

Wiltshire Guild
Spinners Weavers and
Dyers



Newsletter December 2017

Registered Charity Number 1168349

Letter from Eds

Julia and I continue to be amazed at the fantastic work of Guild members and we are exciting by next year's programme.

We went together to see a film at the Bath Film Festival: "[Women of the Silk Road](#)" and saw a few other Guild members there. The Iranian director, Yassamin Maleknasr, took eight years to complete it and gave fascinating and beautiful insights into four women's lives across four different countries in four seasons. Do try to see it if you have a chance.

We also both managed to get to see the [Grayson Perry exhibition](#) at the Arnolfini (free) in Bristol, this is only on until 24th December 2017, but he is one of the most accessible and accomplished artists and it is thought-provoking, amusing and engrossing. We did not have space in this issue to write a review but have sneaked a picture of a wonderful landscape tapestry on page 9.

Wishing you all a happy, healthy and creative New Year.

Harriette and Julia



Knitting technique for pattern on page 21

For anyone unfamiliar with the i-cord technique – just ask at a Guild Meeting: you are bound to find someone who knows or try [this link](#)

Front page illustration. If you are at the Christmas party you will see this lovely milk bottle top tree!

Chairman's Report 2017

2017 was a very busy and productive year. We have been out showcasing our skills thanks to Karen and all of you who participated. Thanks to Dawn and Kathy teaching classes for new spinners and weavers and attracting new members to our Guild. Our Patchwork and Sewing Bees have been growing in size and we have achieved some wonderful things to be proud of. Also our new handicraft group, incorporating knitting, crochet and other skills, such as beading, got off to a grand start last month so we hope it will prove to be as popular

Thank you to Harriette and Julia for again making a great job of our newsletter and also agreeing to continue for another year. We all enjoyed staging our Spring Exhibition here at Steeple Ashton: very big thanks to Liz and her team who made it look so professional and to the tea ladies as, without you, we would not have made such a good profit.

I am sorry to record that our long standing member Terri Dodd stood down in June after many years as our Treasurer. She worked tirelessly throughout her time with the Guild and it was Terri who first found this building and proposed its use for our studios. I would personally like to thank you all for standing in so quickly and efficiently to sort out the large workload left by Terri leaving so suddenly, in particular to Joanna for her work on the finalising the successful grant application for our new ramp. It should be installed in the New Year.

Particularly: thank you the support the Committee has given to me this past year. Without each one of you the Guild would not succeed as well as it does. I hope that members realise that things do not happen by magic but by the dedicated work of many individuals. Special thanks to Beryl and Liz for holding the fort when I was away and to Colleen for being our new Treasurer. Also particular thanks to those committee members who are standing down this year: thank you for all your hard work.

Lastly thank you Guild Members, without your kindness and friendliness to one another and the generosity of sharing your skills then we would not be such a wonderful happy and successful Guild.

Valerie Laverick, Guild Chairperson

Treasurer's Report for Financial Year end 31th October 2017

We closed the year with £10,766.88 in the bank. This includes the recent subscription payments and The Guinness Trust Grant payment of £1000 which increases the surplus. We have a savings account, with a balance of £3,003.66. The interest rate for this account is currently at 0.04%.

Ramp/Grants; The ramp to Studios 3 and 4 is dangerous and is to be replaced. We have to thank Terri for beginning a grant application for a replacement and Joanna Goodfellow for completing it. The cost of the ramp is £9,750.00. Hills Waste is contributing £6825.00 towards the ramp, and Joanna obtained a further £1000.00. This leaves the Guild with £1,925.00 to pay. Some rot has been found where the old ramp butts up against the Portacabins and repair work is needed. Once the old ramp is removed we can get a quote for this work and are hoping that it will be under £500, but a potential cost of £2425.

Fund raising; Our 'rainy day fund' will be considerably depleted so we need urgently to find ways of raising some more cash reserves. We also should maintain our membership at about 100.

