

The Magazine of the London Guild of Weavers, Spinners and Dyers

Issue 295 – May 2025

Warp & Weft



Talks and Visitors

AGM News

Interest Group Activities

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Front cover: Bound and Cut yarns in tapestry by Aruna Reddy

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Issue 295 - May 2025

FROM THE EDITOR

This edition of Warp & Weft contains lots of inspiration for the Guild's 75th anniversary celebrations this year. Our exhibition in November at Morley Gallery linked to Morley College will be a showcase for all our members to weave, spin or dye for public display – and for sale!

All of the interest groups are working toward items to display and sell. There is also information in this issue about the implications of any small additional income from the selling of items on this scale. If you have never sold before, there are members of the Guild who can offer you advice on pricing and sending on your work to the buyer. Visitors buying from the shop will be able to take items away with them, items displayed as part of the exhibition will be sent on later.

We also celebrate our new committee members and thank those who ended their terms of office at the recent AGM – including welcoming a new President. Later in the summer, the Exhibitions Committee will be asking members for an indication of the pieces that they intend to submit for the purposes of space planning – so there's still plenty of time for you to 'get weaving' (or spinning or dyeing). We have also had a bumper crop of speakers as we have more in-person

meetings. We were able to extend a warm welcome to speakers on the subjects of alpaca and sheep farming and the Indian textile philosophy of Khadi. It's great to see so many members at Burridge Gardens to enjoy conversation with other members and the chance to handle samples brought by our speakers.

If you enjoy Warp & Weft, do consider the digital copy as planet-saving alternative to print. Let Linda Litchfield at membership@londonguildofweavers.org.uk know and she can update your membership record accordingly.

Andrea Easey

editor@londonguildofweavers.org.uk

CHAIRS' MESSAGE

We find ourselves starting our term as joint chairs in the year of the 75th anniversary of the guild, when we will also organise a fantastic exhibition of our Guild's work in weaving, spinning and dyeing at the Morley Gallery. The theme for Morley is 'renewal and reinvention', and it sets the tone for our approach to how we'd like to chair the Guild together.

In our 75th year, what should the London Guild renew? What kinds of things did the guild used to do that would be great to bring back? Business meetings at the start of every Guild gathering are important for reporting the committee's work. But we'd especially like to use them to hear from you about what you think the Guild should be doing. A show and tell for every meeting will let members share their work with each other, and it's a way for us all to enjoy, and be inspired by, everyone's work whether it's woven, spun, dyed or any combination of weaving, spinning and dyeing. But there must be many other activities or approaches that used to happen, perhaps a long time ago, and it would be good to renew. What's your view? Especially if you're a long-term member, what do you think has been forgotten and what do you wish the Guild still did?

As well as renewal, just as important is to consider the ways the Guild could reinvent itself. What new activities could the Guild try out? Should we try to find the means to foster more occasions for the Guild as a whole to socialise together? Do we want to experiment with different approaches to hearing from speakers? Do we want to hold more workshops, both short half-day activities where members teach each other and longer more intense study days with outside teachers? How do we get more members involved in the day-to-day running of the Guild? In any discussion about how the Guild should grow, we'd especially like to involve members who are new to the Guild and are beginning their journey learning the Guild's core skills. What can newer members tell us about the new directions the Guild could take?

We're looking forward to the next three years. We're especially looking forward to hearing from you the members, old and new, about what it is you'd like the London Guild to do for you.

Sue Malvern

Sarah MacDermott

Joint Chairs

MEMBERSHIP NEWS

Since the beginning of the year the following new members have joined us:

Liana Listunova (ST),
Alana Coates (WSD),
David Court (T),
Gillian Morgan (DT),
Susannah Hall (SD) and
Maya Evans (DT).

We welcome them all and trust that they and all our members will have a fruitful 2025 in the London Guild.

And don't forget that if you would like to receive Warp & Weft as an electronic copy before the paper copies are distributed, let me know at the email address below and I can update your membership record accordingly.

If you have any concerns or issues concerning your membership, please don't hesitate to contact me at membership@londonguildofweavers.org.uk

