

Wiltshire Guild
Spinners Weavers and Dyers



Newsletter June 2013

Letter from the Editors

As we write, the weather has finally warmed up and hopefully will stay this way, to give us chance to wash and dry the fleece that we *really did not intend to buy but just had to* at this month's meeting. Your Eds. had fun recently at the American Museum in Bath demonstrating spinning and weaving with several other Guild members, sharing a beautifully converted stable with a patchwork group. Some children from an American base were particularly taken with trying to spin on a drop spindle and carding wool and they nearly lost a teacher who was entranced by spinning. Judith's photograph demonstrating at the Trowbridge Museum for a *Fleece to Fabric* event was in the *Western Daily Press*. Do volunteer for demonstrating if you can, it is fun and a good excuse to spend a day spinning! Contact Hazel Ingall who is co-ordinating requests. Trish Gray tells us that she's had the longest lambing season ever: two months. We will include her "*Tales from the Lambing Shed*" in September, meanwhile look out for her lovely Shetland fleeces. Your Eds. did Jackie's weaving course, Harriette producing a lovely warm Dottridge Tartan and Julia a pair of table mats. Rosemary and Jean shared teaching some new spinners. We are looking forward to seeing our classmates' creations and to meeting the new spinners.

We have to thank Joe Bettey for his article in the March newsletter about the cultivation of woad in the West Country; we get so excited about his contributions that we forgot to acknowledge him last time. Thank you Joe!

Harriette and Julia

New Members

A very warm welcome to:

Margaret Holden, Liz McCarron-Heal, Sally Palmer
Jean Maddocks and Hannah Minty. We hope that
you enjoy learning and sharing skills with us.

Memorial Seat

Thank you to all members who gave a contribution to the wooden seat in memory of our dear friend Mike Dodd.

The seat will I hope be in place soon.

Please take a minute to sit and remember Mike and all that he did for the Wiltshire Guild Studios.

I am sure we all remember him for his smile and words of encouragement and always helping us out in even a small way.

I think of him each day and miss him very much.

Val

HELP!

Ashford Bobbins needed

The bobbins from the Ashford wheels at the Guild have started to wander. Please could you look out for any you may have accidentally borrowed and return them as soon as possible. Please put them on the Lazy Kates on the bookcase in the smaller upstairs room. They have become quite expensive to replace and we want to avoid having to spend unnecessarily.

Rosemary

Wooden fruit boxes needed

Judith Kennerdale has asked for donations of wooden fruit and vegetable boxes which could be used for the exhibition table. We have used them before successfully, but the ones we had have gone missing.

Please bring them to the Guild by the July meeting.

Horns for model sheep

Val Lemaerts said she has pipe cleaners if anyone needs them for the horns of their little sheep. Her details are on the Guild Membership List, available from Committee Members.

The Annual Guild Exhibition 2013



Our annual Spinning, Weaving & Dyeing exhibition will take place in The West Barn in Bradford on Avon from the 14th to the 18th of August from 10 am to 4pm daily

This is mainly an explanation for new members, for those who have not taken part before and for anyone who needs reminding.

Any full Guild member who spins, weaves or dyes wool, silk etc. may enter items in the exhibition, as long as one of the areas of expertise mentioned is included, the item can be knitted, crocheted, felted, beaded or receive any other treatment required as long as the criteria of spun, woven or dyed are adhered to.

The annual exhibition is a tradition of the core membership of the Guild and as such we wish to keep it purest as to the types of goods entered. All the other groups belonging to the Guild's textile workshops that create beautiful crafts will have the opportunity to sell or display their work at the Christmas sale in November.

Items designated for the sales table must be £14.00 or less and will not be charged a hanging fee.

For items of £15.00 to £50, display or sale, there will be a fee of 50 pence per item.

Above £50.00 and up to £100.00 the cost will be £1.00 per item,

And all items above £100.00 will incur a charge of £2.00

The Guild will take 10% of all items sold on the sales table and 15% on all other items sold from the exhibition.

This system has worked well for us over the years and constitutes a source of income that is invaluable.

Sue Thatcher, the Guild's chairperson, will be looking for stewards for each of the days of the exhibition and will explain to members what this entails. As we will be using both floors at the West Barn we will need 10 stewards a day. If you have never done this before please consider giving it a go, it can be very enjoyable. There will be maps available showing the car parks in Bradford on Avon for those who do not know the area. Car parking in Bradford is fairly limited and pricy so if you can double up with a friend or friends this could be a distinct advantage but is not essential.

