

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

Issue 296—October 2025

Warp & Weft



Talks and Visitors

Exhibition Review

Interest Group Activities

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CONTENTS

Editorial – 2

From the Joint Chairs – 3

Membership – 4

Talks 5 – 11

Summer School – 13

AGWSD news – 14

Demonstration - 15

Library news – 16

Interest Groups 17 – 23

Exhibition review 25– 27

Programme 28 – 31

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FROM THE EDITOR

This autumn, the Guild is celebrating the 75th anniversary of its foundation with an exhibition displaying and selling members' work, demonstrating our crafts. There's free entry for all, so come along and also recommend it to friends, family and members of other clubs and organisations you may be members of.

This issue also looks back over a busy summer for Guild members with several members attending dyeing, weaving and knitting courses at the AGWSD Summer School in Edinburgh, to which the London Guild was also very proud to be the home Guild of two course tutors.

We were also lucky to have some inspiring talks at our regular meetings at Burrigge Gardens from guest speakers and also to hear from our own members about their interests and their textile work.

Andrea Easey Editor

Warp & Weft

FROM THE JOINT CHAIRS

As we approach November with our 75th birthday party, and our exhibition at Morley College, we expect many of you are busy putting the final touches to exhibits and items for the sales table. Thank you all for such a fantastic response to our call for submissions, the exhibition is going to look spectacular.

We've both been thinking about what it is that makes us make textiles.

Sarah writes: 'This has been an interesting year for me. I retired from almost 40 years working within the NHS at the end of 2024. As a child, I was strongly encouraged to study sciences, and so that's the way my life went.

Although I had a fulfilling career, part of me has regretted not following my love of textiles and making that my life's work. Thankfully I was surrounded by women who crafted. My mum made most of our clothes; I was taught to knit by my aunts. Even in the busiest times, working and bringing up children, I always had something on the go, usually knitting.

The impulses that draw me to making textiles are many and various. However, I suspect we all have these in common. I understood some years ago, that 'making' brings me joy. There is such a pleasure in creating something stitch by stitch or pick by pick, watching my work grow beneath me. Taking pleasure in the feel of the

yarn; enjoying how the colours work together and change as one is added in or another subtracted.

Many of us produce artwork that when displayed brings us, and others, a moment of wonder as we view it. For me, there is an additional pleasure in being able to use what I make, especially if it can be worn. Somehow, wearing something I have made extends the tactile sensuousness of the process, reminding me of the satisfaction of making each time I put it on.

Over the years, I have tried alternatives from water colour painting to ceramics. None of these have quite the pull of textiles. As textile lovers and makers, it's the touch and feel of fibres, the tactility, the texture. We want to feel the cloth beneath our fingers.'

Sue writes: 'My pathway is slightly different, although like Sarah I enjoy looking at ceramics more than I want to make them. In common with many, I learnt to knit, embroider and sew as a very young child, mostly from the women in my family but also at school, in then obligatory domestic science classes. As was once common, my family knitted and sewed to make clothes. 'Shop-bought' was rarer, often only for special occasions. I arrived at an academic career as an art historian via a degree in fine art that included a large component of art history.

After a brief attempt as a young woman to maintain an art practice alongside finishing a PhD, I conceded that I could only really

do one of these well. I continued to draw from time to time (I was a sculptor not a painter, so tactile by inclination), but my down-time from a busy career was spent making something, almost always a textile, and I occasionally made my own clothes.

Like Sarah's sense of the boundless pleasure of making, I have always found making something, working with my hands, essential to my well-being. When I eventually had enough time, it was weaving that seemed to enable my need to be a crafter, and a perfect vehicle for deep absorption in practical making. I occasionally speculate on what might have been if I'd pursued weaving full time. But then I'm enormously grateful for having had a remarkably privileged career, and weaving seems to be a perfect means to develop that making side of myself while drawing on my expertise in visual culture'.

So, dear members, as the deadline approaches, remember what draws you to these crafts and your love of textiles and enjoy the process.

***Sarah MacDermott and
Sue Malvern***

Joint Chairs LGWS

MEMBERSHIP NEWS

We have welcomed the following new members to the London Guild since I last wrote:

Carmela Crute Jones (D)

Christine Teeling (D)

Ceda Fusia (W)

Amy Jo Titley (WSDT)

Joanna Zenghelis (W)

Lea Hudd (S)

Grace Jayarajah (WSD)

Heather Needham (WD)

Helena Nora Vitola-Jones (DT)

David Sauntson (W)

Ollie Marr (WSD)

In addition to monthly emails about impending monthly meetings in Clapham and other matters of group interest, members should also receive regular emails from the co-ordinators of their special interest groups. If you feel that you are not receiving all the communications you should be, please contact the relevant group co-ordinator.

