

AKAARO – GAURAV GUPTA
SARAH BEADSMOORE
DÖRTE BEHN
PREETI GILANI
MICA HIROSAWA
KESKUSTA
LETO & ARIADNE
MAKEBA LEWIS
ALPA MISTRY
TIM PARRY-WILLIAMS
ÅSA PÄRSON
MARGO SELBY
TARAN TAARAN – BONITA AHUJA
WALLACE SEWELL

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Open daily from 10.00am – 5.30pm.
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Cover: Makeba Lewis, *Turner Landscape*, scarfs, silk, 2009

All Tied Up

an exhibition of scarves





All Tied Up

Scarves can be an art form in their own right, produced as they are in a multitude of materials, designs and methods of construction. Many of us wear them, some with an acute awareness of how they can bring that special something to an outfit, others purely as a functional accessory to keep us warm.

All Tied Up brings together a group of makers who excel in the craft of weaving: some of the most exciting and talented contemporary exponents, in a tradition that spans centuries. Working in a wide variety of materials including wool, silk, linen and cotton, they all lend their unique skills in design and making to create scarves that offer something special – whether that be innovative structures or unexpected combinations of materials.

The weavers represented are from many countries and continents and derive their inspiration from an even greater variety of sources. A finalist in the British Council's Young Creative Fashion Entrepreneur Awards 2010, producing work that is hand woven and sustainable, **Gaurav Gupta** has a commitment to revive an appreciation for contemporary Indian textiles. **Bonita Ahuja** researched traditional pashmina hand spinning and weaving in Kashmir, before creating her luxurious, one-off pieces of textile with layer upon layer of colour. While a scientific background informs **Dörte Behn's** approach, her aim being to combine on the loom, two or more layers of fabric which off the loom become fully three-dimensional and are for a specific use.

Sarah Beadsmoore was inspired to learn to weave by a local craftsman and was drawn by the constraints and discipline needed to make hand-woven cloth and has pursued her love of handloom weaving to create her own unique style of silk scarves. Responding to the demand for her fabrics following her RCA degree show, **Margo Selby** began to develop relationships with small mills to explore the possibilities of production, and has become recognised as a pioneer within contemporary textiles winning numerous craft and design awards. **Keskusta**, Sytze Roos and Silja Eggenschwiler, are innovative in their approach to designing fabrics on industrial machines that are lively in handle and aesthetic. With work distinguished by a confident use of colour and intuitive combinations of yarns and fabric structures, **Wallace Sewell** set out to create innovative woven fabrics exploiting industrial techniques, working closely with the British textile industry to produce pieces that sell worldwide.

Recently awarded the UK Trade & Investment Award for innovation, creativity and potential to export, **Leto & Ariadne** is the studio label of hand weaver Nick Ozanne. Using only natural fibres, such as silk and wool, Nick creates woven fabrics with detailed attention to colour, weight and above all, how they feel against the skin. **Preeti Gilani** is a skilled colourist and is passionate about dying her own yarns, believing it is an integral part of the design process. Together with her sophisticated use of pattern and traditional hand weaving techniques, she creates textiles that have modern appeal and celebrate the luxurious qualities of silk. Mixing diaphanous silks with different weighted wools, linens and cashmere, enable **Alpa Mistry** to contrast sheer and solid fields of colour, looking at balance and proportion of line. For **Åsa Pärson** the texture, expression and handle of the fabrics she produces are informed by the structure of the raw materials and finishing processes she employs.

Mica Hirose uses lambswool in most of her scarves as she thinks it is the most versatile fibre to work with. Combining this with silk and linen, she finds that the simplest of structures often create surprising effects. During his MA studies **Tim Parry-Williams** spent a year as an exchange student in Japan, which led to a fruitful relationship with leading Japanese contemporary weave innovator Junichi Arai. His chief interest is in materials, exploring yarn properties and woven structures, adapting and building on these through experimentation and colour application. **Makeba Lewis's** work has become known for its classic aesthetic with a great sensitivity to colour, structure and process, together with the use of unexpected materials such as 9ct gold.

