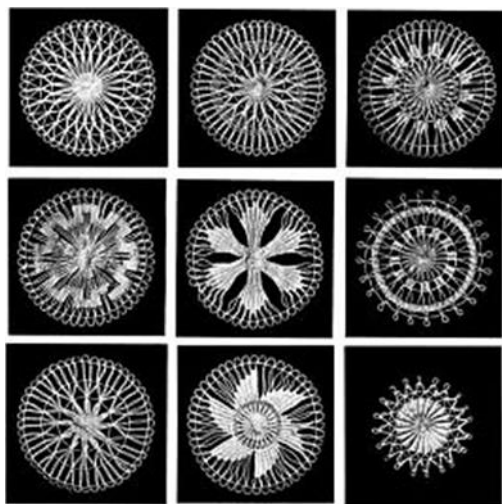


Wiltshire Guild
Spinners Weavers and Dyers



Newsletter June 2014

The illustration on the front is a selection of Tenerife Lace motifs – also known as Sun Lace – hoping that June is full of sun!



Letter from the Editors

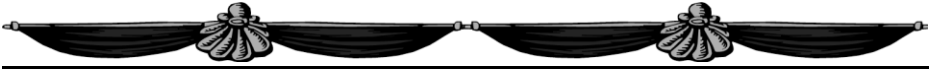
Every year Spring comes around and seems busier than ever. This year, on top of the longer days, gardens and plants rushing into growth and needing control, we've had celebrations for our 50th

Anniversary and the visit of our delightful Estonian friends to fill the time. After meeting all ten of them at the May Guild Day and being introduced by Kristal and Olivia in their excellent English to the abilities and interests of each of them we were enthralled by Kadi's explanation of her "invention" to produce yarns with varying warp widths with the use of adapted bicycle spokes. The luscious display of their wools and their lovely handicrafts had everyone fascinated. Look out for the beautiful books they have brought for us as well. We'll be reviewing their visit and the trip to the American Museum (with the Kaffe Fassett exhibition) in the next newsletter. In the meantime, his motto below from his book *Glorious Knitting* 1985 would be fine advice... and please submit your own comments and articles about these and other exhibitions you have visited this summer for us to include as well.

Julia and Harriette

**My motto
is always,
'When in
doubt, add
twenty more
colours!'**

Our Annual Guild Exhibition



Our annual exhibition this year will be held in the picturesque village of Castle Combe in the village hall: SN14 7HU.

The village has on several occasions been used for filming historical dramas and this has led to it becoming a place of great interest to tourists.

The opening times of the Exhibition will be as follows:

Wednesday 20th August 10am to 12.30pm Members preview.

Wednesday 20th August 12.30 to 5 pm Open to the public.

August 21st to 25th inclusive 10.30 am to 5 pm.

The exhibition is an important source of income for the Guild. Please enter as many items as you can, this year has been a particularly expensive one and every little helps.

The Hall we are going to use is very large with plenty of light and has a good kitchen.

We will be able to cordon off an area to serve refreshments.

There is also an accessible area outside where we can put up gazebos which can be used for demo's etc.

We will need a good number of stewards to man all these areas.

PLEASE give your name to Sue Thatcher, Lyn Pybus or another committee member if you can help.

Parking is available at the top end of the village, and we hope to produce a map to be distributed as required.

There will be advertising material for general distribution.

Items for the Exhibition

Items designated for the Sales Table must be under £15.00 and there is no hanging fee for these goods.

For items £15.00 to £50.00, display or sale there is a charge of 50p per item.

Above £50.00 and up to £100.00 the fee is £1.00 per item; all items above this are charged at £2.00 each.

The guild will then take 10% on all Sales Table goods sold and 15% on all other items sold.

How to enter

The two days for handing in your work:

Saturday the 19th of July

Wednesday the 23rd of July.

We have Guild labels for your use, which can be collected at any time. We would prefer these to be used to give a standardised, more professional appearance to the display

There will be 1 large and 1 small label for each piece of work. The smaller one for your name and price the larger for details of the work and any other information you wish to add.

You will find with this newsletter two forms for your entries: one for the Sales Table and one for Exhibition.

All items can be entered there will be no need for a second showing as this is a new venue and area.

Raffle

There will be a raffle to be drawn on the first Guild Day following the exhibition. To donate prizes and/or to buy tickets: see Val Laverick

Fundraising



You will see from the fundraising thermometer that we have now raised more than £500 which is great news.