Renew now for 2026

For all current members, renewal of membership for 2026 can be done at any time from now on.

Subscriptions remain at £30 or £15 for a full-time student. Please use Membermojo on our website www.londonguildofweavers.org.uk and pay by Paypal or bank transfer. If you prefer, you can print out the membership form from the website, complete it and send it to me with a cheque at the address at the bottom of the form. If you have any difficulty with the above methods of renewal, please email me at membership@londonguildofweavers.org.uk or write to me at 43 Byne Road, London SE26 5JF

***Linda Litchfield Membership
Secretary, LGWSD***

SCOTTISH NATURAL DYE TRADITIONS

May 2025, Speaker Carole Keepax

As an erstwhile natural dyer, more often a spinner and weaver of hand-spun, I had only a vague knowledge of the Scottish dyers. Our speaker Carole Keepax, environmental archaeologist and natural dyer hobby-ist, filled in the background of traditional dyeing, the history of commercial and natural or local dyeing, changes of fashion through the ages, and her own experiences of the Scottish floral colours. I look at history and leave out the botany here.

When she first moved to Scotland in the 1980s, the centuries old dyeing traditions were still alive in many places - handed-down family recipes, foraging, and in some crofts of maintaining a urine vat, much of which was captured in books by Jan Fraser and Sue Grierson. This continuity gives the Scottish dyers their special place. Carole spoke about the local dye traditions where people used what they were able to forage in their own landscape.

In prehistory, ancient Picts wore a shirt and mantle, spun, woven and dyed at home. Crofts had some sheep, grew flax, had spindles and some sort of loom. By the C12th a dyers guild had formed, towns had taken over textile trades from monasteries, mediaeval dye workshops traded alongside domestic dyers. Madder, woad, and brazilwood were imported. If you had money, you could buy colours and ready-dyed cloths. By 1500 Dundee was a well-established textiles centre. The dyers there used imported dyes, although it was at least 1800 by the time remote highland areas could do so. Cash and communications were the key, yet many parts of Scotland still had neither. Out of necessity and a wish for colour, the local dyeing traditions were maintained.

By 1600 the range of imported dye stuff included cochineal, fustic and weld. Affluent Scots also imported fine clothing. By the end of the century, huge quantities of madder were imported into cities such as Aberdeen for red stockings, along with logwood and brazilwood from

THE DYER'S GROUP: MAKING A MOSI JOGAKBO BOJAGI

In June, Anne Barwick introduced the Dyer's Group project for the November Exhibition, a Mosi Jogakbo Bojagi. Bojagi are Korean quilts – with Bojagi described as unlined, flat fell seamed, ramie, patchwork wrapping cloth - I'll explain more about them in a minute, but first a little bit about us. The LGWSD Dyers have a history of working together. The first project I was involved in was our 2023 project, carried out live at Southwark Cathedral Heritage Crafts Day, to create washing line bunting. A team of dyers, organised by Marietta dyed a rainbow of light, colour and movement outdoors in the courtyard with a couple of saucepans and a few buckets.

In 2024, we became even more organized, dyeing fabric in advance and getting together at meetings to make a very, very long annotated string of bunting. We were so good at this that we had enough lovely fabric to make a banner as well.



Visitors viewing dyed bunting



Dyers' Banner

For 2025 we wanted something creative, that would show off and possibly stretch our dyeing skills, that could include everyone, that would look good in Morley Gallery, that fitted the theme of renewal and reinvention and that was achievable. We chose a form of Korean patchwork quilting, Mosi Jogakbo Bojagi.

The inventors of Jogakbo Bojagi were Korean women who led extremely restricted lives due to beliefs imposed by the ruling Confucian literati. The rules sound similar to those currently imposed on Afghan women with the addition of long distance arranged marriages. This led to the preservation of many examples of the cloths they sewed together as daughters would keep them unused, as mementos of the family they had left behind. Amazingly their descendants preserved them through invasions and wars and the craft has been able to continue and is now taught in Europe.

Our group is much more independent and far flung, we have a mixture of roomies and zoomies, some come to meetings, some rely on zoom and What's App, which has been very useful for discussions, choosing material, sharing information and supply sources, volunteering and voting on decisions.

We now have an approach to design and techniques agreed, the fabric has been distributed and we're dyeing fabric. Things will continue to change and develop, we are planning design sessions with the completed fabric, hoping to have time to do some embellishing stitching. We will be finished for November.