Linda Litchfield

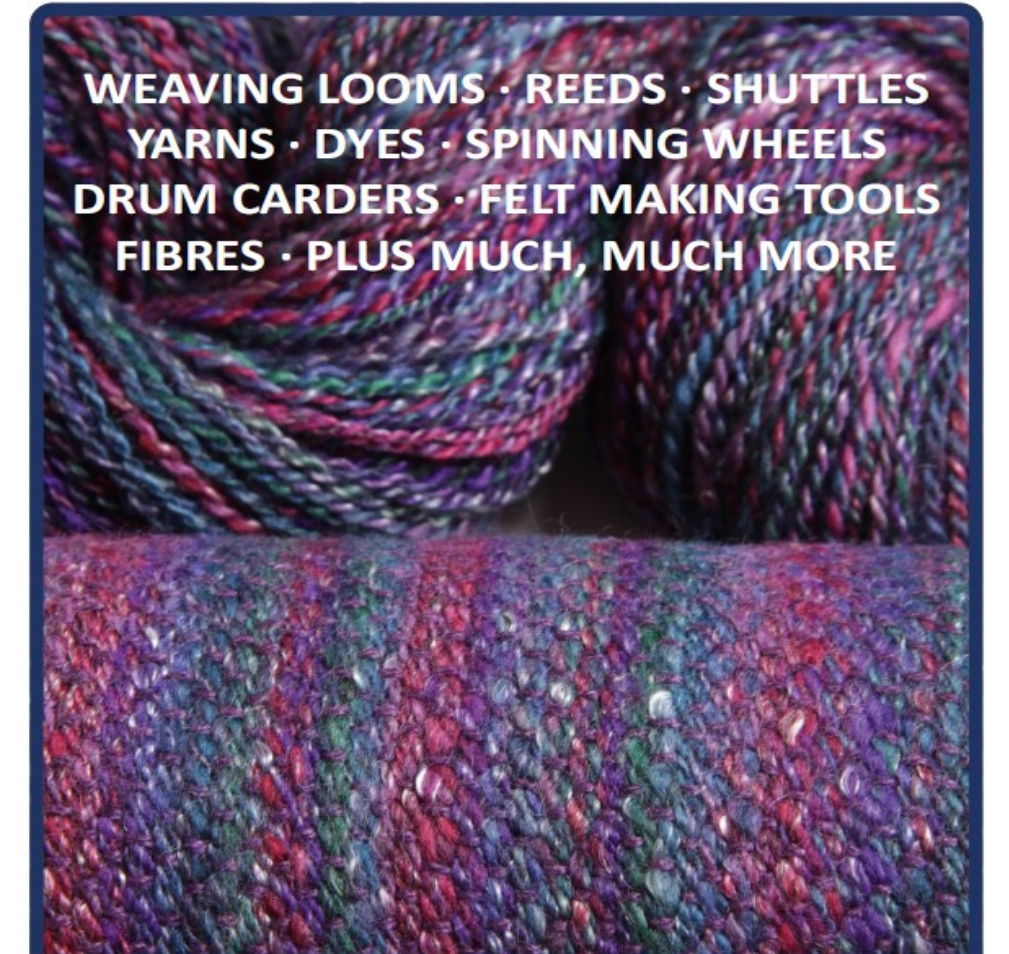
Membership Secretary LGWS

INTEREST GROUP

ADDRESSES

All interest groups continue to meet on Zoom with varying dates as well as in-person meetings shown in the programme above. Please contact the interest group co-ordinators for details of dates and times and to receive the Zoom link for the meetings.

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AGWSD NEWS

The AGWSD AGM takes place on 7th June, in person at Conway Hall in London and online over Zoom. As usual, postal votes are also valid. The AGM is an opportunity for all affiliated guilds to have their opinions voiced through their delegate and London Guild will think about the Points for Discussion ahead of the event. All London Guild members have received the appropriate paperwork through the monthly newsletter.

National Exhibition 2026

The AGWSD has secured a venue for the 2026 National Exhibition. This will be held for the month of October in the Rose Paterson Gallery at Weston Park, Shropshire. Yes, that's right, the whole month of October – so plenty of opportunity to visit and for other people to see what wonderful items we produce.

The good news is that the Gallery provides volunteer stewards for the whole exhibition, leaving us to demonstrate our skills and talk to visitors whenever there is someone available. Now the next stage of the planning begins, and we are starting to look for volunteers to take the exhibition forward. Do you have artistic skills? Are you a good organiser? Please get in touch with

Sue Collins at events@wsd.org.uk if you think you would like to be involved.

Whilst there are advantages of being local there are also tasks that can be undertaken from a distance.

AGWSD Conference 2026

A venue has also been found for the AGWSD Conference, to take place from 10th-12th July 2026. This will be at the Burleigh Court Hotel, Loughborough University. It will all be under one roof with spacious conference facilities and plenty of bedrooms – so save the date now! This also means that we are starting to look for volunteers to organise the conference. Do you know good speakers in the area? Do you have the organisational skills to coordinate the bookings? If you feel you could help in any way, please contact Sue Collins via events@wsd.org.uk. Again, it is not essential to be on the doorstep to be part of the team making the conference come to life.