Two days have been set aside for you to hand in your goods.

- 1) All day on the day of the Spinning Bee and shared lunch, the 20th of July.
- 2) Thursday the 25th July between 11am and 2.30 pm

All items handed in must be clearly labelled with your name and the asking price on one side, and a brief description and any instructions on the reverse, the hanging fees will be taken when the items are handed in.

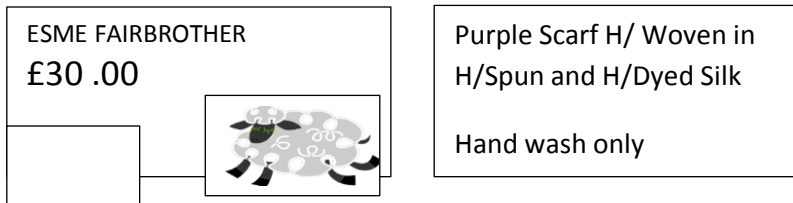
We have Guild labels for your use that you can collect from us at any time; the idea is to use standardised labels in order to present a more professional appearance at the exhibition.

You should receive a couple of forms with this newsletter: one for sales table items and separately, one for exhibition items. These are for you to fill out the details included on your label, or any other detail you may wish to have mentioned in the catalogue. But please remember that space is limited.

Sample

FRONT

BACK



You will see in this sample we have left a blank square on the front of the label this is to accommodate the number allocated to the item received: an innovation to make the job of collating the items easier so please leave the area free.

There is a raffle for which we hope you will all buy tickets. Hazel Ingall is in charge of this and has already received some very nice prizes but more are still required.

The Exhibition is a highlight of the year, where your work can be seen, and where we gain new members and support from those who have seen the work displayed

For any other information regarding the exhibition please contact me either by
email - terazadodd@hotmail.com
or phone - 01380 870446

Terri



Guild Programme

20th July is our **Spinning Bee** we will be having a shared lunch, Our speaker **Nicola Grove**, who was cancelled from the January meeting because of bad weather, is also coming to tell her weaving stories.

Sarah from *The Spinning Weal* in Clevedon will bring her spinning and weaving things to sell so if you need her to bring anything with her please could you let me (Val) or her know.

We will also be having our first hand-in day for the exhibition in August.

It will be a very busy day!

14th - 18th August is the week of the **Guild Exhibition** at the West Barn, Bradford on Avon.



Further dates for your diary

July 13th is open-village at Steeple Ashton. They'd like some people to be there to spin and weave and greet visitors etc. Let Val know if you can be there.

27th September, Macmillan Coffee morning (it's a Friday) please do come.

Textile and Weaving Festival: Trowbridge Museum, BA14 8AT
17Aug-16 Nov, Tues-Fri 10-4, Sat 10-4.30
www.trowbridgemuseum.co.uk 01225 751339

Fabulous Frocks: Fashion Museum, Assembly Rooms, Bath BA1 2QH
till December. 10.30-4 daily
www.museumofcostume.co.uk 01225 477789

Navajo Rugs and Hangings



We have had a couple of friends over from America and they brought with them this gift of a Navajo Hanging.

The picture is of the weaver who is from the Two Grey Hills tribe; her name is A. Henderson she works in the Heard Museum, Phoenix, Arizona. It is interesting to have a look at the web site to see the wonderful exhibits.

Some history: Navajo textiles developed after sheep were obtained from Spanish colonists and after techniques for spinning and weaving had been learned from nearby Pueblo tribes. From about 1700 AD until the late 1800's Navajos converted wool into blankets and clothing but then railroads made commercial versions of these goods readily available. So white traders encouraged the production of heavier fabrics suitable as floor coverings. Thus the Navajo rug was born. Weavers in Arizona gradually developed regional differences in patterns and colour and most rugs are still made in the old way. Navajo women, using wool from their own sheep, card and spin it by hand, and weave on hand-made upright looms. Using natural wool colours, vegetable dyes or brighter commercial ones, weavers vary their designs and make each rug a unique creation possessing both beauty and durability.

I was very pleased with my lovely gift.