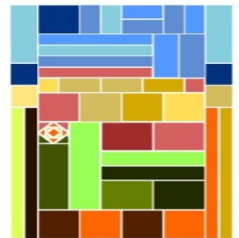
Update since June:

Most of the fabric is now back with me dyed in beautiful colours and ready for assembly.



Sample display of dyed fabric

Schematic layout for coloured samples



***Anne Barwick
Dyers Group Coordinator***

THE WONDER OF WOOL

In June, London Guild member Justine Lee spoke about her new book *The Wonder of Wool: A Knitter's Guide to Pure Breed Sheep* written by Justine with Jess Morency.

The Wonder of Wool explores the heritage and diversity of Britain's rare breed sheep. With ten beautiful knitting patterns, a directory of 30 of the softest sheep, and a concise history of British wool, it's a book loved by knitters, environmentalists, and farmers.

When working as a knitwear designer, Justine Lee was only ever shown a single sample of British wool: just one weight of a dull cream wool that wasn't particularly soft but had a price tag twice that of merino. Yet in 2018, when she visited British Wool,

she discovered a huge variety of fleeces, many with soft, fine fibres

As part of her master's in Sustainable Fashion, she decided to knit a sample from each of Britain's 62 rare breeds. And discovered an innate beauty in the wool that had all but been forgotten.

The Wonder of Wool is a celebration of these ancient sheep - and the shepherds who protect them - and a key part of Justine's campaign to help rejuvenate the industry. With such a variety of rare breeds still in existence (although many are now endangered) Britain could, within just a few generations, once again produce wool of exceptional quality - as soft as merino.



**book cover and
Sample page**



EXPLORING TEXTILE AND DYES OF BHUTAN

July's talk was by Emma Price

Emma Price is a natural dyer, traveller and fine artist. A previous member of London Guild, she is the founder of Cloth Atelier which, among other activities, organises bespoke textile tours of India and Bhutan. In July, she came to the Guild to tell us about her life and the tours she leads exploring textile heritage of Bhutan.

Emma's early career was an accountant which was not her natural calling, but funded her travels around the world. She began traveling to India being excited by the people and its textiles, sourcing spinning wheels and looms. Emma travelled into the Himalayas looking for the pashmina nomads, and trilled out to the deserts of Gujarat in search of pit looms. She worked for an environmental project in Ladakh, before setting up a silk spinning workshop in the Kullu valley and finding a full time job with Fabindia designing handloom fabric until eventually settling back in the UK.

Bhutan is situated between India and Tibet and declares itself to be the 'Land of Gross National Happiness' and is known for

fluttering prayer flags, majestic monasteries, mountains and undisturbed ecology. It is also a land of remarkable handloom textiles which are still worn as the national costume by the residents of Bhutan on formal occasions.

Eastern, North Central and Central Bhutan all have their own weaving traditions which are considered to be a cultural national asset. Fabrics are woven from silk, while mountain villages use fleece from local sheep and yaks. Synthetic dyes are increasingly used today, but traditional dyes include tree barks, pine cones and berries with dye plants including madder and Bhutanese indigo.



Textiles from Emma's collection

Travel for tourists is restricted, and a local guide needs to accompany groups throughout their tour, Emma's trips travel overland from the East to the West visiting villages and valleys meeting local weavers and dyers, stopping at

monasteries and taking in magnificent views. Each valley has its own making tradition of pottery, textiles and wood carving. The Kingdom of Bhutan has long followed Buddhism and the country relies on India for its defence.

The colourful and complex textiles of Bhutan, known as ‘Thagzo’ are a feature of everyday life. Weaving craft and its history are taught to a high standard at schools.

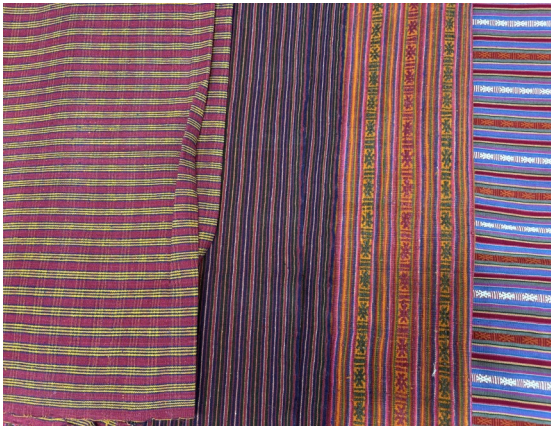
Understanding the significance of individual textiles is important for the people of Bhutan as particular textiles are allowed to be worn on certain days as part of traditional dress. Men are allowed to wear fabrics with vertical patterns while

while women wear textiles with horizontal patterns.