Andrea Easey

East & South East Area Representative

AGM 8 MARCH 2025

At the LGWSD AGM members had the opportunity to thank members of the Guild who had taken on Committee roles from which they were now stepping down.

Brenda Gibson had been President during the transition from meeting at Vauxhall to our new home at Burrige Gardens. In fact, it was thanks to Brenda having come across the Community Centre at a meeting with another group that the London Guild had the opportunity to hire the space.

Our Secretary, Tracey Ballard, had undertaken the role of Secretary and is probably one of the most familiar names to the membership from sending monthly e-newsletters with information about in person and Zoom meetings and passing on information from the Association of Guilds of Weavers, Spinners and Dyers – the umbrella organisation of which most Guilds are members.

Rachel Taylor had been a committee member for three years and had contributed to all the discussions on how best to run the Guild and to be of service to the members.

The members voted to ratify the joint Chairship of Sarah MacDermott and Sue Malvern and thanks were due to the members of the Committee including Anne Barwick and Juliette Syme who had volunteered to take turns to cover the role of Chair in the previous year.

New members were voted in to join the Committee in the year going forward and you can find out about them on pages 7 and 8 of this issue of *Warp & Weft*. Do say hello to them when you see them at regular meetings of the Guild.

Andrea Easey

President: Penny Brazier



When Brenda Gibson, our previous President, called me and asked me if I would take on the role of President, I accused her of scraping the barrel - (which she vehemently denied by the way!)

I suppose I was surprised to be asked as I haven't been active in the Guild for a couple of years now: mainly as life has very much got in the way of weaving and anything related to it.

I have been a member for about 25 years and have, in the past, been very involved and 'done my bit' on the Committee and helped organise and mount the Guild exhibitions.

I was well and truly taught to weave by the late great Melanie Venes (also a past President) and I am very proud to follow in her, and others' footsteps. I hope my knowledge and experience of all things 'Guild' will enable me to participate in current activities and strategies for the future.

Aruna Reddy



I have been re-elected to the committee after a gap of a year when my term of office as Editor of Warp and Weft ended. I was a member of the Guild in the 1980s and then rejoined about nine years ago and been involved with the tapestry interest group which I co-run with Juliette Syme and we now have a Tapestry Award for the Christmas competitions.

I have been interested in all forms of textiles from sewing and making my own clothes to crochet, macrame, loom and off loom weaving and tapestry weaving. Currently I am exploring plant-based cordage in particular using cordyline leaves from my mum's garden and spinning newspaper although I'm still a novice spinner! My work incorporates recycled materials, lots of colour and texture.

Kerry Pope



spent my childhood in the sheep hills of mid-Wales, which left me with a lifelong love of all things woolly.

I'm a keen knitter and crocheter, but it wasn't until someone in our knitting group at work bought in a rigid heddle loom (claiming this could bust anyone's knitting stash!) that I fell down the weaving rabbit hole. That rekindled my interest in native European sheep breeds, so I just had to get a spindle... or three...and a spinning wheel.

Recently, I have become interested in the history of textiles, particularly ancient textiles. I'd love to have a go on a warp-weighted loom one day. I joined the Guild in 2023 and have benefited and been inspired so much by the experience of far more talented and experienced members. It's just lovely to be with people who share the same

Sally Topsom



I remember my first piece of weaving, it was very Rajasthan, yellow, red and orange - well, it was the 1970s! I can't imagine what I would be weaving now if I'd have carried on from that point but atlas life, work, got in the way so really I'm a new weaver of 3 years. I like messing about with natural and acid dyes and I'm slowly learning to spin. I couldn't believe my luck when I found the Association of WSD as clearly it was right up my street. I joined the London Guild only a year ago as I was spending more time in London although I live in Hampshire where I'm an active member of the Hampshire Guild. I'm looking forward to working with the committee and getting to know the Guild member.



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ALPACA REVOLUTION - NICK HARRINGTON-SMITH

In February 2025, we were pleased to welcome Nick Harrington-Smith who gave us valuable information on Alpacas at our February Meeting. Nick comes from a 'proper farming background' and says he came to Alpaca breeding by accident in 1998 when he worked for an Australian company. In 2004 he set up his present business with a business partner. Now he travels the world as a judge of Alpacas and his flock has grown to 700 and heading towards 1000.

His business has expanded to other Alpaca-related activities – walking with Alpacas, an online shop and special events like Alpacas at weddings. Nick says Alpacas 'keep him sane'.

Alpacas are related to Llamas, South American Camelids. They have a fine coat closer to their skin and coarser/thicker hair on top. Alpacas are all domesticated and related to the Vicunas which have been bred to near extinction (their natural enemy is the puma or mountain lion).