Valerie

Talk by Anna Nowicki, Textile Artist, March Guild Day.

Anna had asked for members to bring in dressmakers dummies or mannequins for her talk. When she started we saw why. She had mounted them all with the most amazing costumes made out of recycled materials. She explained that although she is a full-time human resources manager she has, over the years, done five City and Guilds courses and, in her spare time, makes costumes for characters such as the seven fairies from *Midsummer Night's Dream*. These took her two and a half years to complete. During her research she realised all the fairies were female except Oberon. One thing she uses a lot of is home-made cord, which is used to create wonderful patterns and designs. For Oberon she made 285 metres of cord (soaked in iron water) with rusted zig-zag stitched on one of her five sewing machines.

Cobweb had a clear inspiration and was made of web like fabric, Tatiana out of dyed net, old tablecloth, velvet and garden wire which had been sewn over with the sewing machine. Mustard seed is made out of nuno felt on muslin and the First Fairy out of old dyed net curtains.

One of her City and Guilds qualifications included learning corsetry and many of her costumes have wonderfully fitted and patterned corset tops. Instead of whalebone she uses parcel strapping. When studying Historic Heirlooms she learned fascinating facts, such as that if one was rich then you had a maidservant to lace you into your stays so they were made in one piece. The poorer people had to have a pair of stays which you could lace up all by yourself! She has also studied Textile Conservation which she uses to create the worn, used impression of some of her "characters". She uses techniques such as lightly grilling fabric, soaking it to break it down until it is aged but not too fragile, grating padded or quilted items to reveal lower layers and different colours. Many of her shiny effects are created by stitching opened-up aluminium drinks cans which she anneals by heating over the cooker to get amazing colours and shading!

Her current set of characters are from *Alice in Wonderland*. She has made the Queen of Hearts and the Mad Hatter and has started on the Alice outfit.

Her costumes are shown at various exhibitions around the country but she declines to sell her them so as not to break up the complete sets that she has created.

It was a fascinating talk and both challenged and reassured those of us who have great stashes of fabric and “things-which-will-be-useful-one-day”. Personally I can only admire her focus and energy in making these amazing costumes.

She can be contacted on: ann@pumpkin1.fsnet.co.uk 01380 723871 or her blog is on: www.annanowicki.blogspot.com

Scrap stores locally can be found in Bristol, Chippenham and Swindon.



Crafts Council exhibition: Bud to Bloom

When: 4 May to 7 July 2013 **Where:** Forty Hall & Estate, Forty Hill London, EN2 9HA <http://www.fortyhallestate.co.uk/>

Times: Tuesday – Friday - 11am – 5pm, Saturday & Sunday - 12 noon – 5pm

Tickets: Tel: 020 8363 8196 for details of entrance charges.

Bud to Bloom presents contemporary craft works inspired by the natural world and life cycle of plants, selected from the Crafts Council Collection. The shapes, patterning, colours and materials of the works in Bud to Bloom have been influenced by plants, flowers and fruit, in playful, creative and experimental ways. Works include delicate textiles, intricate sculptural objects and beautiful ceramics from leading UK makers and artists including glassmaker Angela Jarman, textile artist Michael Brennand-Wood and silversmiths David Clarke and Lin Cheung.

A Crafts Council Collection Exhibition, developed in partnership with Forty Hall & Estate, Enfield Council.

A little textile pun

This article was found by Terri in the Midsomer Quilters newsletter and it tickled her... they kindly agreed that we could reproduce it.

Their website for more information is <http://midsomerq.com/> or call: 01761 239333 or 01761 232509



In attempting to keep up with the international financial scene, we are told that in Japan:

The Origami bank has folded

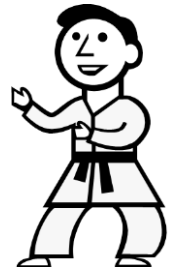
The Sumo bank has gone belly up

The Bonsai bank is cutting its branches

The Kamikaze bank has ceased trading after its shares nosedived

The Karate bank has given 500 employees the chop

And there is something fishy happening at the Sushi bank where customers seem to be getting a raw deal!