Innovation is key to contemporary work and makers use many different combinations of weave structures and fibres in their experimentation with the myriads of possibilities the loom, both hand and industrial, offer. From the simplest plain or twill weave, not needing more than four shafts (on the loom), to highly complex computer aided design and production, the individual weaver's hand and eye is always apparent in the final woven scarf.

Gregory Parsons
Curator





Akaaro
Gaurav Gupta



Gaurav Gupta makes clothes, fashion accessories and product for interior spaces, which are all hand woven and sustainable. Trained at Chelsea College of Art and Design London in Woven Textiles and National Institute of Fashion Technology Delhi in Fashion and Graphics, he was a finalist of the British Council's Young Creative Fashion Entrepreneur Awards 2010 India.

Under his studio name Akaaro he debuted at Origin: The London Craft fair in 2007 and has been regular ever since. His approach towards his work and commitment to revive appreciation for contemporary Indian textiles has earned him both critical acclaim and a list of high profile customers. In early 2009 Gaurav was selected for the prestigious 'Shared Talent India' Project for promoting Indian sustainable textiles an initiative by Centre of Sustainable Fashion London, which was exhibited at London Fashion Week.

Pencil Stripe scarf, silk, 2009
Aqua Crush scarf, silk, 2009



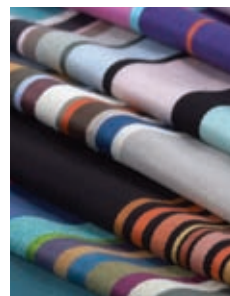
Alpa Mistry

Alpa Mistry is a woven textile designer whose work is defined by an imaginative use of colour, balance and proportion of line. Fine yarns are hand-dyed and then hand-woven to create textile pieces with contrasts of sheer and solid fields of colour and varying textures, often mixing diaphanous silks with different weighted wools, linens and cashmere.

A natural instinct for teaming unusual hues and creating glorious combinations allow her to be spontaneous at the loom. Colour schemes are seldom pre-planned and she often 'paints' with the various shades as the designs progress, thus ensuring that no two pieces are ever the same. Alpa is inspired by the rich colours derived from her Indian background and has travelled extensively around India. Rajasthani textiles particularly inspire her, and the ikat techniques used to create beautiful hand woven patola silk saris from Gujarat.



Scarves, silk & wool, 2009





Åsa Pärson



Åsa Pärson studied weaving and design at Konstfack in Stockholm and Väfskolan in Borås. After graduation she travelled to Istanbul, Laos and Cambodia working as designer and weaver.

Inspired by her many journeys and the various approaches to textiles, craft and architecture in the different cultures she experienced, on her return she began to create her timeless and simple designs. Further influenced by the expression and structure of the raw materials and finishing processes she employs in her work, Åsa continues to investigate different ways to influence the texture, expression and handle of the fabrics she produces for her scarves.

Over-twisted wool scarf, 2009
Herringbone scarf, wool, silk/
stainless steel, 2009



Taran Taaran Bonita Ahuja

Bonita Ahuja trained in fashion at the National Institute of Fashion Technology, New Delhi and later in woven textiles at the Chelsea College Of Art and Design, London. Her affinity for craft led design has brought in many interesting projects such as a design residency with the British Council in Thailand and researching traditional pashmina hand spinning and weaving in Kashmir.

She set up her company 'taran taaran' in 2006, creating luxurious, one-off pieces of textile that offer interactive details and an invitation to explore, with layer upon layer of colour. Using only natural fibres such as spun silk, wild silk, cashmere, merino wool and vintage silk, the scarves are primarily hand woven, juxtaposed sometimes with hand detailing and embroidery. Bonita takes inspiration from objects, people and environments that project natural and unconscious beauty. Her aesthetics are informed and influenced by contemporary life and culture as well as traditional styles and techniques from all over the world.