We held the car-boot sale on Easter Monday, getting up at the unearthly hour of 6.00am in

order to be on the road by 7.00am. Beryl Francis, Lynne Pybus and I joined a happy band of booters in Southwick, near Trowbridge, on a fine sunny morning. As soon as we had set up shop we had a steady stream of buyers and raised just over £90, well worth the effort. We still have some very good items to sell at a later date so we may do another one later in the year. Please do not bring things into Guild just yet, just hang on to them for the time being. Thanks to everyone who brought items in and many thanks to Beryl and Lynne for their help on the day.



Marmalade sales are going very well, but we have plenty more to sell throughout the summer. When seasonal fruit is available we shall add to the marmalade with a selection of jams, chutneys and curds. Many thanks to the following marmalade makers, all of whom have contributed the ingredients to the cause: Helen

Newbury, Valerie Lenaerts, Angharad Rhys-Roberts and me.

Margaret Moore

Donations for raffle at Castle Combe Exhibition, please



We need prizes for the raffle which is held at the annual exhibition in August. Please contact Lyn Pybus to arrange delivery. Lyn's telephone number and email address are below. Please also support the coffee morning which she is organising to raise funds for the Guild.

Coffee Morning and Bring and Buy

Saturday 5th July 2014 from 10am to 1pm

£1.50 entrance including refreshments

Stalls including: bring-and-buy, plants, bric-a-brac, homemade cakes, handmade items and a raffle.

All proceeds to be donated to the Wiltshire Guild of SWD

25 Bratton Road
West Ashton
Nr Trowbridge
BA14 6AZ



Lyn Pybus 01225 774440 or 07710 458 555

Stacey Harvey-Brown 15th February Colour and Weave



Stacey came all the way from Staffordshire to speak to us and was quite inspiring with her description of Hattie, her jacquard loom which is now at Coldharbour Mill and her slides and descriptions of her fascinating experiments in texture and colour to create textiles replicating natural patterns and geological effects. I think she can best be described as a Textile Artist and teacher.

She is currently on a two month long tour of NZ /Australia and Washington with Agnes Hauptli.

You can find out more of what she is up to by looking up “Nature in the Making, Geology interpreted through woven textiles” on Facebook.
<https://www.facebook.com/natureinthemaking>

She showed some fascinating slides of things that had given her inspiration followed by the experiments and weaves she obtained. As an ex-musician: an oboist, she knows about discipline and application and regaled us with the story of her journey to become a weaver. She has lots of energy and has set up Staffordshire Open Studios as well as being the UK representative of

Complex Weavers, an international group dedicated to expanding the boundaries of handweaving, to encourage weavers to develop their own creative styles, to inspire through research, documentation, and the sharing of innovative ideas. She also teaches courses details of which can be found at The Loom Room:

<http://www.theloomroom.co.uk/index.htm>





Her samples were compelling, from the use of shibori, metal in fibres, double weave, shrinking wool and cotton, elastane, Austrian and Japanese paper all creating the most amazing visual textures.

We were all inspired by her work and I think she enjoyed her visit as she wrote this lovely note to Val afterwards (only relevant content included).

Dear Valerie,

Thanks so much for your hospitality this weekend! I really enjoyed my evening with you and your family, and really appreciate you taking the time and energy to host me, especially with all the wedding plans for Katie going on. I hope you all have a lovely day on 15th March!!

Just to let you know I've posted on my The Loom Room facebook page and put in a link to the Wiltshire Guild...

<https://www.facebook.com/TheLoomRoom?fref=ts>

(See the post of February 16th Eds.)

I do hope someone does do an article for the Journal. It's important for others to see how vibrant a guild can be and yours is amazing!

Thanks, too, for the contacts that you and John gave me. I have put them in my diary to follow up when I return from the US and I'm going to search for Shayne Parkinson and the Logitech doobry on Amazon right now!!

Warmest wishes, and please keep in touch.

Stacey xx

Harriette

Alison Ellen 17th March – Knitwear Designer

Before Alison began her talk she assembled a clothes rail with wonderful knitwear. I noticed several members of the Guild audience clutching books by her, which they had obviously used and perhaps wanted autographed. Her knitwear is both colourful and interesting structurally. This is how she describes her work:



'The process of designing my garments begins with dyeing the yarns. I use wool, silk, cotton, hemp and linen, using space- and tie-dyeing to obtain a range of subtle patterns and colours, which are knitted as jumpers, jackets, waistcoats, hats, scarves and cushions.

