Clare Lane

Re-making the Hattersley
Thinking Through Practice
Documenting the Loom - The Un-made
Through photography, the process of decay has been documented. This has been an archival process of capturing the site in a state of transience, being neither one thing nor another. It is defined by what it was, rather than what it now is. The catalogue of photographs attempts to give this stage in the buildings development a voice.

The Soft Picture - Made
The soft picture is a textile response to the material product of this weaving shed, which has been long since removed. To re-make the loom in the product of its process is an attempt to think through the making process. Applying embroidery to its brightly coloured recreation in a soft pliant material explores the physiological nature of the object and its decay.

Wrapping the Loom - The Re-made and Un-made
Wrapping the Loom again re-introduces the machine to it’s product. The process of wrapping was aimed purely at process, to re-introduce the act of making back into dead manufacturing space, and simply to be in the space in an act of doing. The repetitive wrapping and folding allowed time to think through the space.

The Loom Components - Made and Re-made
Machine parts of the loom were stacked and scattered around the derelict shed. To disconnect them from their original purpose, I aimed to re-explore these found objects first through re-cast-ing them in plaster and then by actually taking pieces and having them stripped and powder coated in bright playful colours, removing their original purpose in exchange for playful re-imagining.
Re-making the Hattersley - Thinking Through Practice

The Context of the Site
Over the past four years, I have had time to explore and digest the empty spaces of the Woolen Textile Mill complex that is Sunnybank Mills, Farsley, West Yorkshire. The Mill had managed to remain operational (on a much reduced basis) until its final closure in 2005. Since then it has remained in the ownership of the original company who have been exploring ways to gradually re-develop the site. During this period a number of the key buildings, including the old Weaving Shed, built in 1929, have gradually fallen into decay. The key focus of interest for me was the Weaving Shed and, more specifically the two derelict Hattersley Looms and all their machine parts which were left in the space.

The Execution of the Project
The time spent at the Mill was initially focused on photographic documentation of the space and machinery. This formed the basis of imagery to be developed into documentary textile pieces or “soft pictures” as I have started to refer to them. These were visual, re-made interpretations of the site which were printed, embroidered, and highly colourful portraits. However as time has progressed, each visit has become more prolonged and time spent in the space has become more interactive and engaged with the space rather than simply observing it. Choosing to wrap one of the looms (initially informed by the work of Jean-Claude and Christo) became an act of contemplation and creating casts from selected machine components, an act of attempting to re-make objects as a way of re-defining them beyond their initial context. This in turn progressed to the powder-coating of existing dis-used components, using bright colours, as a means of exploring this further. My investigation still continues, but work produced so far was re-introduced to its space of origin in an in-stallation exhibition as part of the Heritage Weekends in September 2017. The Loom has subsequently been unwrapped and re-homed at Bradford Industrial Museum. The loom wrappings will form the basis of another re-making investigation.
The Hattersley

The Hattersley Standard Loom was first developed in 1921 by George Hattersley and Sons of Keighley, West Yorkshire. It was an extremely popular power loom which was first introduced at Sunnybank Mills, Farsley, in 1940. These looms filled the Mill’s 1929 weaving shed throughout the 1950’s and 60’s but were gradually replaced by newer and faster models. By the time of the Mill closure in 2005, only three looms remained. One was removed to the Mill archives where it has been preserved but the remaining two were left in the derelict Weaving Shed where I first encountered them in 2014.

With the Weaving Shed scheduled for demolition, the current Mill owners offered to donate one of the looms to Bradford Industrial Museum who house the most comprehensive collection of objects and materials relating to the woolen worsted industry, internationally. The Hattersley Loom was the only loom missing from their collection. In November 2018, the loom was finally removed from the site and taken to the museum.
The Philosophy - Making, Un-making and Re-making

Introduction
The aim of this project is to explore the social and philosophical considerations of thinking through practice. Specifically, the relationship between my textile practice and the subject matter which pre-occupies it - the transient nature of the derelict (both building and machine). This is investigated through the prism of making, un-making and re-making, as a means of opening up a dialogue between textile and place. Derelict buildings are deconstructed spaces, in a state of entropic transformation and open to many interpretations. The investigation of this perception of change (or decline) through textile practice aims to unpick ideas of entropy and alterity and how this is interpreted. This project has had a site specific aspect with the focus on the Weaving Shed and its contents at Sunnybank Mills, Farsley, West Yorkshire. It is with the kind permission of owners, William and John Gaunt that I have been able to access this site for such a prolonged period and explore the machinery and parts within.