Improvers Spinning Class

Rosemary Speller would like to run an Improvers Spinning Class. This would be for up to six people for two hours on a Saturday morning or on a weekday if that would suit people better. It would run for four weekly classes. She will teach short draw, long draw, flax, new fibres and treat each student as an individual according to their needs. If you are interested please contact her on 01380 813344 so that she can collate those interested and when they might be available. Once she has this information then she can arrange the class accordingly.

Space Dyeing sock yarn – workshop with Lesley Greaves.

Lesley ran two sessions for us to dye our own sock yarn so that it would knit up into a pattern when formed into a sock. The repeat pattern works because it takes about 60 inches of yarn to do one round of a sock and the skeins are 30 inches long.

Ingredients:

2 x 30 inch skeins of sock yarn – approx. 100g.
Bucket of acidulated water for soaking the skeins.
3 or 4 acid dyes made up to the desired strength
Cling film.
Microwave.

Instructions:

Place a layer of cling film on the work surface; it must be large enough to be able to wrap the skeins in a sausage shape.

Lay the two pre-soaked skeins on top of each other, in an oval shape, on the cling film.

Roughly imagine dividing the skein into 6 or 8 sections depending on if you are using 3 or 4 colours.

Label the dyes A, B, C and D.

For 6 sections, apply the colour as follows:

A B A B A C A C.

For 8 sections, apply the colour as follows:

A B A B C D C D. You will get AC and BD patterns down your sock.

Make sure that the dye soaks through both skeins then wrap them in cling film, first in a long sausage shape then, roll up like a Chelsea bun.

Microwave for about three minutes; turn the “bun” over and microwave for a further three minutes.

Take care not to burn yourself, or to allow the skeins to dry out.

We took them home and allowed them to cool and rinsed them out. Then some of us got round to knitting them up!

Thank you Lesley for researching this on the internet and for sharing the fun!

Talk by Carole Waller - Silk Painting

Carole teaches at Bath Spa University as well as running her own business making clothes and painted fabric and glass sculptures for various site specific installations. She explained how her mother was a source of inspiration but also her own work was to some degree in protest to the directions her mother suggested. In fact, as time as gone on, Carole admitted that her mother was more right than she at first realised. For example she had suggested Carole study stained glass and it is only after several decades that Carole has realised that her paintings, then fabric painting and now painted fabric encased in glass have achieved a very similar effect to what her mother first suggested!

Gerhardt Knodel, former director of Cranbrook Academy of Art, Canterbury was her inspiration, and then she went to the US to study with a weaver. She now lives between Box and Bath and works in fashion design producing a new collection each year. She also makes site specific installation such as the one for the Radcliffe Infirmary in Oxford with silk organza catching the light in position where only the people (lying on their backs) on trolley can see them! She has had pieces in Salisbury Cathedral, Royal United Hospital, Bath, The International Festival of the Garden at Westonbirt and the Chelsea Flower Show amongst many others. In Fleet Street she was commissioned to create enormous wall hangings to hang above the stairs of a newly refurbished building and she showed some wonderful slides of her work.

To give an idea of scale she explained that she has a four metre long table with a neoprene cover on which she works. When creating clothing she works closely with the clothing designer who creates the pattern pieces, then Carole paints the pieces so that the finished garment will be a three dimensional piece of art. Many of her clothing customers are looking for a one-off garment for a special occasion and she has many people who then return for more. Her inspirations for her collections come from all sorts of things. Her latest came from the ceiling lights in her gym! Previous inspiration has come from the door of Francis Bacon's studio which he used as a palette.

For more information about Carole's work as well as the pottery of her partner, Gary Wood, and workshops she can run such as for painted warps, you can contact her on 01225 858888 or visit her website www.carolewaller.co.uk

Review of The Wool House exhibition at Somerset House, London (13-24th March)

Rosemary managed to get to the Wool House, which was part of the Campaign for Wool and ran in Somerset House from 13th to 24 March in London.

She described the exhibition, curated by Arabella McNie, as being very well done and much better than a previous one she'd been to a year or so ago. She arrived in the rain and thought the poor sheep out in the courtyard didn't look very happy but the model orange and green ones were rather fun. On entry there was a fantastic black and white carpet made to look like marble and a crocheted full-size bear (Crochetdermy by Shauna Richardson) As well as a chair covered in Mongolian Longhaired sheep wool as well and wonderful Alexander McQueen tapestry of humming birds, (I checked the price online: £6000+ but you could do your own ... once you've learned the skills of the Guild!).