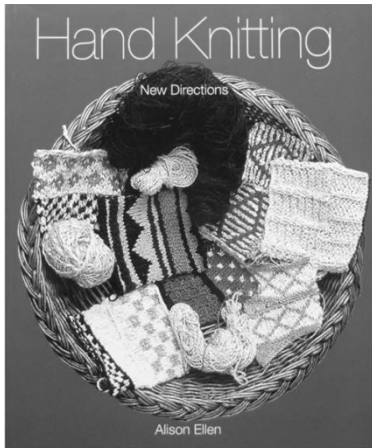
I use British wool spun for me from Bluefaced Leicester sheep by Diamond Fibres: this is a lustrous, resilient, strong yarn which takes the colour beautifully.

Having trained in textile design at Farnham Art College and worked first in hand printed textiles, I began designing and making hand knitwear in 1980. My training has formed my approach to knitting as a way of constructing both a fabric and a 3-dimensional shape, exploring what the technique can do to alter the drape, thickness and stretch of the material.

As well as an enjoyment of colour, texture and pattern, I explore shaping through the structure of knitting, designing clothes knitted all in one piece with emphasis on construction. My ideas for textures and colours are sourced from the surrounding countryside, gardens, drawing landscape and visiting museums. Designs for shapes are influenced sometimes by studies of ethnic costume and clothing, but also from discussions with people trying on the garments, and seeing how designs work on different people.



Teaching short courses and with textile groups around the UK and abroad has stimulated more research into technique and history, and inspired further exploration into designing, with three books published on designing for knitting.'



She has published three books and is working on a fourth at present.

2011: Alison Ellen, 'Knitting, colour, structure and design', Crowood Press

2002: Alison Ellen 'Handknitting, New Directions', Crowood Press

1992: Alison Ellen 'The Handknitter's Design Book' David & Charles 2011:

I hope, one day to knit one of her wonderful shaped and ribbed jackets. To find out more check out her website: <http://alisonellenhandknits.co.uk/>



Thank you, Valerie, for arranging such interesting speakers.
Harriette



Hints and tips when using a drum carder

Rosemary demonstrated how to use a drum carder safely on the Skills Day in April. As ever, her knowledge is invaluable and here are some useful points;

- The drum carder is not necessarily a time saver, as you must factor in time for preparing the fleece and cleaning the drum carder.
- Always use clean fleece that has been thoroughly teased so no debris is included. Never use greasy fleece – it will damage the drum carder.
- Wear an apron and long sleeves – or sleeve protectors
- An old leather glove is useful when cleaning the equipment, an old paintbrush would also come in handy at this point
- The maximum staple length should be 5 inches
- Colours can be blended by feeding through the drum carder, then removing the batt and gently breaking it up and feeding it through again
- To protect your hands, and keep the integrity of the batt, make a newspaper roller – about two inches in diameter and the width of the drum carder. If you make this roller quite solid and sellotape it firmly, you can keep this for use next time. As you release the batt with the doffer, roll the batt around the newspaper roller. It will then come off the drum carder evenly and in one piece. This tip was an invention of Mabel Ross.
- Split the batt lengthwise and then make little curled up “snakes” of fibre for spinning later.

The Guild has a new drum carder which can be hired by members. If in any doubt about the best way to use it, do not hesitate to ask. It looks such a simple piece of equipment, but there is certainly a knack to using it to good effect.

Thank you Rosemary for sharing your knowledge which I have paraphrased here!

Julia

Sock wool and dyes

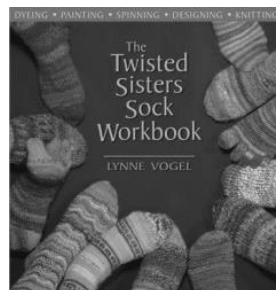
If you enjoy dyeing yarn for your projects and, in particular, the challenge of making your own patterned yarn for sock knitting we have been told of a good supplier of a variety of really nice sock yarn.

From “Angel Delight”: (70% Baby Alpaca, 20% Silk, 10% Cashmere, 400m per 100g for £14.50) to Suri Merino: (Alpaca 50%, Merino 50%, 300m per 100g for £7.60), they have 25 different sorts!

Produced using British, Peruvian and Italian wool processed in Italy for consistency.

They can be contacted: chesterwool@btinternet.com, 01829 732525 and website: <http://www.bluefaced.net>. I have requested sample cards, which I hope to make available at the Guild.

There is an excellent book in the Guild Library which will help: *The Twisted Sisters Sock Workbook* by Lynne Vogel, published by Interweave Press. This includes advice for dyeing, painting, spinning, designing and knitting socks.



A range of dyes can be obtained from *Kemtex Educational Supplies*. They have a selection of useful leaflets with tips for the use of dyes with safety recommendations. They also have a helpful telephone service.