Gift Aid; As we are now a charity, we are able to claim Gift Aid which is a way of raising money without much effort. We are in the process of registering with HMRC to reclaim 25% of the subscription fee from members who pay tax and complete a gift aid form. This can be claimed retrospectively for up to 4 years. In our case as we only became a charity last year we should be able to claim back for 2 years. This could result in £500 additional income each year. We encourage as many members as possible to complete a Gift Aid form and pass it to the Secretary or Treasurer ASAP.

Summer and Xmas sales have also been a good source of income for the Guild, so I encourage members to submit as many articles for sale as possible and help with these events.

Colleen Russell

WILTSHIRE GUILD of SPINNERS, WEAVERS and DYERS
Programme 2018

20 January

Members own projects. *Soup lunch (bring money to buy!)*
Jellybeans Shop

17 February

Skills Day.
Needle felting, rigid loom, mosaic knitting, kasuri knotting.

17 March

11.00 Hanne Dahl.
Talk and presentation.
Cloth Designing in Trowbridge's Weaving Mills in the 1950s-1970s.

21 April

11.00 Shabori Looms.
Informal demonstration and chat to members.

19 May

11.00 Wiltshire Fire Brigade. Talk.

16 June

Fleece Day
Members own projects.

21 July

A Mammoth Bring and Buy sale [Textile related].
Proceeds to the Guild.

18 August

Members' projects. *Shared lunch.*

Tbc August

A visit to the Warmley Towers Weaving Studio and local Museum.
This will be on a car sharing basis.

15 September

Teresinha Roberts of Wild Colours. Talk. Subscriptions due.

20 October

Members own projects
2.00 Mary Henderson. Scottish Knitting.

17 November

11.00 A.G.M.

15 December

Fashion Show. *Shared lunch*
Quiz and raffle.



Association of Spinners, Weavers and Dyers National Exhibition 2018

This will be taking place in Scotland next year from 16-29th July at the Scottish Universities Insight Institute at the University of Strathclyde, Glasgow.

Exhibiting – Selected

If you plan to submit to the selected, juried sections, please note that you will need to supply a sample piece with your submission; without it your work will not even be put before the selectors. The touchy-feely samples are also perfect for the exhibition, as they allow visitors to handle the textile without potentially damaging your valuable piece. Closing date for submission is 21st April – see the [link](#) here for full details.

Exhibiting – Unselected

In the year of the 150th anniversary of the birth of [Charles Rennie Mackintosh](#), an item of textile jewellery in his style, not more than 12cm square, mounted on black card 12 cm square – hanging fee will be £3 per item. These will be collected by the Guild Secretary and submitted before closing date of 23rd June.

Eds. If you need inspiration your local library will have books about Charles Rennie Mackintosh, or have a look at this excellent [blog post](#) by Jill Macnair

The Dovecote Tapestry Studio, Edinburgh

Just in case anyone one was thinking of going to Glasgow for the exhibition I had a quick look to see if there were any other textile related events at the same time. I could not find anything, but I know [Glasgow](#) has much to offer visitors.

However, I found a website for The Dovecote Tapestry Studio which is in Edinburgh. They have what looks like a remarkable exhibition entitled [Daughters of Penelope](#) which is on until 20 January 2018. Surely this is a good excuse to spend an extended New Year in Scotland?! (The studio is closed 25.12.17 to 8.1.18.) It may be worth investigating for further exhibitions in case anyone is planning a textile related holiday in Scotland.

Julia

Moving On in Spinning Course 2018



I am delighted to tell you that the ‘Moving On in Spinning’ course is planned again for January 2018. The course runs for four sessions and aims to cover some of the more technical aspects of spinning. So if you’re at the point where you have a default spinning gauge or you wish to branch out and explore something a little more novel, this could be the course for you!