The types of Alpacas are Suri which have a longer fibre and make up less than 10% of the world's Alpacas. The Huancaya alpaca which have coarser hair and a higher degree of guard hair It can sometimes feel 'chalky or lacking brightness, softness and

density and can be more brittle. Alpaca became popular in the 1890s but went out of fashion until the 1980s.



Dyed Alpaca locks for fibre specialists

The present world population of Alpacas is 3.5 to 4.0 million. Compare this to 20 million sheep in UK and 200 million sheep in Australia. Alpaca herds are small and slow to grow as they have only one baby a year. They live up to 20 years, producing a full fleece for 9 years after which the staple length reduces with age.

The fleece measurements

Baby Suri is 7 to 10 microns, 18 microns or less is known as 'Royal'. Coarser Alpaca fleece is typically 21 to 23 microns. If a woollen fleece is thicker than 30 microns it will cause prickling on (human) skin. Alpaca has 3 to 4 times the tensile strength of merino.

Shearing

This takes place in late April to early May. Alpacas' long necks can do damage so they are laid down to be sheared with two shearers, one to hold the neck. The shearers only shear Alpacas and they can shear 110 animals per day, sometimes up to 130. After shearing, the fleece is graded and recorded on the farm. Each fleece is bagged individually. The fleece can be washed but needs air drying.

In Peru, Alpacas are shorn every other year; the quality of their coats can depend on the weather conditions.

When they are stressed, Alpacas, like other camelids, spit as their defence mechanism. They are territorial animals whose sputum is green, slimy and smelly! Breeders are working to produce a fine, uniform fleece. A 'bright fleece' is the aim (in Suris it is called 'lustre') with a soft handle. Human eye and feel are important and judges are looking for fineness, crimp, density, uniformity and colour. A white fleece can be dyed but brown fleeces do not sell so easily. There are 22 natural colours of Alpaca fleece. Black is rare as more often a black fleece has white hairs in it when it is called 'indefinite light' or 'indefinite dark' as the term 'contaminated' would not be used. Most black is overdyed to achieve a deep and consistent hue.



Alpaca Evolution sock

Nick talked about using machines to assess the quality of fleeces but the human judges can do better, although judging has become more technical, using scorecards for uniformity. He said it takes a different skill to grade fleeces for hand spinners. The quality has gone up in recent years. He concluded with the thought that Alpaca end products need more promoting in the future. This was a highly informative and interesting talk for which, many thanks.

Joan Scriven

THE ORKNEY BORERAY AND THE LOST FLOCK – JANE COOPER

In January, Jane Cooper came to speak to the Guild about her Orkney Boreray flock of rare breed sheep. In this engrossing and enjoyable talk, Jane told us how she had gone from being a knitter, who had become more interested in fleece, to becoming a herdsman in her own right. When her husband's new job took the family to Orkney, an archipelago of islands, 10 miles from the north eastern tip of mainland Scotland, and the accommodation provided was a farmhouse with enough land to keep a small flock of her own. Jane was able to create a Boreray herd with breeding stock, raised with high welfare standards that could preserve the genetic line of this ancient breed. Jane's sheep can trace their roots to the earliest sheep to have been cultivated in Scotland.

The Orkney Boreray, known as 'the lost flock', is unique within the UK's rarest breed of sheep, the Boreray. It is one of the surviving examples of 'primitive' sheep in northern Europe – so so-called because they have changed a little since they arrived hundreds of years ago.

The breed is named after an island in

the remote Saint Kilda group in the north Atlantic, about 50 miles west of the western Isles of Scotland, where a feral flock still survives. These are the descendants of primitive sheep, known as the Scottish Dun Face, Scottish Tan Face and old Scottish Short Wool breeds taken to live on the islands.

They were an unmanaged flock, apart from an annual collection of fleeces. The Dun Face and Tan Face sheep were eliminated from the Scottish highlands during the Highland clearances and the last flock was noted near Inverness in 1880, and after that the breed was recorded as extinct.



Jane Cooper's flock

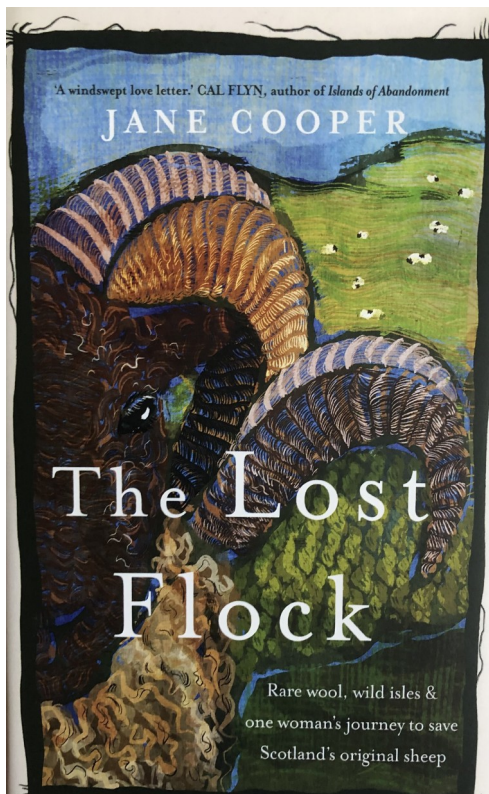
As primitive sheep, they are different to other British sheep breeds that we might recognise, but have close similarity to the Neolithic sheep breeds that are found around the edges of Britain. These are noted for having two coats - a tough outer coat

