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Crafting the Community III

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Crafting the Community

CLAIRE BARBER

University of Huddersfield, UK

Outside: Activating Cloth to Enhance the Way We Live explores cloth's value, relevance and impact on societies today, recognising the constantly evolving fields of expression, often sited beyond art mediated contexts. The book explores cloth's potential as a metaphor for consciousness, a carrier of narrative, and a catalyst for community empathy and cohesion.

Invited curators, philosophers, artists and scholars employ a variety of didactic styles that include the conversational, metaphoric, process-orientated, poetic, and autobiographical. Each author takes their line of enquiry to the next on a unique journey that probes a range of empathetic modes of investigation and expression. Through collective, rhetoric and practice-based investigation, the value of cloth and community in everyday lives is disclosed.

This book will appeal to scholars, students, critics, teachers, practitioners, philosophers, volunteers and curators who are interested in fresh ways to consider cloth in socially engaged, socio political and participatory forms of expression. Authors include Professor Lesley Millar, Alice Kettle and Dr Jane Webb, June Hill, Philippa Lawrence, Betsy Greer, and Dr Robert Clarke.

"The contributors to *Outside* – artists, curators, academics and volunteers – all capture a growing sense of responsibility in textile practice to not turn a blind eye to the world we live in. Instead, we are shown the real seriousness of textiles in daily life – their ability to intervene, contribute and build much needed definitions of value and community"

—Professor Jessica Hemmings

Penny Macbeth is Head of the Department of Art and Associate Dean at Manchester School of Art, Manchester Metropolitan University; she is also a writer and practising artist. **Claire Barber** is an artist and Senior Lecturer in Textile Crafts and Art at the University of Huddersfield. Penny Macbeth and Claire Barber both convened the international conference, *Outside: Activating Cloth to Enhance the Way We Live* at the University of Huddersfield (2012).

Cover image: *Outside* © Claire Barber, 2014

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PENNY MACBETH and CLAIRE BARBER

Outside

CSP

Outside

*Activating Cloth
to Enhance
the Way We Live*

Edited by

PENNY MACBETH
and CLAIRE BARBER



The Morning after Leeds Music Festival, Bramham Park, Leeds, August 2009 (top image) and August 2010 (right image).

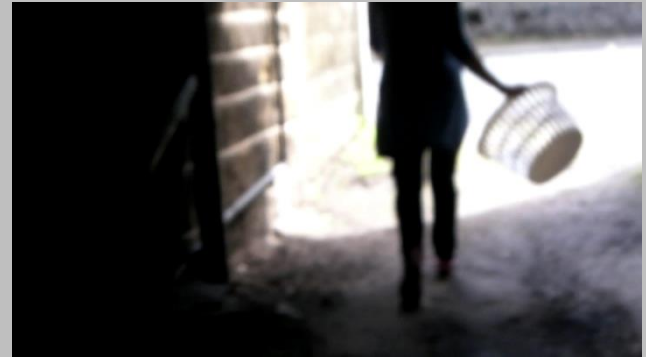




Salvaging sleeping bags on the post Leeds Music Festival site of Bramham Park, West Yorkshire, 2011.



University of Huddersfield Textile students talking with Inn Churches homeless shelter volunteers at The Hope Centre, Bradford, 2010.



The author washing and crafting salvaged sleeping bags at her home in West Yorkshire, 2009.



Ge

Hebog 30

Crafted sleeping bag by Claire Barber.



Crafted sleeping bags at The Hope Centre homeless shelter, Bradford, 2010 (top image).

Crafted sleeping bags at St. Stephens Church homeless shelter, Bradford, 2011 (right image).





The Sleeping Bag Project at The Knitting and Stitching Show, Harrogate, West Yorkshire, 2012.



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Crafted sleeping bags being carried through the streets to Harrogate Homeless Shelter, 2012.



The Knit and Crochet Guild Archive at Lee Mills, Scholes, West Yorkshire, 2012.