Emma showed a series of photographs to explain how in Bhutan, handwoven textiles are everywhere – in rugs, wall hangings, table coverings and as worn textiles. The traditional division of labour is that women weave while men add embroidery and appliqué embellishment.

Emma brought samples of textiles that she had bought in Bhutan over a series of visits including modern and older pieces that the Guild members could view and handle. Everyone was fascinated by these striking designs and living textile heritage. Emma’s company takes tours each year and the current prospectus for India and Bhutan can be found at

www.clothatelier.com



Textiles from Emma’s collection



Emma discussing her work with Guild members after her talk

Andrea Easey

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“BEYOND THE RAINBOW”

Workshop with Julia Billings

Course at the AGWSD Summer School at Queen Margaret’s University, Musselburgh, August 2025

This was a week of total immersion in natural dyes. I was one of 15 participants, who included two other members of the London Guild – Susan and Aili (who was there with her daughter Annette, a member of the Online Guild).

We began with the basics: the importance of scouring and mordanting and the best way of doing both, dependent on the fibres to be dyed. We used 3gm skeins of a 50/50 bfl/silk mix embroidery thread and pieces of linen.

On the afternoon of our first full day we braved Storm Floris to forage in the University grounds for bramble and willow, with Jules giving us a shouted tutorial on plants while we struggled to remain vertical in face of the very strong wind.

The group made 10 dye baths: **birch** (fresh bark on twigs), **bramble** (fresh aerial parts), **cochineal** (dried insects), **cutch** (powdered resin), **logwood** (dried heartwood), **madder** (dried root), **oak** (powdered extract), **walnut** (chopped hulls), **weld** (dried aerial parts) and

willow (fresh leaves). By dyeing our fibres in the original and the exhaust baths and by modifying with iron, copper and an alkali and overdyeing with indigo and some of the stronger baths, we ended up with 51 shades of colour.

At the end of the week some of us also prepared and steamed bundle-dyeing onto knitted sock blanks. It was a thoroughly enjoyable and instructive week. Even as a fairly experienced natural dyer, I learnt lots – particularly about some sloppy habits I had got into. Jules was a delightful and tirelessly enthusiastic tutor, with a wealth of knowledge and experience which she eagerly shared with us. She was also very good at encouraging all members of the group to share their own knowledge and wisdom. Altogether a very well-paced and well-organised workshop.

Aili and Annette preparing the cochineal dye bath



Linda Litchfield

AGWSD NEWS

The most recent activity for the AGWSD was the AGM held in London in June and the 2025 Summer School held at Queen Margaret's University, Edinburgh. Each year the Association holds a rotating sequence of events with the National Exhibition and Conference in alternate years to Summer School.

These events are also the opportunity to meet with friends in the textile world and I was lucky enough to find previous London Guild member Leonor Calaca with a stall in the trade show that is open to all visitors. Leonor moved to Scotland to develop her spinning supplies and art yarn business, Eleanor Shadow. She sells dyed English Long Wool locks – which are her most popular line and it was great to catch up with her.

Next year's National Exhibition will display weaving, spinning and dyeing work made in the last two years. With so many new works being produced for our own exhibition, do consider submitting a piece to the National Exhibition and let your work reach an even wider audience.

***Leonor Calaca at the
Summer School Trade Fair***



***Andrea Easey
East & South East Area Link and AGWSD Acting Chair***

UKRANIAN CULTURAL FESTIVAL, BUDE

On 8 July 2025, in the town of Bude on the Atlantic coast, the Ukrainian Culture Festival took place, featuring traditional cuisine, dances, songs, and folk art. I participated in this event and presented a collection of tapestry works inspired by ornamental art from the Ukrainian Baroque of the 17th–18th centuries. During the spinning, I used wool from Belgian and British sheep. There were also weaving and spindle-spinning workshops during the festival, which were well received and popular with the local community. I would also like to thank my fellow London Guild members, particularly the Guild spinners for their help in refining my spinning technique and in the subsequent processing of the wool.



Liana spinning and demonstrating at the event



Liana Listunova

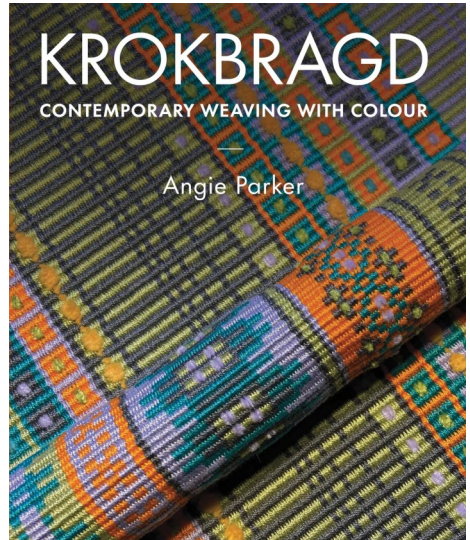
NEW BOOKS IN THE GUILD LIBRARY

Angie Parker, *KROKBROGD - CONTEMPORARY WEAVING WITH COLOUR*. Crowood, 2025.