and softer undercoat. Viking ships were known to have sails woven on warp-weighted looms from a top coat warp and undercoat weft.

In the early 1970s, four feral rams and eleven ewes were removed from the island of Boreray to the Animal Breeding Research Organisation (ABRO) near Edinburgh. Their surplus stock went to sheep breed enthusiast Dr Richard Allen of Buskin Burn Rare Breed Farm. From there, the breed was eventually recognised by the Rare Breed Survival Trust in 1981. Jane first became aware of the Boreray breed during a 2011 British fleece Woolsack project, led by the late Sue Blacker, linked to the 2012 Olympics for which she helped by spinning fibre.

Jane moved to Orkney and got her first Boreray sheep in 2013. In 2017, she discovered that she was the custodian of the last remnants of 'the lost flock'. The unexpected acquisition of a breeding ram has allowed her numbers to grow and to secure their long-term future by establishing flocks with local crofters and farmers in Orkney. In 2021, Orkney Boreray mutton became Scotland's second slow food International Presidium. Her shearlings are hand sheared using blade shears in May of each year producing fine fleece for spinning and knitting. Samples of the super soft fibre were passed around for members to feel. There are now ten flocks of Orkney Boreray sheep in Orkney.

You can follow the adventures of Jane and her flock at orkneyboreray.com and on social media and read more about this remarkable survival in Jane's book *The Lost Flock*.



The Lost Flock – book by Jane Cooper

Andrea Easey

KHADI LONDON

Following the AGM in March, the Guild members were delighted to welcome Asha Buch from the organisation Khadi London. Their name is taken from the hand-spun and woven natural fibre cloth promoted by the Mahatma Gandhi during the campaign for Indian independence.



Asha Buch spinning

Khadi London is a not-for-profit knowledge hub specialising in regenerative fibres and textiles. Working across borders, they partner with rural communities and artisan groups involved in the production of ethical, heritage and sustainable

textiles crafted from cotton, wool, hemp, nettle, flax, peace silk and beyond. They bring a unique perspective, sharing their knowledge through consultancy, research and workshops and facilitating ethical cross-cultural collaborations between designers and artisans as part of their mission of pioneering a responsible industry. The four pillars of their work are knowledge, collaboration, community and heritage.

Asha grew up in a family of activists supporting India's freedom movement under the guidance of Gandhi. She learnt to spin cotton at the age of about seven or eight, a skill that she has honed over the years and enjoys passing it on. Her skills as a teacher and spinner are inspiring a small but

growing number of charkha (spinning wheel) enthusiasts in and around London. Asha mentioned that if enough Guild members would like to learn to spin cotton on a book chakra, a short course could be arranged.

You can find out more on their website at khadi.london

DYERS INTEREST GROUP

Since our last report we have of course, continued sharing information and makes at meetings and in our busy What's App group. Alongside this we have been planning our piece for the exhibition in November.

We have decided on a plant dyed, Bojagi inspired translucent patchwork to hang in one of the windows at the gallery. We hope it will be very beautiful and embody the exhibition themes of reinvention and renewal but we have also chosen this form so that the process will enable people to participate according to their skills and availability.

The hanging will be made of cotton organza with knitted or crochet inserts and possibly, if there is time, additional embroidery. People can participate by dyeing fabric or yarn, assembling sections, assembling the whole piece and adding stitching once it's assembled.

We have a 'how to guide', a draft design, sources of organic cotton and plans for a foraging expedition to collect dye stuff. All dyers are welcome to contribute.

Anne Barwick



Sue Crook's Bojagi test piece

WEAVE INTEREST GROUP

The weavers had a lively informal meeting in person in February. We started with a show and share. Siân brought a beautiful wool coat of many colours, from cloth she'd woven early in her weaving career. She explained how she'd seamed the garment using an overlocker. Although the drape on the contrasting panels on the front of the sleeves felt too heavy for Siân, the rest of us thought the contrast was beautiful. The coat was also shared at the general meeting's show and tell.