Scarves, hand woven silk with vintage
silk chiffon, hand stitched, 2009



Dörte Behn



Folded scarves,
wool & cashmere, 2009

Dörte Behn's approach towards weaving is determined by her scientific background. She is mainly concerned with the development of new techniques, the aim being to combine on the loom two or more layers of fabric, which off the loom, become fully three-dimensional and are linked with a specific use. A further aspect of Dörte's work is discovering more about the essence and the essentials of weaving. The plain weave – as the basic structure – comprises the combining of two orderly thread systems and to answer alternately 'yes' and 'no' the question of the thread to be up or down. It follows that weaving in its core is rectilinear and in accordance with the principle of organizing and combining. The inner logic of the weaving technique in combination with an inquiring mind is the starting point of all her designs.

The constructed scarf series are created exclusively by the same means by which fabric itself is constructed.



Keskusta

Sytze Roos & Silja Eggenschwiler



Sytze Roos and Silja Eggenschwiler search for the secret of contemporary weaving; how to design fabrics on industrial machines that are lively and innovative in their approach, handle and aesthetic.

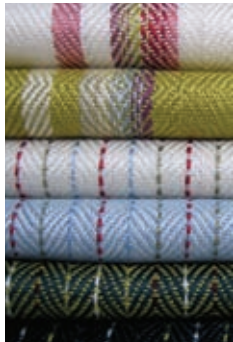
Also in mind is the connection with the origins of hand crafted textiles and industrial production and the wish to develop fabrics in a limited edition and high quality of design and material construction. Each of their designs is uniquely woven in lengths of 10 to 15 meters, before moving on to a new creation. Each fabric is reversible but not completely opposite, because a third warp, that is not always visible, has a life of its own in the construction and is the reason for unexpected moments, which give the designs an unmistakable character.



Scarf, merino wool, 2009



Leto & Ariadne



Leto & Ariadne is the studio label of Nick Ozanne, a handweaver living and working in London. Trained at the Winchester School of Art, Nick creates woven fabrics with detailed attention to colour, weight and above all, how they feel against the skin, using only natural fibres, such as silk and wool, that work with the needs of the body. Inspiration is drawn from such wide sources as the books of Evelyn Waugh or childhood memories of school ties and a trip to the Patisserie.

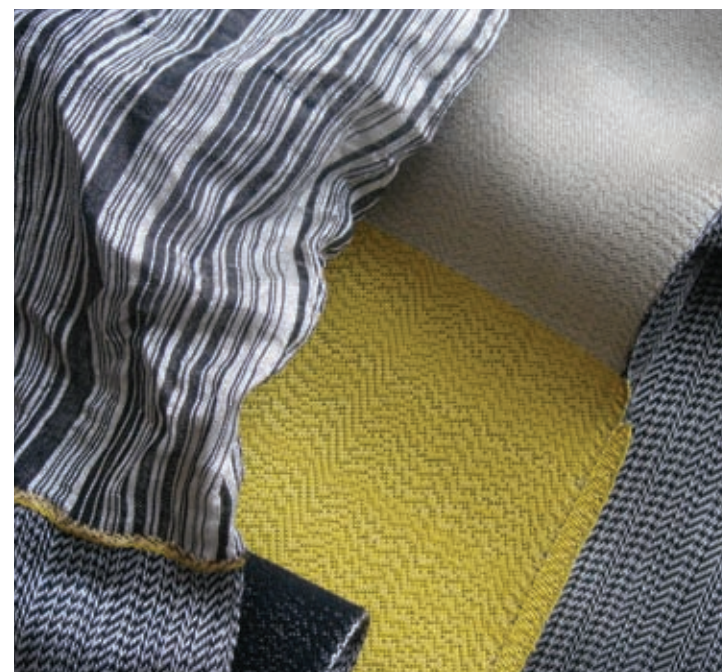
All items are hand woven and finished by Nick in the UK and recent work has been bought by collectors from as far afield as the US, Australia and Switzerland. Leto & Ariadne exhibited at the Origin show for the first time in 2009 and was awarded the UK Trade & Investment Award for innovation, creativity and potential to export.