Background
I have been exploring derelict spaces as part of my practice since around 1998. My interest was initially concerned with a critical investigation into the nature of the ruin and its early representation in the picturesque landscape movement, and how this compared to the oppositional representation of its more contemporary ‘derelict’ sibling buildings, which form much of our post-industrial landscape.

My visual investigation of these more contemporary sites would primarily be documentary, using photgraphy to trap key moments in the life of these buildings as ‘derelicts’. My working medium had always been through textile and until recently, I had simply viewed this as the medium of choice in the technical production of the work. However my involvement in Sunnybank Mills over the past four years has provided the opportunity to become much more deeply absorbed in a specific place. This has
helped evolve my practice and extended it into something much more active and interactive. It has challenged my thinking about the relationship between the textile and the space and to use it as a means of exploring questions around entropy and alterity through a developing conversation between textile product and its subject matter.

The title phrase “Soft Pictures”(1) (brightly coloured and embroidered textiles), represents parts of the product of my practice, which could be seen as the antithesis of their subject matter, the derelict space, and yet the two are now acting as a counter-balance. To extend the process of documentation into a textile medium, entails a process of making, which mirrors the unmaking state of the site explored. In some sense I am trying to re-make the space, through the textile. Glen Adamson (in Thinking Through Craft) comments that “craft only exists in motion” and through my exploration of these spaces I attempt to explore the “craft” of decay and the process of change.

In considering its definition in physics, entropy is essentially a process of energy transfer through the second law of thermo-dynamics. If decay is seen within this context, there is an active disintegration and degeneration in the derelict space which is at once both disturbing and invigorating. It might be a degeneration from its first form but what continuous new forms might be made through this constantly shifting process?

Embracing this, the space (and objects within), becomes a play area. There is scope for re-imagination of the transitional and the entropy can be seen as something transforming rather than degenerating. In embracing the space at Sunnybank Mills, I have use it as an opportunity for experimental re-interpretation, re-contextualisation and re-imagination. The contents of this booklet documents this journey.

(1) Soft Pictures is the title of the 2014 Exhibition of Contemporary Art Explored through Textile Medium at the Museum Re Rebaudengo in Turin.
Documenting the Loom
The Un-made
Documenting the site has been an ongoing process over the past four years. The above are a selection of images of the loom before its removal from the site in November 2018. As someone unfamiliar with the weaving process and therefore the mechanics of the loom, this process has been a fascinating observation of gadgets and their interconnectivity and of their intriguing shape, form and repetition. My photos are therefore informed purely by shape and detail and I apologise unashamedly if I have missed some vital productive part of this machine due to lack of interest!
Wrapping the Loom
Re-made and Un-made
To physically engage the textile with its subject was not about end product but about process. The wrapping of the discarded loom was slow and contemplative and allowed time to simply be in the space in an act of doing. The process was rhythmic and meticulous in a deliberate act of binding, folding and pinning strips of cotton muslin around the key component parts of the loom. This was left in place over the period of a year when it too started to un-make itself. The bindings were eventually removed and the remnant strips will form the basis of another making investigation.
The “soft picture” is a documentary response to the derelict site, its space and the Hattersley loom within it. It relies on initial photographic imagery, recording visually framed information, which is then digitally re-painted and printed onto cloth. The cloth (in this instance linen), is embroidered and the resultant piece contains an image which is both tactile and visual at the same time. It can be pliable, draped, folded, or stretched and constrained across a timber stretcher. It visually reflects is rigid structural subject matter but it is not. It is merely one visual response through one minds eye and is a new object made.
The Loom Components
Made and Remade
In September 2017 work made over the period of the residency, was re-installed in the space for the Make Unmake Re-make exhibition held over the Heritage Weekends. Textile pieces were hung in the shed and the wrapped loom and machine part shelves were dressed. The re-coated parts were placed back on their shelves which were given a backing of gouache abstract paintings based on the component shapes.
Clare Lane gratefully acknowledges the kind support of William and John Gaunt for patient access to their site over the past four years and for granting permission to cast, adapt and wrap their property without question but with curiosity and encouragement.

website:
www.urban-fabric.co.uk
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