Siân has also been working further



Siân's coat and Welsh Cloth

on Welsh double cloth, making two wraps. Both had come from Ann Sutton's book on the Textiles of Wales, which provides characteristic patterns, but not weaving drafts. They were double weave on 16 shafts. Jenny, who acquired Siân's Spring loom, had woven a wrap in Donegal tweed and towels in 8/2 cotton using turned twill. She was concerned

whether the drape in the towels had worked and therefore whether her sett should be wider.



Jenny's cotton

Amanda brought an exemplary set of cards made from off-cuts of woven cloth, which would make excellent products for the 'gallery shop' at Morley Gallery.



Amanda's cards

Joan was trying to deplete her stash- she has a lot of yarn. So she'd been using up linen with mixed results and lots of breakages. Feeling a bit meh about the outcome, she didn't bring her two wraps, or the towels that used up the end of the warp. Sue had accidentally made an unplanned scarf, because the warp she'd set up for sampling was so unpromising she thought she'd just finish it up making something useful.

We had extensive reports about textile exhibitions colleagues had been to see, including Gallery 57 in Arundel. We were reminded about the Tadek Beutlich exhibition at Ditchling which runs until 22 June 2025. We discussed a range of workshops that weavers would be interested in taking, and shared details of short courses relevant to our group.

Our next meeting on zoom will work on what we should be thinking about for the Morley exhibition in November.

Sue Malvern

SPINNING INTEREST GROUP

The Spinners were able to meet in person in January and March and thought about what they could contribute to the Guild exhibition in November and the theme for the Kennedy Cup for Spinning 2025. Discussion arose around the judging criteria for the prize being around the design and execution of a finished piece that was aesthetically pleasing rather than the quality of the spinning. Discussing how this could be overcome brought the group to consider what they feel are the challenges they want to address in their spinning through working towards the competition in December.

The opportunity to display multiple skeins in the Guild exhibition in November gave us the idea to aim for a competition that would also encourage us to create several skeins.

The eventual theme, 'Fibre Three Ways' encourages members to produce 3 skeins which should look different to each other. This could be by choosing to spin a thin yarn, a thick yarn, a fancy yarn, embellished or wrapped. The 3 skeins do not have to be from the same source fibre. In March, a selection of fibre samples with long and short staple lengths were supplied to give members the chance to think about

what qualities each would have.

The skeins can have been on display in the Guild exhibition in November ahead of the December meeting. Spinners thought about bringing their skeins together in a display to hang from the ceiling at Morley Gallery or to decorate the stairwell. Spinners were also reminded that they are also welcome to sell skeins of handspun yarn at the exhibition both exhibition pieces and through the shop. For both of these methods of selling, commission to the Guild and Morley applies.

Andrea Easey

TAPESTRY INTEREST GROUP

8 February 2025, Burrige Gardens
Community Centre

There was a large group of participants at the tapestry interest group meeting which included Juliette, Aruna, Linda, Ellen, two new members Vicky Briggs and David Court and a couple of visitors. Both David and Vicky are new to tapestry weaving.

Juliette led the discussion about the Tapestry Group submitting work for the 75th Anniversary exhibition at Morley Gallery in November 2025 on the theme of 'Renewal and Reinvention'. She began by looking at recycled materials and different textured yarns and mixed fibres. Everyone was encouraged to contribute to the exhibition and bring in samples work and if there are any technical issues or techniques of interest can be discussed at the next meeting.

We could then do some weaving samples, exploring techniques on the day and help each other find design solutions.

Aruna talked about using cut ends of yarns all bound together to make another fabric which fitted in well with the theme. She also brought a sampler of work in progress of attempting to weave 'tumbling blocks' a traditional patchwork design.

Linda continued working on her weaving of her fish from the last meeting. Ellen's sampler was progressing well and Vicky brought in the sampler tapestry she did at the October 2024 workshop and was shown how to finish her tapestry.



Tumbling blocks Sampler
Aruna Reddy

David did not bring any samples but talked about the course he attended at West Dean as a novice tapestry weaver. He was encouraged to bring in some samples of work he has done so far, to the next meeting in May. Our visitors engaged with us and were interested in what we were doing and hopefully may join the Guild and our group.

Aruna Reddy

THE CHRISTMAS COMPETITION 2025 THEMES



The Tapestry Prize: Inspired by Autumn

This year our theme is 'inspired by Autumn' a very open brief to capture your feel for autumn with the changing colours, fallen leaves, bare trees or the grey mornings with pale pink skies. You need to show the development of your

idea with sketches and a final woven tapestry using any tapestry technique suitable for this theme.