Krokbrogd is a weft-faced weave structure that only needs three shafts and is relatively simple to weave. It allows almost infinite variations in pattern and colour. Angie's highly successful professional career is based on her mastery of Krokbrogd weaving, which is Norwegian in origin. She uses the technique to produce furnishing textiles including rugs, cushions and fabric for chair seats, as well as decorative wall pieces. This book is a summary of her extensive expertise in this beautiful weaving technique. It includes chapters giving extensive how-tos for shaft and rigid heddle looms. But it goes further than teaching a weave structure and gives advice relevant to textile design in general. There are chapters on finding inspiration for design, including using symmetry and asymmetry. She recommends sources, and approaches as well as

encouraging experimental spontaneous design, especially directly on the loom, and the value of sampling as part of a process of experimentation. There is a whole chapter on colour theory, helpful to anyone working in textiles who is unsure about how to make colour combinations work. It ends with a handful of projects to get a user, new to the technique, off the ground.

This is a delightful, practical and inspirational book. It is beautifully illustrated and a pleasure simply to look through.



Sue Malvern

SPINNING INTEREST GROUP JUNE AND JULY 2025

The spinning interest group met on two occasions over the summer at Burridge Gardens. Both groups were well attended with the meeting in June looking at current projects that members are engaged in and the July meeting thinking about the piece for display in the Guild Exhibition.

A variety of different base colours for skeins from naturally creamy Corriedale to a variety of greys and browns were offered for members to choose materials to which they could add their own fibres to spin skeins for inclusion in a group piece. Coloured blends of Corriedale from World of Wool included their monochrome and Scandinavian toning palette.



***Colourways: Scandinavian Corriedale
image courtesy World of Wool***

Added to this was a variety of coloured locks from English Longwool Breeds such as Wensleydale to be added to make a feature of trailing, curling colours. We're looking forward to seeing how members have decided to draw these together in order to express their creativity and create a whole installation.



***Huckleberry Wensleydale
locks image courtesy of
World of Wool***

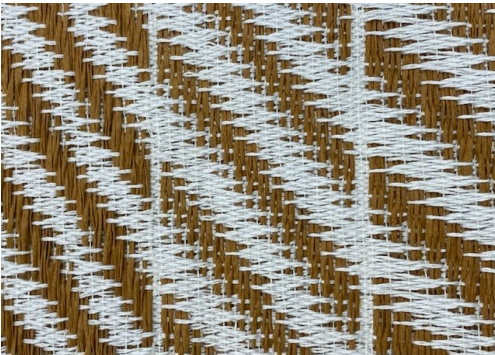
***Andrea Easey
Spinning Interest Group
Co-ordinator***

WEAVERS INTEREST GROUP

The weavers have held several very lively meetings, in person at Burridge and on zoom.

These meetings provide an opportunity for members to share their recent weaving projects, and to raise and discuss questions about weaving as well as report relevant information about exhibitions, weave courses and other events.

Occasionally a sub-group of weavers will coincidentally work on very similar ideas. For example, our recent meetings have featured a continuing preoccupation with experimenting with deflected weft. Eve and Sarah have been involved in a study group with Stacey Harvey-Brown, run by the Loom Shed, while Sue has been weaving deflected weft with paper yarn. Katharina has also produced some inventive weaves using paper yarns, including crackle, twill and freeform weave.



Katharina's experiments with weaving

Recent meetings have brought several new members. Some, like Tova and Helena, are experienced weavers, but we also welcomed two new weavers, Ceda and Jan, who have both begun their weaving careers by producing astonishing samplers. Finally, some of us will recall Naomi starting a project for a jacket inspired by the stripes theme for the Lore Youngmark trophy in 2023. She'd drafted a paper pattern for the garment so she could calculate what length to weave.



Naomi's finished jacket

Naomi has finally finished weaving her cloth this year, using a Bateman weave, and had her jacket made up on a trip to India.

We are also delighted to note that Ann Bowdler held an open studio event, with a rich display of her own work, as part of Medway Open Studios and Arts Festival in July.