Tel: 01257 230220 or look at; <http://www.kemtex.co.uk/index.html>.

If you would like to give natural dyeing a go then a good starting point is *Wild Colours* (07979 770 865) and the books and blog of Jenny Dean http://www.wildcolours.co.uk/html/dye_suppliers.html;
<http://www.jennydean.co.uk/index.php/my-new-online-shop-www-jennydeandesigns-co-uk/>

If you are new to dyeing then please ask advice from an experienced Guild member. There are some simple safety rules which at first seem quite daunting, but once learnt will make dyeing a safe and fun experience.

Fifty Years Ago in the Journal of the Guilds of Weavers, Spinners and Dyers

Anne Lander has passed us her collection of Journals to look after and, on checking the four editions for 1964, we have picked out a little nugget which we thought might be of interest to you.

Spitalfield Weaver's Lament (Journal of March 1964)

*My loom's entirely out of square,
My rolls now worm-eaten are,
My clamps and treadles they are broke,
My battons, they won't strike a stroke,
My porry's covered with the dust,
My sheares and pickers eat with rust,
My reed and harness are worn out,
My wheel won't turn a quill about,
My shuttle's broke, my glass is run,
My droplee's shot – my cane is done*



From *Historical Account of Silk Manufacture*, by Samuel Sholl, 1811
Quoted in *The Making of the English Working Class* by E.P. Thompson, 1963

Notes:

Rolls = beams,

Clamps = brackets attaching loom to floor,

Porry = part of the warp between shafts and back beam. When a Spitalfield weaver spoke '*doing his porry*', he meant carefully looking over this part of the warp, trimming knots, etc after the cross sticks had been pushed back to give a fresh stretch to be woven.

Sheares and Pickers – small shears, about 5 in long, were used instead of scissors. *Handloom Weaving* by Luther Hooper has a drawing of shears and pickers.

Wheel = quill- or bobbin-winder, consisting of a large wooden wheel driving a metal spindle

Droplee – probably the closely-beaten bit of plain weave woven at the end of a length before it is cut off. This could possibly be derived from the French, *drap* (cloth) and *lier* (to bind). The word is still current in the carpet trade and is applied to the pile-less bit woven at both ends of a carpet which is afterwards turned under and sewn, to form the end borders.

Shot = Shoot is a throw of weft, or a pick; so shot means woven.

Cane = warp, from the French, *chaine*.



A Silk Weaver at Work on the Loom

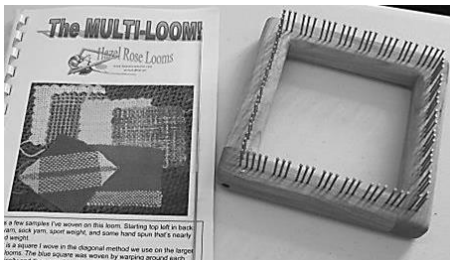
(We thank Ursula Brock, who has worked in a small Spitalfields weaving factory, for much help in compiling these notes).

Eds. The poem has an air of desperation because in 1816, it was estimated that two-thirds of the Spitalfields weavers were without employment, and in 1823 the "Spitalfield Acts" of 1773 and 1792, which fixed the wages of silk workers were repealed. The introduction of the Jacquard loom enabled the most elaborate materials to be produced by weavers with only basic skills, which depressed wages further and threw many weavers into poverty.

With thanks to http://www.rogerwilliams.net/family_history/huguenot/

The books of Luther Hooper can be found on-line and make fascinating reading <http://onlinebooks.library.upenn.edu/webbin/book/lookupname?key=Hooper%20Luther>

A simple solution to the problem of a stash of spare yarn



The problem of small amounts of yarn mounting up in our project spaces was as much of an issue 50 years ago as it is now. Janet Milner has found a brilliant little tool which is a great solution. Small hand-woven samples can be made which can be used in various projects.

This little *Multi-Loom* can be obtained in several shapes and sizes from *Wild Colours* (contact details in the dyeing information on page 12).

Similar looms (2" to 10.5" square, triangular and rectangular), are available locally from:

Jumble Jelly (Elle Camp,)

3 Weavers Walk,

33 Silver Street, Bradford on Avon, BA14 1JX

Telephone 01225 866033 elle@jumblejelly.com www.jumblejelly.com

Eds. Thank you for sharing this Janet

The Stroud Textile Festival

On Saturday May 3rd, Una, Trea and I went to the Loom Symposium at Stroud, part of the annual festival. It was a lovely journey thanks to Una's familiarity with the area, and also a fine day to view the Gloucestershire countryside.