The Kennedy Cup for Spinning: Fibre three ways

Using no more than 100g of fibre in total, produce three skeins of about 30g each, spun in three different ways. The source fibres can all be different or show three ways to spin the same fibre. The entries will need notes and explanations to help non-spinners understand and judge your process. Samples of use can be included but are not mandatory. Examples might be: three different yarn weights, three different draw techniques, three different fancy yarns with embellishments, three different ways of managing colour - the opportunities are almost infinite!

Gwen Shaw cup for design: New Growth, Old Roots

This competition is specifically for design and welcomes entries from any of our disciplines: weaving (both loom and tapestry), spinning and dyeing. To contribute to the celebration of our Guild's 75th birthday year, the theme is 'New Growth, Old Roots'. You can interpret the theme in any way you choose.

Your entry for this competition is to be a completed item of your

choice (i.e. not just a sample) and include a description of how you have responded to the theme and how that translates to your finished piece.

Lore Youngmark Memorial Competition for Weaving: Regeneration and Renaissance

For the Lore Youngmark competition, colleagues are invited to prepare a weaving that explores the idea of either regeneration and/or renaissance. For example, you could interpret regeneration as sustainability and design a weave using a yarn from a renewable source, or use an eco-product that has been developed to replace, for example, synthetic fibres such as nylon. You could also consider whether an existing renewable fibre, such as linen, has been dyed through a sustainable eco-process.

Alternatively, your work could focus on new approaches to design and structure. For example, you could combine established weave structures such as twill, satin and so on in new ways. Or you could interpret renaissance as an invitation to revive either a forgotten, little known weave structure or one that has become conventional through overuse and use it in new contemporary ways. You could also decide to interpret

regeneration and renaissance as a theme, for example deciding that the terms suggest ideas of growth or new horizons, and design your weave to express your interpretation.

You might be inclined to interpret the theme in the context of climate change, or the shifts in the seasons or maybe you think it expresses the transition from older to younger generations, and want to weave a work that explores some aspect of ideas like these.

You should produce a finished work woven on a shaft loom, including a rigid heddle loom. In addition, you should include a mood board or design sheet explaining how you've interpreted regeneration and renaissance. You should also provide written notes of your draft, sett and materials, and other information about how you made your item.



GUILD EXHIBITION 2025

Our interest groups have recently been sharing more information about our exhibition Renewal and Reinvention that will be held at Morley Gallery, 11 - 22 November 2025. The exhibition will showcase contemporary loom weaving, tapestry weaving, hand spinning, and natural and synthetic dyeing by members of Guild. It will be forward looking and consist of recent works that demonstrate the contemporary value of heritage textile skills. All members are invited to contribute work, made within the last five years, since 2020, and preferably more recently. Exhibited works should be available for purchase and collection after the exhibition has closed, and there will also be a shop for instant purchases. Zoom calls for all skills are being set up to help members decide what to make and exhibit and how to price work. Later in the summer, the exhibition organisers will ask for an indication of the pieces that you might like to include for a space study. Exhibits can be brought to meetings, up until 8 November, although notice of your intention to exhibit and information to create a label will be needed before that date.

Keep your eye on the newsletter and messages from interest group coordinators or more details. Nearer the time we will be asking for members to attend the exhibition to demonstrate our crafts, answer questions and help

the security staff provided by the gallery provide more information for visitors.

As this is the 75th Anniversary, an element of the exhibition will be displayed information about some stand out moments in the history of the Guild – come and be inspired about our wonderful members from the past!

SELLING AT THE GUILD EXHIBITION – LOOK UP ‘TRADING ALLOWANCE’

Sue Malvern asked me to say a few words about this at the December meeting, and I promised that I would, in due course, write a few words about in Warp & Weft.

I must preface what I write by saying that I do not profess to be any sort of expert in this field, but I have found some helpful guidelines on the HMRC section of the Gov.UK website.

In short, there is a special allowance of £1,000 per tax year called the Trading Allowance, covering a range of activities people might undertake on a self-employed or freelance basis. The examples they give include “selling things, for example at car boot sales or auctions, or online”, which I take to mean that selling our handmade work at our exhibition would be included. The good news is that, not only is there no tax liability if £1,000 will cover all your sales in the tax year (i.e. not just your exhibition sales), it does

not even have to be notified to HMRC. So, no form filling, and no triggering the need to submit tax returns unless you are already required to do so for another reason. But don't take my word for it – search for 'Trading Allowance' under personal taxation on www.gov.uk and see for yourself. I'm looking forward to seeing lots of lovely work for sale, both as main exhibition pieces and in the gallery shop.

Brenda Gibson



[Home](#) > [Money](#) > [Personal tax](#) > [Income Tax](#)

Guidance

Tax-free allowances on property and trading income

Find out about annual tax-free allowances for property or trading income and if you qualify.