Pencil Stripe scarf, silk, 2009
Patisserie scarf, silk, 2009



Makeba Lewis

Makeba Lewis graduated from Central Saint Martins and the Royal College of Art. In 2005 she was awarded a Crafts Council Setting-up Award, which enabled her to establish her design practice. Creating luxury fashion accessories and interior fabrics, Makeba's work has become known for its classic aesthetic with a great sensitivity to colour, structure and process. Her trademark products include 'Pleat' a reversible hand-woven piece in 100% silk. Makeba's work appeals equally to both men and women and has been exhibited and sold worldwide. As well as her product range, Makeba is also engaged in ongoing research practice. Known for her use of precious metals and sustainable fibres, this aspect of her work looks at craft, science and sustainability. This is explored through the amalgamation of traditional weave techniques and cutting edge fibres such as sterling silver, copper and milk protein. Processes and outcomes are varied with an aim is to create pieces that are aesthetically rich, sustainable whilst possessing subtle healing properties.



Pencil Stripe scarf, silk, 2009
Neckpiece, 9ct gold, silk & steel



Margo Selby



Margo Selby trained at Chelsea College of Art and Design and The Royal College of Art, graduating in 2001. Responding to the overwhelming demand for her fabrics following the RCA degree show, Margo began to develop relationships with mills to explore the possibilities of production. The next 18 months were spent at The Ann Sutton Foundation, a pioneering research centre for woven textiles where Margo was one of the founding fellows. She launched her first collection in 2003 with the help of a development award from The Crafts Council. Inspiration comes from artists such as Bridget Riley and Escher, who inspire the graphic and optical pattern, whilst painter Georges Suerat's colour mixes, using pointillism, stimulates the approach to mixing yarn on the loom. Since launching her business, Margo has become recognised as a pioneer within contemporary textiles winning numerous craft and design awards and being involved with high profile design projects such as Eureka with Design Nation.

Scarf, wool, 2009



Mica Hirosawa

Mica Hirosawa has been weaving scarves since she graduated from Central St. Martin's College of Art & Design in 1994. She uses lambswool in most of her scarves as she thinks it is the most versatile fibre to work with, but she also combines this with other fibres such as silk and linen.

Although she likes to use different combinations of weave structures and fibres to experiment with myriads of possibilities, she finds that the simplest of structures often create more surprising effect than the complicated, elaborate patterns. Thus many of her scarves are made with plain weave or twill combinations, not needing more than 8 shafts (on the loom).

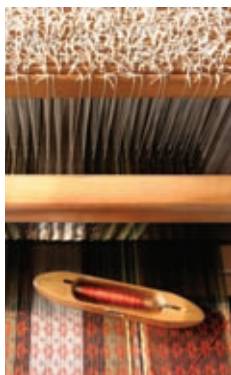
Her inspirations come from a variety of sources, quite often from a section of a picture or something inconspicuous. She particularly likes the dry faded colours and textures seen in Giorgio Morandi's work as well as deep rich colours in Vuillard's paintings.

Scarves, various





Preeti Gilani



Preeti Gilani is a RCA graduate in woven textile design, whose work is characterised by her skills as a colourist and her sophisticated use of pattern. Traditional hand weaving techniques combined with computer technology have enabled Preeti to produce beautiful textiles that have modern appeal. The luxurious qualities of silk, gives her the perfect medium to show colour with lustre, sheen and softness. As a colourist, Preeti is very passionate about dying her own yarns and feels it is an integral part of the design process. 'My aim is to produce pieces which capture your desire by drawing inspiration from things that are treasured. My subjects stem from an interest in pattern found in architecture, museum collections and nature. Using several sources for ideas encourages my work to be unique.' Each special piece has been designed and woven in Preeti's studio to become a collectable heirloom to be treasured and shared.