Once inside Somerset House you had the choice of turning right or left along corridors, one of which was carpeted with a beautiful design by Roger Oates and another 100ft runner in brilliant pixelated colours by Cristian Zuzunaga. Then leading interior designers demonstrated the extensive use of wool fibre within their work across seven individual rooms. The featured designers were Donna Wilson, Ashley Hicks, Josephine Ryan, Anne Kyyrö Quinn, Mary Fox Linton of Fox Linton Associates and Kit Kemp. Alongside these was a huge art installation by acclaimed Dutch tapestry artist Claudy Jongstra commissioned especially by the Campaign for Wool for WOOL HOUSE. Also featured at Wool House was rug weaver Jason Collingwood. There were also workshops throughout the ten days of the exhibition including Tom of Holland (<http://tomofholland.com>) teaching Visible Darning (would he do a demo/talk/workshop for us ...?). **Country Homes & Interiors magazine** launching their new Crochet Club, **Master Class – Lace Knitting** with Sandra Manson of Jamieson & Smith, **Knit a Lamp Shade** with Melanie Porter, spinning and lots more. Do have a look at their website for more on the events but Rosemary said it was a pity it was only there for a couple of weeks and I would have loved to get there but couldn't manage it just then.

You can sign up for newsletters and it is well worth keeping an eye open for future events. At the moment I can only find Wool Week in the UK which will run from 14th – 20th October 2013, but there are lots of events happening all round the world this year.

<http://www.campaignforwool.org/the-campaign/newsletter/>

Thanks to Rosemary for her feedback.

Harriette



Preparations for the 50th Anniversary Celebrations in 2014

Could everyone do a 3 inch square in gold coloured yarn: knitted or crocheted? This can then go into a mosaic type hanging with 50 on it for the anniversary next year.

A bunting template is available from Val. Please can we make up the bunting in gold, or fabric with gold in it, so that we can decorate the Guild for the whole of next year in GOLD as it's our anniversary?



Harris Floor Loom for sale

140cm (55in) wide, 122 cm (4ft) high, 140cm (55 in) deep. With reed, sticks, raddle, some bobbins. It can be delivered, as it is now dismantled due to an impending house move. £50 ono.

There is a similar loom in Studio Four if you would like to see what it looks like when set up.

If you are interested then call or email Flo Beith
01225 863629 or email flobeith@aol.co.uk

Huguenots of Spitalfields Festival – 8-21st April 2013

2013 is the year of two anniversaries in the intertwined history of the Spitalfields area of London and the silk weaving industry created by the Huguenots (French Protestant refugees who fled Catholic France from the 16thC).

It is the 250th anniversary of the death of Anna Maria Garthwaite (1690-1763), an outstanding English textile designer who played an important part in the story of the Spitalfields silk weavers. It is also the 415th anniversary of the signing of the Edict of Nantes, on 13th April 1598. This decree by Henry IV of France served as a guarantee to the Protestant Huguenots that their rights to worship would be respected. However, it was revoked by Louis XIV in 1685 with the result that large numbers of French Protestants fled to England to escape persecution. Over twenty thousand settled in Spitalfields where there was already an established weaving community. As a result they brought their skills and knowledge as well as abilities and there was a dramatic increase in the quality and quantity of trade produced by them.

If in London you could spend an entire day in Spitalfields, walking round the area, browsing the Market, visit Christ Church Spitalfields, the finest Baroque church in country and visit Dennis Severs' House, a recreation of an 18th Century Huguenot silk weaver's family home and then finish with the Town House for cake.



Monthly walks are available from the front of Christ Church Spitalfields on the first Tuesday of the month until October.

Time 2pm. Fee £10.00

2nd July, 6th August, 3rd September, 2nd October.

For more information:

www.huguenotsofspitalfields.org.

Wonderwool 2013

As many of you in the Guild know, Paula and I make an annual pilgrimage to Wonderwool each year, intrepidly camping on the Saturday night so we can do the show justice and meet up with friends we have made around the country.



There have been some changes since last year. The first one was a dramatic improvement in the weather with the sunshine interrupted by one downpour that kindly happened at 5.30pm just as the show closed on Saturday. Luckily the downpour was isolated but it was safe to say that the blue skies brought a cold night and then dew froze on the outside of the tent! Mind you the lack of clouds gave wonderful views of the stars and, as the moon rose to its zenith, led to a beautiful night sky reminiscent of the aurora borealis as moonlight flooded down.