With the relocation of Handweavers to Dorset this summer, we weavers, along with the spinners, have lost a key resource for buying yarns in person or for joining weave classes. Many of us learned to weave at Handweavers. We are delighted that it will continue to offer online orders. As a consequence, we are in the process of compiling a resource list of suppliers of yarns and equipment, and weave teachers, centred by Sarah, which will be added to the Guild's website.

Some former teachers at Handweavers already offer, or are planning to offer, classes, including our member, Charlotte Grierson.

<https://www.charlottegrierson.com/weaving-class>

We'll be continuing to add new resources. We also include information about forthcoming textile exhibitions and other events in our newsletter to

interest group members and are pleased to note that the news section on Guild's website is now active.

Organised by Sarah, it has a lot of lively information for members about what's on, including exhibitions and classes. It is continuously updated, and members are encouraged to check the website regularly.

Sue Malvern
Weave Interest Group
Co-ordinator

DYERS INTEREST GROUP ACTIVITY SEPTEMBER 2025

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 making our piece for the exhibition in November. It's been taking up most of my time and thoughts and I've reported on it separately for this issue so this is just a brief update on Everything Else.

Our group includes gardeners and over the spring and summer there have been discussions and reports of growing and harvesting many dye plants including Jen's Chamomile.



Jen's yellow chamomile

We've also been continuing our own dyeing and printing including seeing Andrea's ecoprinting.



Andrea's Ecoprinting

In June, some of us visited Kathryn at Cockpit Studios open day, in August others went to AGWSD summer school, including Linda, seen here with her natural dyeing work, and the Festival of Quilts.



Linda at Summer School

The August Dyer's Group outing was to Ditchling, to see an exhibition including work by founders of the National Guild (Ethel Mairet) and the London Guild (Hilary Bourne) and to admire Fiona's Dye Garden.

We're now focusing on finishing our group project ready for November.



***Dyers at
Fiona's
dye garden***

***Anne Barwick
Dyer's Interest Group Coordinator***

TAPESTRY INTEREST GROUP MEETING

In July, we decided on a workshop exploring the tapestry techniques used by the Peruvian tapestry weaver Maximo Laura. Peru's National Living Treasure!

Maximo Laura's tapestries are steeped in Andean mythology featuring the Sun, Moon, Earth, Water and Fire along with figures, birds and fish.

His uses a variety of tapestry and loom techniques to create surface texture.

Colours are another important component to his work, using bright colours with contrasts of light and dark, plain weave and textures. Outlining in Soumak to create defined shapes and wrapping with a solid thick central core wrapped onto the warp and outlined in soumak. The background is usually plain weave and soumak to create relief areas.

His designs are quite complex using technology to assist with designing. The techniques he uses are Plain Weave, Soumak, Pick and Pick, Double Weave, Looping, Wrapping, Knots, Twill and Basket Weave. The group were asked to bring a warped

up frame with at least an inch of plain weave welt and some yarn, preferably fine yarns (weavers bazaar yarns) if they had any or other yarns would do. The workshop would also have yarns to use on the day. They were also encouraged to look at Maximo Laura's website www.maximolaura.com or his Instagram account: maximolauraofficial to get an idea of what his tapestries looked like and the imagery used in his work.

Attending the workshop were Gillian, Ellen, David, Juliette and two new members to the group, Ceda and Alexander with Aruna leading the workshop.

Aruna had attended Maximo Laura's tapestry workshop in 2015 as a retirement present to herself and brought in the tapestry she did in Peru as a sampler of the techniques used by Maximo Laura.

Everyone was very keen and engaged with the workshop beginning with Soumak and some of them progressing onto Twill. We will continue this workshop exploring these techniques at our next tapestry interest group meeting.

Aruna Reddy
Tapestry Interest Group Coordinator



Aruna's samples



***Ceda's work
In progress***



***Gillian's
samples***



Juliette's work

THE BRITISH TAPESTRY GROUP'S 20TH ANNIVERSARY EXHIBITION

Picking up the Thread: The Past, Present and Future of Tapestry, Gracefields Arts Centre, Dumfries, 16 August – 4 October 2025

It was a great pleasure to see this exhibition. It certainly had a 'wow' factor and beautifully curated in two well-lit rooms, one with a white wall and the smaller room in a dark forest green and worked well with the tapestries exhibited.

It certainly was a feast of tapestry at Dumfries with BTG's 20th Anniversary exhibition. Interconnections 5 exhibition of Irish and Scottish weavers as well as the Murmuration tapestry and a selection of small tapestries by the Solway weavers. There was a wide range of weaving styles, materials and themes to create a rich and vibrant exhibition with a variety of sizes of tapestry, to colour ranges, imagery, techniques and innovative ways of presenting work.