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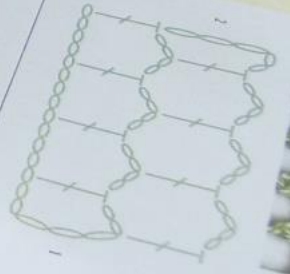
The Knit and Crochet Guild Archive at Lee Mills, Scholes, West Yorkshire, 2012.

Textile students being taught crochet techniques by volunteers from the Knit and Crochet Guild, 2013.



- Insert the hook into
- Yarn over and pull I
- You should now ha
- Yarn over and pull I
- Yarn over and pull I

MESH AND FILET STITCH



next ch.
turn.
Row 2: 5
sp, *4 CH,
repeat from *
Repeat row 2.

Offset filet net



Even number of sts (add 3 for foundation ch).

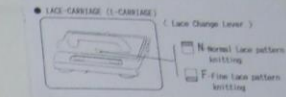
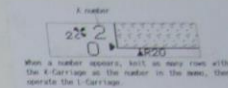
Row 1: 1 TR in foundation ch, hook, *1 CH, skip 5th ch from next ch, repeat from * to end, turn.

Row 2: 4 CH, skip first tr, *1 tr, repeat from * to end, under 4 ch, turn, Repeat row 2.

Collection

LACE PATTERN

Lace patterning is another technique that uses the jacquard machine KH970. However, in conjunction with the K carriage there is a special lace carriage that transfers stitches. The effect is very similar to the results you would get from manually moving stitches with a transfer tool, but you can achieve an all-over repeat pattern in a fraction of the time. Lace patterning only requires a single yarn and works by interchanging the carriages in a repeat sequence that is indicated on the jacquard monitor. The K carriage still carries the yarn across the machine to knit the stitches but inbetween certain rows the lace carriage will be moved across the needle bed to transfer the stitches between needles. This means that some of the more complicated designs will grow less quickly because there are more transfers required before the next row on the K carriage can be knitted. The nature of this technique sometimes requires the stitches to be pulled and stretched further than usual, so it is important to be gentle with the carriages to ensure the yarn does not snap.



Machine Set Up

The electronic jacquard machine is used and set up in almost the same manner to fair-isle (refer to a previous page) but only the patterns between 108-206 in the pattern book can be used for lace or fine lace accordingly. It is important to select the lace carriage (second from left) when this option comes up. The K carriage remains on the normal plain knit settings.

The lace carriage has two settings controlled by the lace change lever:

- Normal Lace(N) - For thicker or double yarns that need a looser tension.
- Fine Lace(F) - For finer yarns or single threads that can be knitted on a much tighter tension.

1. Take lace carriage from draw that corresponds to your machine number. The lace carriage has a central release button that will allow you to clip it onto the machine.
2. Insert the extender arms into both sides of the machine (they should be in an upwards direction).
3. Select and set up the lace pattern on the jacquard as you would for a fair-isle pattern ensuring the lace carriage has been selected.
4. Thread up and cast on the required number of stitches, placing the yarn in gate A on the K carriage as usual.
5. Knit a few rows of plain stocking stitch.
6. Unlock the jacquard machine screen by pressing enter and ensure that the row counter tripper is down on the K carriage.
7. Now move the lace carriage across the work keeping an eye on the screen. Continue to move it back and forth until a number appears to the right of the row counter.
8. When the number appears, knit that amount of rows with the K-Carriage and repeat from step 7 until desired amount of repeats has been achieved.
9. To go back to normal plain knitting, lock the jacquard screen and simply return to moving the K carriage as usual.