The course starts by looking at different fleece types and fathoming what they tell us about how they are best spun to enhance the characteristic of that particular fibre. We then look at skills needed to spin more consistently to duplicate yarn for projects. Woollen and Worsted spinning are taught in detail, along with expanding plying skills. To balance the more technical aspects we move on to explore the use of different spinning techniques to spin fibres other than wool. There is also a very enjoyable ‘blending on the drum carder’ session and a chance to learn how to spin some basic art yarns.

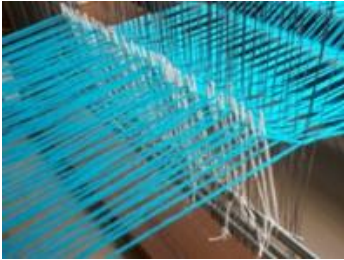
I normally suggest that you have been spinning regularly for at least a year to get the best out of the ‘Moving On in Spinning’ course. It would be helpful if you are able to use hand carders too because this skill is needed for ‘woollen’ spinning. If you are interested though, whatever your experience, do come and chat with me to see if it’s something you’d find useful.

The course starts on Saturday 27th January 10am-12.30md at the guild (studio 1). The cost is £75 plus £10 for all the materials you’ll need to complete the course. There are 6 places (a minimum of 3 is required to run the course), so book soon to avoid disappointment! You can contact me by email, phone or in person (see contacts in this newsletter).

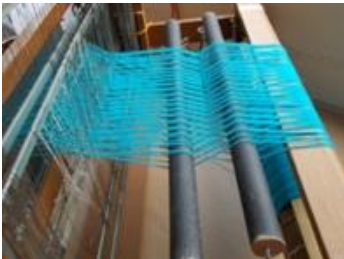
Kathy

Doup Weaving Course

Dawn held this course for all those weavers interested in learning different type of weaving, manoeuvring the warp similar to Leno Lace; so five of us duly arrived ready to try something different.



We had already received instructions as to how to warp our looms and the equipment we would need, so after a cup of coffee on arrival, Dawn showed us how to place the doups on the bottom of the second shaft, and then explained, with demonstrations, how the doups were used to cross the warp threads which were on shafts 3 and 4. It sounded very easy, and you do learn by your mistakes but concentration is required, with a lot of attention needed to thread correctly.



Obviously at some stage my concentration went and I did everything opposite, because when I had finished, and checked my lifts, most of them were the wrong way round. So they were all changed round, checked again,

found a couple of ends which had not been crossed over, and concluded it would have been easier to start from scratch again!



Having finally got everything correct it was time to start weaving. The shed when lifting shafts 1 and 2 was not good, so Dawn showed us how to use the “jumpers”. When we arrived there was a bundle of wood batons with round hooks at each end, also some sandpaper and a saw. I wondered if carpentry was going to be a part of the course but it

transpired that the sandpaper was to rub down the batons that Dawn had retrieved from the rubbish bin and the saw was to cut them down if they were too long for the width of our looms. We had to put the jumpers between two different lifts, and used elastic bands to keep them in place at each side of loom.

The weaving grew very quickly and squares started forming with a twist at each side, which Dawn said would change to diamonds when the weaving was removed from the loom, and since each pick was about ¼" it soon grew. After I had weaved a few inches I hemmed the end, as shown to us by Dawn. Included in our instructions was to bring elastic bands, large paper clips, bags with weights and string. We then added the weights, tied with the string and connected to paper clips, as temples, to keep the weaving stretched to its correct width. After that it was easy to weave and took very little time. At the end of the day I had almost completed my scarf, and I finished this within a couple of hours, having hemmed, washed and trimmed the ends. Sure enough when the weaving came off the loom the squares changed to diamonds.

I used an acrylic yarn, with a little stretch, and the overall weight of the yarn was less than 1½ balls. I did check that I had enough yarn before I started: measuring the length needed for the warp and discovered that my first purchase either had the incorrect yardage on the band, or it was not shown correctly. Consequently as I couldn't obtain another ball of the same colour, I had to go for a complete change. This has turned out with a very good drape and is very soft. I am very pleased with this and thanks to Dawn's patience, a very successful outcome.

