokingham Methodist Church December 10-12, 2010

'Christmas Trees decorated by the Community for the Community'

As we hire the room at the Bradbury Community Centre at the Methodist Church for our Monday Evening group meeting, we were one of the many organisations and schools in Wokingham who were invited to decorate a Christmas tree at the festival. This year we decided our decorations would be made incorporate our core skills and recycled materials in the colours, red, white, silver and gold. Fortunately we were able to achieve this with the lovely decorations made at or as a result of the Christine Brewster workshop using recycled materials, such as the silver, red and white cardboard packaging for *Coke* and red plastic covered wire, supplemented with some decorations from previous years, but fitting the theme. This year the tree was about 5ft high with small white lights. The finishing touch was a tree-skirt made of the silver and gold cut selvedge from some Italian woven brocade kindly brought back from the factory by Lesley Took.

Mary Paul and I decorated the tree and I overheard many comments, usually complimentary, during my stewarding sessions. One was "They look like they have been woven". I know that some people also voted our tree 'the best adult-decorated tree', but as usual we lost out in the final count for best in show to the Horticultural Society whose tree was decorated in dried botanical arrangements and topped by a huge star-like allium head.

About 40 trees were on display throughout the church and centre and provided a good forum for the visitors to find out more about the various organisations and charities involved in the Wokingham area. This was a great opportunity for us to promote the Guild and several of our information postcards were taken by visitors during the 3 days of the festival, so we might get more new members!

The proceeds from the collection boxes were sent to the Charity 'Angel Tree' which is a Prison Fellowship programme that enables those in prisons to send a gift to their child/children at Christmas. Thanks to Mary for her help in decorating the tree and to all other members who made decorations. Sorry that we missed the chance to see the decorated tree at our December meeting, but it did look good. If we do it again next year we need to decide soon and also plan our decorating scheme so that you will all have time to make things and the chance to contribute!

J.S.

News from the Groups

Monday Evening Group

MEG meetings are held on the first and third Mondays of the month from 7.30-9.30pm at the Bradbury Centre, Wokingham Methodist Church, Rose Street, Wokingham.

Spinning Group

The Spinning Group meets every Wednesday fortnight from 10:00 am to 13:00 pm in Pearson Hall Pearson Road, Sonning, RG4 6UL. This is an excellent way to learn how to spin as the meetings are very informal and there is plenty of opportunity for one-to-one help and guidance.

Weaving Group

The Weaving Group: meets every Thursday fortnight from 10:30 am - 2:30 pm for "practical" weaving meetings in Pearson Hall, Pearson Road, Sonning, RG4 6UL. There will also be "discussion" meetings.

Weaving Group News

The weaving group is still meeting on alternate Thursdays. Table looms, inkle looms and tapestry looms are showing up at the Thursday meetings. More members have shown up this autumn to the weaving group as they are back from summer trips and we had a discussion meeting recently too.

Several long term projects have been finished by regular members. Denise has been working on a wonderful scarf which is off the loom and been finished. I have finished the weaving on my mountain sunset tapestry I started back in May at the tapestry course the guild held. I hope to have it finished and mounted for the January meeting.

We have made a few changes to the times of the meetings after consultation.

1. The meeting will start at 10:00 again to help some members avoid conflicting commitments.
2. Since we aren't getting enough members attending to cover the 4 hour meeting at the £3 we have been charging it was either raise the price or cut down the length of the meeting to

3 hours. The meetings are now 3 hours which is still a good deal at £3 a meeting and we only need 5 attending to cover the costs of the room. On the days we have the discussion group it's only £1.50 if you are only attending the discussion meeting.

If you are interested please join us on Thursdays from 10:00am – 1:00pm in Pearson Hall, Sonning, RG4 6UL.

The future dates are January 13th and 27th, February 10th and 24th and March 10th and 24th. February 10th is a discussion meeting followed by weaving after the discussion ends for those who want to stay. Check the guild website or Yahoo group for all 2011 dates.

M.P.

Places to Go

Threads of Feeling at the Foundling Museum, London WC1
14 October to 6 March 2011

An exhibition of the scraps of material left by thousands of poor women in the 18th century, when they deposited their newborn babies at the Foundling Hospital.

Regeneration: stitch-links

Jan 6th – Jan 19, Norden Arts Centre, Maidenhead.

A new and exciting group of textile artists from London and East Anglia. Their work explores contemporary themes and techniques from very different perspectives. The starting point for this exhibition is the continuing regeneration of London's Docklands from Canary Wharf to Greenwich and the Thames Barrier.

Unravel - Festival of Knitting Farnham Maltings 26-27 Feb

Imperial Chinese Robes from the Forbidden City

V and A Museum. Until March 6th Daily from 10 00 -5 45

www.vam.ac.uk

Dates for Your Diary

January 2011

Jan 27 Weaving Group

February 2011

Feb 2 Spinning Group

Feb 7 Monday Evening Group

Feb 10 Weaving Group. Discussion followed by practical work

Feb 16 Spinning Meeting

Feb 19 Main Guild meeting

Spindle Spinning with Carol and Pete Leonard

Feb 21 Monday Evening Group

Feb 24 Weaving Group meeting

March 2011

March 10 Weaving Meeting

March 19 Main Guild Meeting - Sue Hiley Harris - Silk inlay weaving

March 20 Silk Spinning Workshop. Sue Hiley-Harris

March 24 Weaving Meeting

April 2011

April 2 / 3 Workshop. Inlay Silk Weaving, Sue Hiley-Harris

April 4 Monday Evening Group

April 7 Weaving Group

April 16 Main Guild Meeting - Informal Members' Day.
Bring your own work or learn something new from another member.

Guild Challenge; 'Reflections'

April 21 Weaving Group

May 2011

May 28 - June 11 Our own 'Show of Work' in Wokingham