But enough of the weather reports! As I mentioned there were some changes from last year. The most noticeable was the increase in clothing and finished apparel. There was much to interest the weaver. The Museum of Wales had set up a great wheel and a four-shaft floor loom on which they were weaving a Welsh blanket in cream twill with a simple red stripe forming squares. There were several weavers selling their items. Jan Beadle was showing some lovely scarves made using collapsed weave and differential weaving where cotton was held in a felted wool background causing cotton “bubbles”.

Weaving yarns were more available to purchase with Texere showing for the first time. My Fine Weaving yarns had a stall and, whilst they are not the cheapest supplier, they carry many of the difficult to obtain US yarn lines frequently mentioned in Handwoven Magazine. These included Toika Tencel, Jagger and 10/2 and 8/2 cottons in a wealth of colours. Helen herself is very helpful and carries a wide range of samples demonstrating the finish of yarns made on both multi-shaft and rigid-heddle looms.

Once again spinners were well represented with raw fleece available from the Coloured Sheep Society, specialist breeders and commercial preparations from indie dyers and organisations like Wingham Wool Work and John Arbon.

Dyeing was popular with old favourites like DT Crafts, Colourcraft and The Mulberry Dyer. Several organisations were demonstrating and selling solar natural dyeing kits with Fiery Felts displaying samples with multiple dyes in the bath.

Feltmaking itself was well represented with all varieties being demonstrated and commercial machines made available for purchase. To my mind exception work was shown by Jenny Barnett with delightful needle felted statues and animals and the International Feltmakers Association where the felt pictures are amazing and the accessories exquisite.

Helen Haysom. (more info from Wonderwool website:

<http://www.wonderwoolwales.co.uk>



Rhubarb Cordial

If you are skilled at bottling then this is a good use for rhubarb, but you can freeze this mixture in ice cube trays, which sounds like a good plan to me!

- 2kg Rhubarb, washed and cubed
- The juice and thinly peeled rind of 2 oranges
- 8 – 10 star anise if desired
- 1.2kg sugar

Cover the rhubarb with 1.5 litres of cold water. Bring to the boil and simmer until soft. Strain the mixture through a muslin cloth (this can be done overnight).

Add up to 1.2kg of sugar to the strained juice, (to taste) and warm it in the pan until the sugar dissolves.

The cordial will store in the fridge for about a week and should be diluted for use. Otherwise freeze it for use over the summer.

What a Waste!

Julia's father used to work in the textile industry and still gets a magazine called ... you've guessed it "*Textiles*". There are a number of articles in the 2012 ¾ issue which got us thinking.

Did you know that 350,000 tonnes of clothing are being sent to landfill in the UK each year and another 70,000 tonnes incinerated? Around 60kg of textile waste per household is generated in the UK each year so councils, industry and retailers are addressing this problem seriously not only because of the cost of getting rid of the waste, but it is recognised that the production of cotton in particular damages the environment and health as it uses a lot of water, energy, pesticides and chemicals

An exhibition called *What a Waste* was held in Manchester and explored ways of reusing discarded textiles. They could have easily looked to members of the Wiltshire Spinners Weavers and Dyers Guild for ideas on how to use textiles resourcefully!

As ever, it is a good plan to investigate how peasants recycled in the past. In Japan for instance, there is a history of folk textiles dating back to the 1600's which uses every scrap of fabric – usually indigo dyed cottons- to make new garments or items for the home. The techniques were known as: *Sashiko*, which used a white thread to sew layers of fabric together, *Zanshi*, which is a method of using loom waste to weave cloth and *Sakhiori*, which is a method of using rags to create a woven patchwork cloth.

The magazine reported that a consortium of British companies has collaborated for three years to develop a patented process capable of selectively separating seams in textiles without damaging the surrounding fabric. They claim that over 60% of the discarded clothing could be reprocessed. New **wear2™** technology means that zips, buttons, fastenings, linings tags and logos can be easily removed. Unused garments can be rebranded or recycled more efficiently using this technology.

If you hear of any new and interesting products or ideas for recycling textiles, or can share your old ideas, then let us know and we can all have a go at bringing down this waste and create new, useful and beautiful items!