Josie Anderson

Grayson Perry's Tapestry Landscape



Flax to Linen

At the October Guild Day three of us organised a talk with a demonstration, a flax spinning workshop and then further research on suppliers, museums, good internet sites and so on.

Liz McCarron gave an excellent talk and showed her beautiful samples of what she has grown, processed and made with flax. I sat and spun some tow from flax I'd processed and after lunch Kathy Davis taught some eight or nine people how to spin flax into linen. Everyone got a packet of flax seeds to grow their own next year and all the handouts we produced are available on the Guild [website here](#).



As Liz was finishing her talk Ann Patel mentioned that she used to spin flax when she was a girl in Galicia. I arranged to meet up with her and find out more and she kindly brought a sample of what she had produced as well.

Ann was born in [Galicia](#), just north of Portugal and, during the time of Franco's tight control, the family made almost everything they needed at home from what they produced on their land. They had sheep and grew their own flax and made sheets and towels from it. Blankets were made with a linen warp and wool weft for warmth.





Each year they grew the flax in a different part of their field and saved the seeds. It was pulled, stoked, dried then retted for about a week in the nearby river. Ann remembers fishing in the river near the pool where the flax was soaking and when she was eight years old she learned to spin using a spindle and distaff. The distaff was stuck into her belt and she made a little bag to attach to her belt to hold the bottom tip of the distaff. In this way her left arm was freer than if she had to use her elbow to hold the distaff against her body. This [image](#) is similar to how she worked. Her spindle was little more than a stick with a bulge in the middle.

The flax was processed using some tools like our own but others were quite different. She found a good picture of the tools in the [Allariz Museum](#), Galicia online and gave me both the Spanish and Galician names for some of them.

Here you can see the main tools used, the upright board was placed on a bench and she sat on it to hold a bunch of flax horizontally and rub it from left and right to break the outer layer to reveal the long fibres. You can see the hackles used for combing the fibre and the flat paddle with a handle is a scutcher. However, Ann also described a tool called a Mazo which is not shown in this picture: it was made of two round sticks joined with a strip of leather. These looked rather like a nunchuck and she described how she held one handle and the other one was used for beating the flax to act as a breaker.



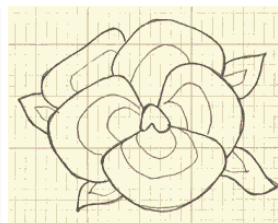
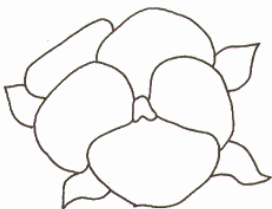
At the age of eight Ann went to the village school of mixed ages up to 14 years old. At 14 she had to leave school but she explained that things were changing fast at that time and she was just five months too old to qualify for the new extended education up to the age of 16! Once she left school she went to live with a family friend with children to help with the younger ones and to learn to become a seamstress like their mother. The family actually lived above the village school and the teacher was a friend so Ann, who was always a keen reader, was able to continue learning, also with the encouragement of her older brother who, though fourteen years old than she was, she says was always a bookworm as well. Ann explained that the spun flax was taken to a local weaver who wove it into lengths of linen which were then returned to the family for them to make what they needed from the fabric. At this time she made her grandfather a sheet with his initials on.