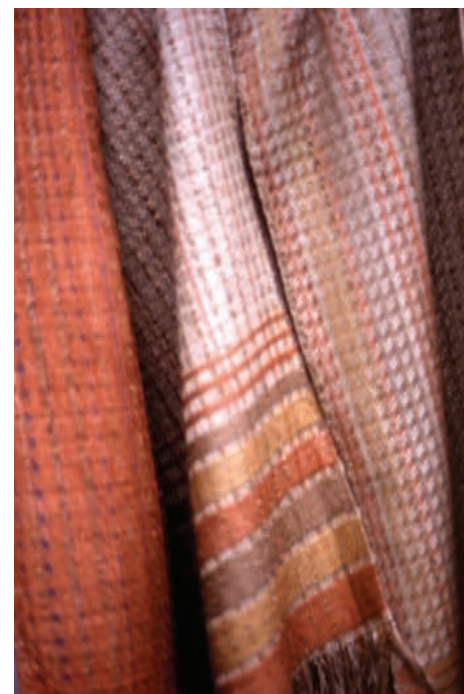
Silk weaving on loom
Scarf, silk, 2008



Sarah Beadsmoore

Whilst working as a cook for a sailing club in Devon, Sarah saw and was inspired to learn to weave by a local craftsman. She was drawn by the constraints and discipline needed to make hand-woven cloth, and this led to a career change. After leaving Derby College of Higher Education with a college diploma in textile design, she decided to pursue her love of handloom weaving, to create her own unique style of silk scarves.

In 1996 she worked with a weaving project in northern Thailand with people of the Pwo Karen, one of the hill tribes of that area. It is from this experience that she still draws inspiration when weaving her large scarves with deep double cloth borders, inspired by the traditional 'turban' scarves of these people. Sarah took a studio at Brewery Arts in Cirencester 1984 and exhibits from there, in galleries and at design shows.



Pwo Karen scarves, silk, 2009



Tim Parry-Williams



*Kami scarf, paper, ramie,
raw silk, floss silk, 2007*

*Paper Pinstripe scarf,
raw silk, paper, 2007*



Tim Parry-Williams studied at Farnham College, during his MA studies he spent a year as an exchange student at Okinawa Prefectural University of Arts, Japan. This has led to a continued and fruitful relationship with that country, including working with leading Japanese contemporary weaver Junichi Arai. Tim's chief interests are in materials, exploring yarn properties and woven structures, adapting and building on these through experimentation and colour application. Design sources develop from the interpretation of interesting elements of natural or manmade forms and landscapes; it might be purely the colour of a shadow or the texture of a wall where tiles have been removed.

Along side his research and design practice as a hand-weaver, Tim works as a Senior Lecturer in textiles at Bath Spa University. He continues to develop his own work and is involved with projects internationally.



Wallace Sewell



Wallace Sewell is a highly individual woven textile design studio established in 1990 by Harriet Wallace-Jones and Emma Sewell, after graduating from the Royal College of Art, London. Their motivation is to create innovative woven fabrics exploiting industrial techniques, working closely with textile industry in Great Britain to produce pieces ranging from scarves to furnishing products that sell worldwide. Their work is distinguished by confident use of colour and intuitive combinations of yarns and fabric structures. Inspiration comes from sources such as the Bauhaus and Colourist painters resulting in signature fabrics including vibrantly striped silks, sculpted wool and silk crepe, patchwork double cloth chenille and honeycomb woven Lambs wool. Along side their batch produced scarf and home accessory ranges, the studio also offers design and fabrication consultancy for site-specific projects and woven fabric commissions – these range from bespoke scarves for the Tate gallery shops to designs for Transport for London.



*Scarf, silk & cashmere, 2009
Wool & cashmere tippet, 2009*