Harriette

Thonged Bag

An attractive yarn hand-bag worked in double crochet. The thonging is worked with Russia braid, and the bag has a novel walnut fastening. This can, of course be substituted by a more orthodox fastening.

Thonged Crochet Bag

from Bestway leaflet 1143 (3d) Three smart bags in Rayon, wool and yarn knitted and crocheted. Published by Amalgamated Press, no exact date but 1940s.

Materials

8 ozs yarn (the yarn used was about the same thickness as two pieces of 4 ply fingering wool twisted together and had approximately 50 yards per oz)

No 10 bone crochet hook

3 yard Russia braid

Large fancy button or walnut

Some lining.

Tension: About 6.5 dc to 2 inches and 4 row to 1 inch

Size: Width about 10 inches

Depth: about 8.5 inches

Abbreviations: Ch. = chain, dc = double crochet, rep = repeat

To Make:

Make 34 ch to measure about 10.5 inches. (It will shorten up a little during working of 1st row).

1st row: 1 dc in 2nd ch from hook (the 1st ch is to stand as a dc), then 1 dc in each remaining ch to end.

2nd row: 1 ch to stand as 1st dc; 1 dc in 2nd dc, then 1 dc in each remaining dc, finishing with 1 dc in ch at end. Rep. 2nd row until work measures 22 inches; fasten off.

To make up bag, measure off 5 inches from one end, for the flap; then fold the remainder in half to form the actual bag and sew up the side edges. Cut two pieces of cardboard 8.5 inches x 10 inches and slip them inside the bag. Cut a piece of lining 23 inches by 11 inches and fold up one end 9 inches to form bag and sew up the side edges of this double section, then fell lining into bag.

For the handles, make a strip of ch 58 inches long and work as for main part until you have worked 4 rows of dc. Fasten off. Join the two ends of this strap together then fold strap double and slip bag inside it, so that you get two loops standing above top of bag to form handles. Sew strap down to bag, 1.5 inches in from each side edge. Now whip all edges of bag (except the edge under flap) with Russia braid threaded in a bodkin. Fasten flap with a button or walnut and chain loop. To use a walnut as fastening, slit it open, take out nut, bore two holes in flat side of one piece, thread yarn through and sew to bag. Re-stick the other half on.



Thank you Andrea, Harriette and I admired your bag when you brought it to the Guild and hope that it recovered well from its little adventure in the puddle.

Correction to information sent from the National Guild

Six Guilds Event in Stratford.

28th September "Colour and Creation" a Six Guilds event in Stratford on Avon, each Guild will produce a display using a British fleece.
Speakers Isabella Whitworth and Joan Baxter, £22 including lunch

Please do not contact Joan Baxter as she is not the organiser.
A new, correct contact number is **01235 833361** and the email address is **pawlyna@waitrose.com**

The six Guilds taking part are: Birmingham, Cotswold, Gloucester, Oxford, Stratford and Worcester.

Recommended book:

The Story of Colour in Textiles by Susan Kay-Williams

Published by Bloomsbury

ISBN 9781408134504

Rosemary highly recommends this book as a well-researched and illustrated history and explanation of how colours were used as well as bringing to light new discoveries and research.

Harriette will try to get a copy from a friend who works for Bloomsbury, for the library. But look out for it yourself or borrow from your local library.



Message from The Journal Editorial committee;

To Wiltshire Guild Spinners Weavers & Dyers Guild,

If you love reading the Journal, would you be interested in actively participating in producing the magazine?

The Journal Editorial Committee meets four times a year in Central London, with very regular electronic contact in between (travelling expenses are reimbursed). Roles may be either editing or administrative and we try to suit volunteers to their skills base and interests.

From June 2013 the post of Collator will be vacant. This is an editing role which broadly comprises checking copy before submission to the Designer and collating corrections arising from the two proofing phases. We would like to recruit an apprentice as soon as possible in order to allow a phased handover. We work hard but it is very rewarding - making good friends, learning more about our crafts, widening our horizons and skills base are just a few benefits. You are welcome to join one of our meetings as an observer before deciding to join us (our next meeting is 6th July).

Please contact Christina Chisholm, chair@thejournalforwsd.org.uk for a no obligation chat!

Guild Committee

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