She stayed with this family until the age of 19 when she heard an interesting radio programme teaching people basic English words. She decided when she was 20 that she would come, with a friend, to England to work and learn English and when she arrived she only knew “please” and “thank you”. Arriving in Basingstoke she lived with a family, cooking and looking after their children – the only problem, she says, is that she didn’t know how to cook, particularly on an electric cooker! She later moved to another naval family living in Bath and stayed with them for some time. They encouraged her to go to college to improve her English and when the parents had to go to Hong Kong for a month they left her with all three children to look after while they were away. They later moved to Scotland and offered to take Ann with them but by then she had met her husband-to-be, Sam, who was born in Tanzania but whose family originally came from Gujerat. They settled in the area and, while bringing up her family Ann worked in the local school and later with children with learning difficulties. Now retired, she is still busy with grandchildren but intends to make a tablecloth of the fabric from her grandfather’s sheet. Here you can see the embroidery and the quality of her spun linen woven into fabric. She has drawn some threads in order to finish the cloth and we hope she will bring it and show us when it is finished. If you have any queries about Spanish linen I am sure she would be happy to tell you what she knows. Thank you, Ann, for your fascinating insight.

Harriette.

Eds. *I never knowingly pass on an opportunity for googling and found this [blog](#) with some insights into the various embroidery styles of Spain and for anyone inspired to try a few cross stitch floral motifs try [pinterest](#) where many happy hours can be spent looking at the work of cross stitch enthusiasts across the globe and perhaps downloading charts – or just get some graph paper and try [designing a pattern yourself](#).*



Dyeing to give old clothes a new life.



As someone who hates to throw things out and would much rather recycle, adapt, mend or repurpose things, after downsizing our house last year I realised that I had one or two garments which I liked but their colour wasn't quite right and if they were to stay with me I needed to do something about it.

Many years ago I had found a lovely cosy all wool full length dressing gown in a closing down sale but the only one left in my size was a particular baby pink which I realised I could no longer stand. Clearly it would still be useful but much more acceptable in a better colour and so, having heard very good things about Kemtex, I checked out their site for suitable acid dye shades with which to over dye it. It was clear I was going to have to do it in my washing machine when I weighed the garment (1400g) and called them to see what they advised I should use and how I could do it while avoiding shrinking it to a stiff, useless board.

I was really impressed by the help given by Mike Appleton who suggested I use their Kenanthrol dye for this project. These are pure colour, so I would need roughly 3% - 2%. Ideally it should be dyed at 90°C but he suggested using the washing machine's 50° wash and adding the dyestuff gradually over 20 minutes. I would also need 40 mls of white vinegar, diluted to 1 litre of liquid and to add this over 30 minutes and more if I still saw dyestuff in the drum. In order to make sure I had enough and, as I am sure I will be dyeing again, I finally ordered 100g of mid Blue but he suggested only using half to start with. I also had a really nice textured pullover which a friend had given me but I wanted to adjust the colour, so ordered some of Kemtex's Easidye in Slate for that too. These came to about £22 in all and I got them very quickly by post.

I followed his advice to the letter for the dressing gown, eventually only using 50g and the normal wash setting on my machine which spins at 800 revs. I set a timer for the addition of dye every 10 minutes and added 2/3 of the diluted vinegar at the same time and was really pleased to see no unused dye left in the machine at the end. The fabric has lost a little of its fluffiness but came up well when it was dry. It still fits me and is a much better colour, so I can actually stand to see it on the back of the door and enjoy wearing it and not just when I'm feeling ill!

I then approached the pullover which was a bit big for me and, as I didn't want to ruin its fluffiness, I tried it on a cooler 40 °C wash, stopping the machine and spinning it at 600 rpm. It shrunk very slightly (I don't have to roll up the sleeves now) and changed colour a bit but didn't take the full colour of Slate. However, I have dyestuff left for future projects and now have two garments I will wear for a long time.

What was particularly good was the expert advice and helpfulness when I called [Kemtex](#) so I thought I should share this experience with you.

Harriette.

Mystery Object from Ann Lander?



Does anyone know what this object is? It was on the Guild Sales table in October and looks rather like one of the Russian spindles shown in the autumn 2017 issue 18 of Ply pp 63-65 which were designed to have removable whorls. Just under the top is inscribed: Wilson Bros Ltd then a cross on its side, then Made in England.

It seems rather large for a spindle and doesn't have the bottom weight one would normally expect.