Responses to climate change, social commentary, nature to fun, abstract

I and whimsical pieces. There was a variety of materials from the traditional wool, silk, linen, cotton to synthetic fibres, plastics metal, wire and use of recycled materials.

I went in early to view the exhibition before the afternoon opening and meet the makers session when there certainly would be no room to view the tapestries. As was the case, a packed gallery, with a lot of interest in the tapestries and a 'buzz' about the place.

There were 96 tapestries by 69 weavers, some by well-known weavers and those who wove for pleasure and enjoyment, with so much talent and ability on display. It was good to see familiar names and work alongside the less familiar names.

My tapestry 'Bare Trees', I feel very definitely fits the 'past' criteria woven with thick chunky and tweedy yarns with lots wrapping within the tapestry and hanging loosely at the end of the weaving in a range of dark browns, rusts, beiges and greens. Certainly very different.



Aruna's 'Bare Trees'

There were several others that met this criteria, in particular Anna Olssen's two very large tapestries 'Sports Holiday' and 'The Larch' with big bold clear shapes in strong colours with very subtle mixing of her linen wefts on a linen warp, of browns reds yellows blues and greens.

Vicky Ellis's 'I wanted to go to West Africa' a large rug format hanging in stripes of red, gold, green, black and white inspired by Kente cloth from Ghana, woven in wool and cotton. There were one or two pieces that could sit comfortably in any of the criteria, Penny Howes's 'Summer Reeds' and 'Winter Bullrush' or Yoskiko Nakano's 'Daydream'

depending on how you chose to see them.

For me, most of the tapestries were very firmly in the present with subtle mixing of colours, blending, hatching and hatchures to create smooth transitions of colour from one to another addressing climate change, social issues, memories and just simply the pleasure of weaving.

Pilar O'Prey's 'The Light Through the Door' is a clear example of this, blending and mixing of colours creating subtlety and transparency. As does Misako Nakahira's 'Interactions 2, 4 and 5' in irregular shapes of orange and yellow overlapping stripes. Jennie Moncur's 'Amour Aspect' bright bold colours and simple shapes and Gobelins shading techniques as with Elizabeth J Buckley's 'Notations' using hatchures to create layering and transparency very similar techniques with different outcomes and use of colour and materials.



Elizabeth Buckley 'Notations'

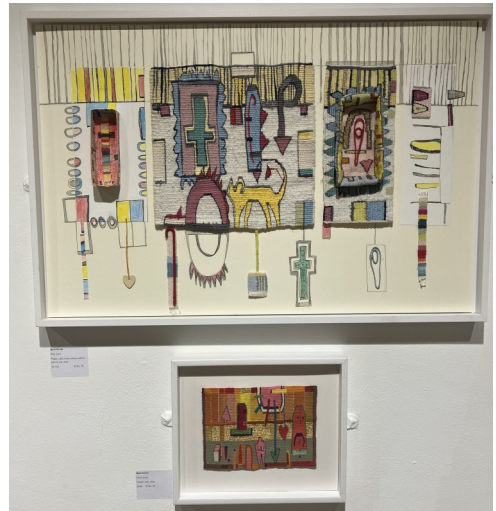
Ghislaine Bazir's realistic weaving of 'Alice' a portrait of her mother's twin sister, woven in the Aubusson technique of 'faiseur de chair' (weaver of flesh) in getting the flesh tones as accurately as possible.



Ghislaine Bazir – Alice

Gardner Muirhead's 'A Balancing Act' tapestry based on a digital collage with a realistic portrait of an unknown man.

A rather fun piece, Beth Smith's quirky 'Play Gym' a mix of tapestries with drawings incorporated into the composition.



Beth Smith - Play Gym

There were some interesting tapestries reflecting progress as a way forward through the use of techniques, materials and in its presentation with weaving coming off the wall as free standing or sculptural pieces, exposed warps, or tapestries manipulated into shapes.

Susan Mowatt's 'Tangled 2' is a number of long woven multi

coloured strips cantilevered away from the wall and left to pool onto the floor in a tangle.

Lee Jenner's 'Creative Flow' using iron wire, mild steel alongside some traditional materials of wool, linen and hemp. 'Vessel 1' a metal pot incorporating weaving using wool, silk and linen.

Incorporating exposed warps in tapestries is seen more frequently as in Alastair Duncan's huge tapestry 'Collapsing Perspective' woven strips in greens and red with black and quite lot of exposed warps all held together at the top with wide band and the bottom held together with Perspex rods. Ayesha Barlas's 'Shahi Qila' (Red Fort) is another example of exposed warps and slits in rich stone colours worn away with time.