GUILD LIBRARY

The following books from recent speakers have been added to the Guild Library:

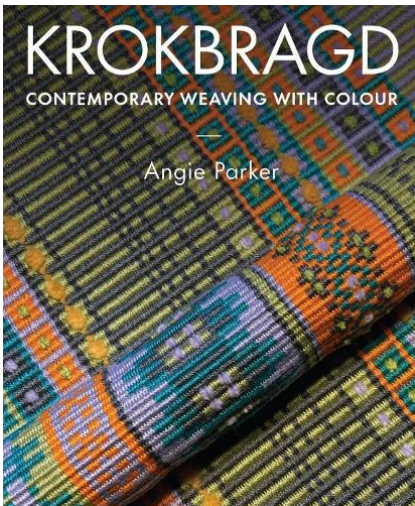
Rachna Garodia. Contemporary weaving in mixed media. Batsford 2022.

Elizabeth Ashdown. Passementerie: handcrafting contemporary trimmings, fringes, tassels and more. Schiffer Craft 2024.

Stacey Harvey-Brown & Katharina Kronig. Woven optical illusions. The Crowood Press, 2024.

Cath Snape. Inspired to spin. Ashmoor Publishing, 2023.

Angie Parker. Krokbragd. The Crowood Press, 2025.



If someone is willing to write a short review about a book for Warp and Weft, please do get in touch.

Margaret Robinson

librarian@londonguildofweavers.org.uk

PROGRAMME

12 July 2025

14 June 2025

2.00 pm Burrigge Gardens Community Centre

Monthly Guild Meeting - Members Talks

2.00 pm Burrigge Gardens Community Centre

Exploring Textiles and Dyes of Bhutan – Emma Price

Three of our Guild Members will be speaking about their fibre arts and experience. Do join us for this as it really does showcase how many experienced and talented Guild Members we have. Speakers include Justine Lee; Anne Barwick and Dyers – Dyeing Project for Morley Show

Emma Price is a natural Dyer, traveller and fine artist. She is the founder of Cloth Atelier for textile journeys to India and Bhutan. The talk will cover travelling off the beaten track to remote villages to explore traditional weaving and natural dyes

For further details see the Gallery website



Bhutan — Emma Price

13 September 2025

2.00 pm Burridge Gardens Community Centre

Inspired by Washi, Shifu & Kamiko – Ellie Burkett

The paper textiles of North East Japan. An overview of the endangered textile processes associated with hand-made paper and Eleanor's contemporary response to this rich heritage.



Emma Burkett Image

11 October 2025

2.00 pm Burridge Gardens Community Centre

Dorcas Societies and the textile practices of Black Caribbean Women in Britain – Rose Sinclair

Reader in Design at Goldsmiths, University of London, Rose Sinclair's research focuses on Black British women in the UK and understanding their textile crafting practices. Using the lens of textile networks such as Dorcas Clubs and Societies, Rose takes a creative practice-based approach to discussing history from the perspectives of migration, identity and Settlement.



Photo by Rose Sinclair (2011) from her 'front room' installation at the 2011 Knitting and Stitching Show, Alexandra Palace, London.



Please continue to check the website for the status of meetings online or in-person as speaker bookings are subject to change. Zoom links will be circulated in the monthly email newsletter.

14 June 2025	11.00 am 2.00 pm	Spinning Interest Group Members Talks: Guild Members speaking about their fibre arts and experience.
12 July 2025	11.00 am 2.00 pm	Weaving, Tapestry, Dyeing, Spinning Interest Groups Talk Emma Price: Exploring Textiles and Dyes of Bhutan
22 & 23 August 2025	Timings to be confirmed	Southwark Cathedral Heritage Craft Festival
13 September 2025	11.00 am 2.00 pm	Weaving & Spinning Interest Groups Talk by Ellie Burkett: Inspired by Washi, Shifu & Kamiko
11 October 2025	11.00 am 2.00 pm	Tapestry & Dyeing Interest Groups Talk by Rose Sinclair: Dorcas Societies and the textile practices of Black Caribbean Women in Britain
11 - 22 November 2025	Monday to Friday 12pm - 5pm; Saturday 1 - 5pm Morley Gallery, London, SE1 7HT	Renewal and Reinvention New textiles by members of the London Guild of Weavers, Spinners and Dyers

BURRIDDGE GARDENS COMMUNITY CENTRE, ST JOHNS HILL SW11 1AR

Morning interest group meetings start at 11.00. Afternoon meetings start at 2.00 with Members' Show and Tell and notices, followed by the speaker's talk at around 2.30. Committee meetings will be held via Zoom in October, January, April and July.