Harriette is looking after it and trying to find out what it is and if anyone has any brilliant ideas or would like to try it, then please let her know.

Wiltshire Guild SWDs and Data Protection

Over the years the guild has grown and evolved to the wonderful group that it now is. As things have developed it has become apparent that we need to make sure that we are adhering to current practices on data protection. [Under the Data Protection Act 1998](#) (DPA) individuals and organisations that process personal data/information should consider if they need to be registered with the 'Information Commissioner's Office' that oversees data protection matters. The guild is in fact exempt from having to register but we are still obliged to adhere to the 'principles' of the Data Protection Act.

The principles set parameters to guide organisations in how to gather, record, store, update and share personal information. Additionally, it states that personal information should be gathered, stored and shared in a way that is not 'excessive' and is 'consistent with the purpose of the organisation.' Furthermore, the information gathering, storing and sharing should be fair, open and transparent. For this reason, the committee has produced a Data Protection Policy to ensure we comply with the DPA principles and of course, take the best possible care of your personal information.

The full policy is available to all members and will be included in the membership pack for new members. The following points are included more succinctly in the policy and take effect from now on:

- Committee members contact details remain available to all guild members.
- The guild members contact details will be shared to the WGSWDs committee and our two newsletter editors for the purpose of distributing and sharing notices and activities.
- The sharing of *all* guild members contact details to every member is considered 'excessive' and will no longer be shared amongst the whole membership as a matter of course.
- Emails between all members will now be blind copied and not include everyone's email for recipients to see. This is consistent with the principle of 'privacy.'
- When using our Facebook page we ask that personal contact details are not posted on the discussion thread. If you choose to share with another individual via 'personal messaging' that is a personal choice and not a guild data protection matter.

- If you wish to contact another guild member about a matter relating to guild activities and you do not have their contact details, you may approach a committee member who will pass on the request. Of course, you may continue to share your own contact details in person with each other as this is not a guild data protection matter.
- At present if you are running a course or an activity, a committee member may send a general invite to everyone on your behalf and ask people to communicate directly with you from there on in so course/activity arrangements can be made easily. There is no change to this arrangement.

The committee feels that these new changes will bring us in line with current practices and ensure that we adhere to the principles of the DPA. The full WGSWDs Data Protection Policy 2017 is available on our website or by paper copy if you do not use the internet. If you have any questions please don't hesitate to contact Valerie Laverick or Kathy Davis who will be happy to discuss it further.

Kathy Davis, Membership Secretary

Eds. A huge THANK YOU goes out to the Committee for getting to grips with this very important legislation which is intended to keep us all safe.

Woad To This' by Carolyn Griffiths



Carolyn Griffiths has spent more than four years researching the cloth and dye trades of Frome following the discovery of 18th century dye recipe books from Wallbridge and Welshmill held by the Bath Reference Library and The National Archives. The result is a book that spans the woad and cloth trade of Frome from a fulling mill lease of 1333 until the start of the industrial revolution.

This beautifully illustrated, 8 ½ x 11in book of 280 pages, would make a wonderful present for anyone interested in the town, the social and industrial history of the cloth trade, or textiles.

£28.50 inc UK P&P ISBN 978-09930605-5-7

Order [here](#)

World Textile Day, Saltford 30 September 2017

[World Textile Days](#) are run by a group of textile collectors and traders who first got together in 2009 at the bar at a Knitting and Stitching Show. Their first *World Textile Day* was in 2009 in Llandiloos; it was such a success that they have run regional days across the country since then. The entry to the exhibition and sale of fair traded textiles from across the world is free and there is a small charge for the talks. The continued success of these events seems to prove the somewhat tenuous assertion that some of the best ideas are created whilst looking through the bottom of a glass of beer.

This year in Saltford near Bristol, the talk in the afternoon was by Ian and Jeni Rutherford who displayed their extensive collection of Palestinian dresses and embroidery and explained how they became collectors.