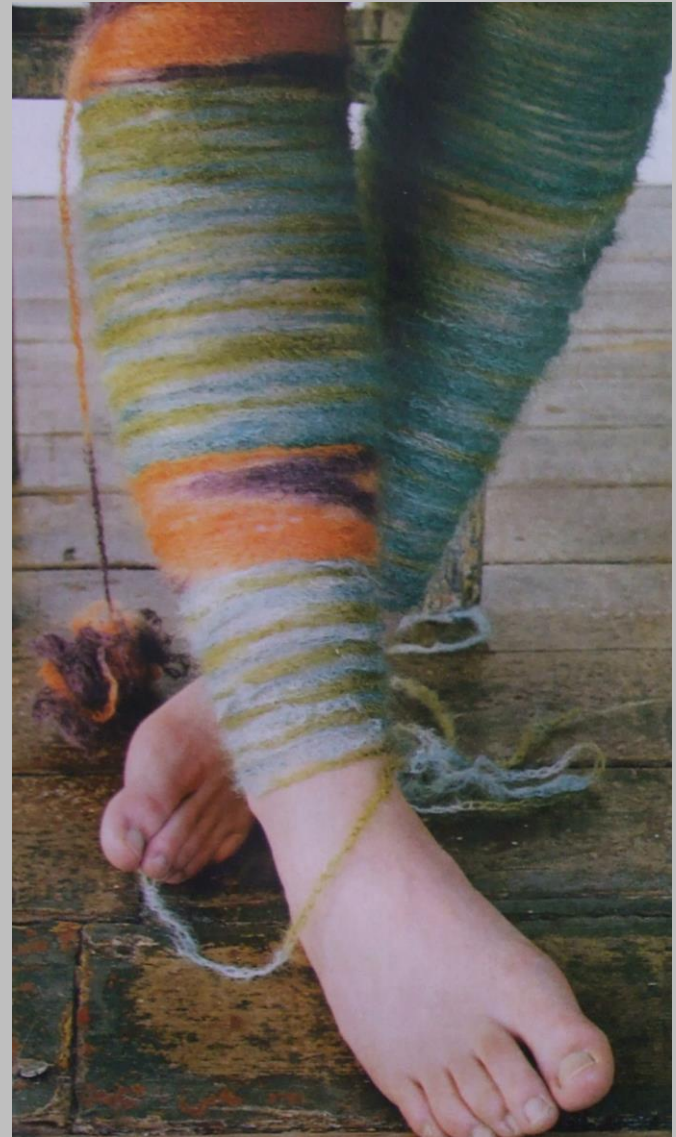
Tips and Developments:

- The alternating carriages can be slid off the bed, onto the corresponding arm when out of action.
- Ensure that an appropriate tension and lace carriage setting is being used.
- Ensure that the weights are moved up the work so that the fabric doesn't get caught.





Photograph taken by a textile students of her grandfather's shed, 2013.



Textile student exploring knitted gaiters and socks at the Knit and Crochet Guild archive (left image).
A personal response presented on knit trend board, University of Huddersfield, 2012 (right image).



Textile student yarn bombing at the bus stop at Lee Mills, Scholes, West Yorkshire, 2013.





Textile student's installation created in response to the narratives contained in the Knitting and Crochet Guild archive, Lee Mills, Scholes, West Yorkshire, 2013.

Students exploring knit and crochet artefacts at The Knit and Crochet Guild Archive, Lee Mills, Scholes, West Yorkshire, 2012.





Items of the Knit and Crochet Guild
Archive explored by textile students
University of Huddersfield, 2012.



Penistone Line Railway, West Yorkshire

The Penistone Line Puzzle by Jessica Kopka, 2014.



'Craft and the Penistone' Line developed with Honley High School children, 2011-12.

'Craft and the Penistone Line'
developed with Honley High
School children, 2011-12.





'Stitch the Line' at Lockwood Station,
Penistone Line, 2013.



'Stitch the Line' at Barnsley Station,
Penistone Line, 2013.



The Sleeping Bag Project, 2009-2014

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Julie Thompson

Staff and students of The University of
Huddersfield

InnChurches homeless shelter

Penistone Line Partnership

Knit and Crochet Guild Archive at Lee Mills