Lucy Sugden's 'Hunting Tigers and Woolly Bears' an off the wall piece manipulated into a free standing shape. As was Louise Morris's 'Consolation Shrine' inspired by standing stones in neutral colours using the pulled warp technique with copper wire and Ghiordes knots. As was Melanie's 'Cross' 'Geode' a delightful little piece

capturing the brilliance of precious stones.

I do believe this exhibition has met the BTG's criteria of 'The Past, Present and Future of Tapestry' and tapestry weaving is thriving!

The exhibition travels to the Dovecot Studios, Edinburgh 20 October – 14 February 2026, The Market Hall, Devonport 2 – 18 March 2026 and finally Morley Gallery, London 13 – 25 July 2026.

Aruna Reddy

PROGRAMME NOVEMBER 2025 TO FEBRUARY 2026

8 November 2025, 11.00 To 4.00

Birthday Celebrations for the London Guild of Weavers, Spinners and Dyers We will be celebrating the 75th Anniversary of our founding – please note timing. Come and celebrate! This is the last chance to hand in your work for the Guild Exhibit

11 - 22 November 2025,

Renewal and Reinvention

Our exhibition of new textiles by members of the London Guild of Weavers, Spinners and Dyers.

At Morley Gallery,
London, SE1 7HT

Monday to Friday 12pm - 5pm;
Saturday 1 - 5pm



Morley Gallery

13 December 2025

Christmas meeting and end of year show. Join us for our Christmas Event and bring along items that you have made for us to admire. Bring a contribution for a shared Christmas Lunch and participate in the Christmas Competitions



Christmas Tree Creative Commons

10 January 2026

Yi Crafts and the Bai Tradition

Yiran Duan – Founder of Yicrafts will give a talk on the Bai people and the crafts and cultural traditions of the ethnic minority people in southwestern China. Yi Crafts is an East and Southeast Asia handicrafts studio based in north western London founded in 2019. Its focus is on the beautiful but vanishing traditional handicrafts and cuisine of China’s minority ethnicities.

Intercultural sharing is constant and often unconscious throughout our daily lives, and hand crafts are the physical embodiment of culture and cultural sharing.



Image courtesy Yi Craft

14 February 2026

Max Mosscrop

Max is an artist based in London. Max builds loom and other equipment to weave fine linen using traditional methods. Their research considers the ancient craft of linen weaving as a collective, embodied and endangered form of knowledge. Max searches for traces of this knowledge in historic documents and artefacts, and hope, through their practice, to contribute to its preservation and renewal. Recent work includes translations & transcriptions of a series of archive

documentary films called *Bäuerliche Leinenweberei* recording the re-enactment of rural linen weaving in called *Bäuerliche Leinenweberei* recording the re-enactment of rural linen weaving in Germany. www.maxmossdrop.com

Image: Stills from *Bäuerliche Lienenweberie*, courtesy Landschaftsverband Rheinland



***Stills from *Bäuerliche Lienenweberie*,
courtesy Landschaftsverband Rheinland***



8 November 2025	BurrIDGE Road 11.00-4.00 pm	Birthday celebrations for London Guild of Weavers, Spinners and Dyers. We will be celebrating the 75th anniversary of our founding.
11-22 November 2025	Monday to Friday 12pm - 5pm; Saturday 1 - 5pm Morley Gallery, London, SE1 7HT	Renewal and Re invention New textiles by members of the London Guild of Weavers, Spinners and Dyers
13 December 2025	2.00 pm	CHRISTMAS MEETING AND END OF YEAR SHOW Join us for our Christmas Meeting with end of year competitions and bring along items that you have made for us to admire
10 January 2026	11.00 am Committee Meeting 2.00 pm	Yi Crafts and the Baii Tradition Handcrafts
14 February 2026	11.00 am 2.00 pm	Spinning Interest Group Max Moss crop talks on building looms and other equipment to weave fine linen using traditional methods.

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 in October, January, April and July with varying dates.

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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spinners@londonguildofweavers.org.uk
tapestry@londonguildofweavers.org.uk

Exhibition

FREE ENTRY

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Renewal & Reinvention

New textiles by the London Guild of Weavers, Spinners and Dyers

75th Anniversary

11-22 November 2025

Morley Gallery 61
Westminster Bridge Rd,
London SE1 7HT

Monday-Friday 12.00-17.00
Saturday 13.00-17.00



M MORLEY GALLERY

londonguildofweavers.org.uk

morleygallery.com