Ian's background was in banking and after the Oslo accords which were signed in 1993 he was tasked to re-open a bank in East Jerusalem as part of an effort to reinvigorate the Palestinian economy. Jeni gave up her work in the City and went to live in Jerusalem with Ian. She taught a secretarial course at the YWCA, studied the history of Jerusalem and became an embroiderer and quilter. When it became known to their new colleagues and acquaintances that they were interested in textiles, they were offered a collection of dresses and have since extended their collection and knowledge.

Ian explained that although Palestine is only the size of Wales there is a wide variety of regional diverse styles of handmade textiles. Their collection of dresses and articles dates from 1890's to 1950's. Some of the older dresses had examples of locally spun silk and linen that had been dyed with natural dyes. Although most of the surviving dresses were originally made as wedding gowns, they were not just worn on the one occasion and were re-modelled as the wearer changed shape. Later examples of technique and style are influenced by the importation of DMC threads and patterns which were taken to the country by German missionaries.

Several books were recommended for further study including; [Threads of Identity](#) by Widad Kamar, [Palestinian Costume](#) by Shelagh Weir, [Traditional Palestinian Costume](#) by Hanan Munayyar and [Palestinian Embroidery Motifs](#) by Margarita Skinner (which appears to be a very hard to get- so if you have a copy take care of it!)

Here are a few examples of the exquisite work that they spoke about. Anyone looking at the paper copy do try and get to a library and see the links and photos online!



Julia



Pattern – you might even have time to make it for Christmas!

I was browsing the web for someone to help a chap wanting to find a means of processing the fleece from a community flock of sheep (don't ask ...) in Rickford, Somerset. Anyway, I suggested he check the various local Guilds plus the [Spinning Weal](#) shop in Clevedon who run classes as well. When I checked their website I found it has been updated and had an interesting project available. This is a lovely shop, open seven days a week and well worth a visit if you fancy a trip to Clevedon, the sea, the pier and a meal or simply want to contact Sarah, who runs it, and order something for your wheel or stash. We hope you enjoy the FREE pattern for a decorative scarf using only one ball of wool.

Versatile scarf with beaded ends in soft and silky Bamboo Cotton 4 ply



This is like a piece of knitted jewellery. The ends can be laid through the long loop for a lovely, intertwined, draped effect. Do not choose beads which are too heavy, or they will drag the ends down; they may also hit you in the face if you move suddenly! You can wear the scarf long and loose, or fasten with a decorative brooch - it is a very versatile accessory indeed!

Your beads can be matched or mismatched, as you choose. This scarf makes a lovely gift, and it is an easy pattern to work. You could sew on charms, trinkets, shells or found objects, instead of threading on beads, for a retro boho look. Simply knot the i cord, or bind it with shiny embroidery thread for a different look. Make the whole thing longer. Or shorter. Add tassels. Or even bells! This scarf is just waiting for you to customise it as you choose!

Materials: one 100 gram ball of King Cole Bamboo Cotton 4 ply; 1 pair of 3.25mm needles; four lovely beads with largish holes in them (Pandora type beads are good, or try decorative pewter 'tube' beads); spare needle or stitch holder.

Tension: as yarn ball band.

On each row, slip the first stitch and knit the last stitch. This will give you a neat edge.

Cast on two stitches.

Row 1: Increase into each stitch (4 stitches)

Work i cord for 5 cm

Now begin to work back and forth in stocking stitch.

Row 1: knit

Row 2: purl.

Row 3: slip one, pick up and knit into the back of the loop between this and the next stitch. Knit to end

Row 4: purl.

Repeat rows 3 and 4 until you have 38 stitches,

Leave these stitches on a spare needle or stitch holder.

Cast on 2 stitches

Row 1: Increase into each stitch

Work i cord for 5 cm, as for first 'end'

Now begin to work back and forth in stocking stitch.

Row 1: Knit

Row 2: Purl

Row 3: knit to last two stitches, pick up and knit into the back of the loop between the next two stitches. Knit last stitch

Row 4: purl.

Repeat rows 3 and 4 until you have 18 Stitches

Next row: knit to end of the row, cast on 4 stitches, then knit across the stitches on the spare needle. (60 Stitches)

Row 1: purl 38 Knit 4. Purl 18

Row 2: knit 18 Purl 4. Knit 38

Continue working these two rows until work measures 1metre from the point where the two pointed bits join.

Next row: knit 18 cast off 4, knit to end

Row 1: purl

Row 2 Slip one, slip one knit one pass slipped stitch over knit to end.

Repeat these two rows until you have 4stitches left. Work 5cm of i cord, knit two together twice, cast off remaining two stitches.

Break off yarn and rejoin to inside edge of remaining stitches.

Row 1: Knit to last three stitches, knit two together through the back of the loops, knit one.

Row 2: Purl

Repeat these two rows until you have 4 stitches. Work 5 cm I cord, knit two together twice, cast off remaining two stitches.

Sew in loose ends. Thread a lovely bead onto each I cord and knot it under the bead to retain the bead in place. Add extra knots and/or beads if you like. i cord: work 4 stitches. Slip them back onto the left hand needle. Knit them again, pulling the yarn tightish across the back of the work. Repeat this process until you have 5 cm of tubular knitting. If you use double pointed sock needles, you can knit 4 stitches, slide them to the opposite end of the needle and knit them again.

*Job done. Sarah, Spinning Weal
Harriette*

Cranberry and Orange cake recipe.

A good way of using up any cranberries left after Christmas and, of course, providing some of your five-a-day!

Cranberry Fruit Nut Bread

2 cups flour 350g

1 cup sugar 160g

1 ½ teasp baking powder

1 tsp salt

½ tsp baking soda (bicarb)

¾ cup orange juice (2 oranges) 150-175 ml

2 tblsp shortening (50g grated cold butter)

1 tblsp grated orange peel (2 oranges)

1 egg, well beaten

1 ½ cup fresh or frozen cranberries, coarsely chopped 180g

½ cup chopped nuts (Brazil nuts) 100g



Preheat oven to 350F (180C). Grease a 9x5" loaf pan.

Mix together flour, sugar, baking powder, salt and baking soda in medium mixing bowl. Stir in orange juice, shortening (butter), orange peel and egg. Mix until well blended. Stir in cranberries and nuts.

Spread evenly in loaf pan.





Bake for 55 minutes or until a toothpick or skewer comes out clean

Cool on rack for 15 minutes

Remove from pan and cool on rack completely.

Makes 1 loaf.

What's On

<p>Now until 8 April 2018 <i>Sampled Lives</i> is an exhibition of 120 embroidery samplers, which reveal the skills and lost stories of young women over the past 300 years. Free admission</p>	<p>Fitzwilliam Museum, Trumpington Street, Cambridge CB2 1RB.</p> 
<p>Cloth Road Arts Week in 2018. The dates are 5-13 May The Wiltshire Guild committee decided not to go ahead with the Cloth Road next year. We are putting all our energy into a good Summer Sale in 2018.</p>	
<p>The Association Conference 2018, entitled <i>Then and Now</i>, 11-13 May. The theme will show earliest textile-making right through to the present day, highlighting what has changed and what is still the same. Check the Association website for updates</p>	<p>Kents Hill Park Training and Conference Centre, Swallow House, Timbold Drive, Kents Hill Park, Milton Keynes MK7 6BZ</p>
<p>Bath Textile Summer School 20 – 24 August 2018 Two to five day courses ranging from £215- £540.</p>	
 <p>Anni Albers at Tate Modern Plan ahead: 11 October 2018 to 27 January 2019</p>	<p>A student at Bauhaus art school, Anni Albers (1899–1994) explored the technical limits of hand-weaving to pioneer innovative uses of woven fabric as art, architecture and design.</p>

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