On arrival at the museum in the centre of the lovely Stroud Park, I was very tempted to just stroll around and truant. But, having paid, I bit the bullet and went first to the special exhibition of textile art before the symposium began. Several faces known to me, Myumi from Frome and Deborah Burton, and, at lunch time, Harriette had arrived to view the exhibition only to be greeted by three of the Guild.



The main emphasis of the day was centred around the ways that students leaving college after qualifying in textile design were then faced with a vacuum of how to enter into the working world of textiles.

Kirsty McDougall, now well established, described her route and the help she had received to start her off in a successful career. Very interestingly, she is now working towards creating a map to aid students and involving

different manufacturers, mills, design specialists etc. At the moment, all help is dependent on who is able to advise.

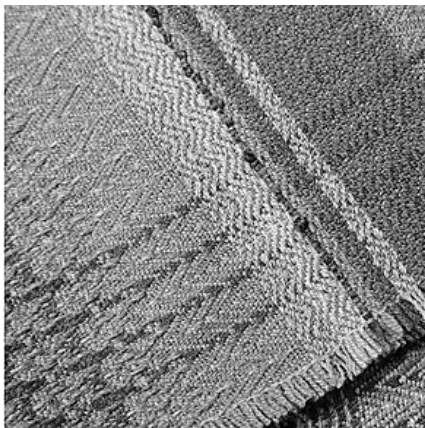


Juliet Bailey and Frankie Brewer, now in partnership as “Dash & Miller”, detailed their amazing determination to establish themselves as textile designers, including travel to Italian fashion designers and many others. They started small, weaving and planning in their own houses, but now have been able to obtain premises as well as employ help.



After lunch, there was a change in emphasis: Holly Berry, who was part of the first Monty Don weaving programme, spoke about her determination to learn but had no qualifications in textiles so applied to the programme and was accepted. If you watched it, she was the participant who spent a great deal of time crying as she was so exhausted managing on only about 3 hours sleep daily in order to complete the tasks. Now, she is still

involved in a small way but quite determined to succeed. Her special design is based on using the symbols of the Morse code: small and large dashes which she has been able to sell to commercial manufacturers.



Finally, the day was concluded by Helen Foot who was responsible for chairing the event. Although her training was similar to the other speakers, she did not follow the same route on graduation but is continuing her craft and aiming to reach a smaller market working from home but establishing a reputation for her original weaving designs. She has been enabled to gain experience in various working textile fields

including large scale manufacturers thanks to the support of already established textile designers.

It was a very interesting day and although very far removed from the small scale output of the hobby weaver, it highlighted the need for a much clearer support structure for textile graduates hoping to make a career in textile design.

Jackie Pohnert



Weekend Course – September 2015!

I have just managed to secure a weekend course at Steeple Ashton led by Laverne Waddington, a world renowned teacher in South American weaving who is visiting the U.K. for only a short stay. Don't panic, she will not be with us until the last weekend in September 2015. The course is suitable for all, not just the weavers! More details in the next issue.

Jackie Pohnert

“Moving On” Spinning Course with Rosemary Speller

A course to develop and improve spinning techniques will start in October 2014.

There will be four 2-3 hour sessions, roughly weekly.

Please contact Rosemary for details on 01380 813344

If you would like to see what you will get up to, have a look at the review of the last course in the March 2014 newsletter (also on Guild website).

Rosemary Speller

Weaving course

I shall be running an *Introduction to Weaving* course if there is enough response.

Contact me on 01380 827046 if you would like to reserve a place.

This is a 4 day course which will include an initial sample, and then a project of your own choice. The use of a loom and the first yarn is included, plus a course handbook for £100. The 4 days will be decided in consultation with the participants.

Jackie Pohnert

A Walk down Memory Lane.

In 1964 when the Wiltshire Guild of Spinners Weavers and Dyers was formed;

Meet the Beatles released

Plea to help stop the Leaning Tower of Pisa falling over

Rolling Stones debut album

BBC 2 launched in UK

Tanzania created from Tanganyika and Zanzibar

Picasso painted his fourth *Head of a Bearded Man*

Mandela sentenced to life on Robben Island

The Who, The Kinks, Rolling Stones all touring.

Harold Wilson became Prime Minister

My Fair Lady – with Audrey Hepburn

Lyndon Johnson became US President

Death penalty for murder abolished in Britain

Nuclear bomb testing in the US and by France in Algeria

Martin Luther King awarded the Nobel Peace Prize

Che Guavara addressed the UN

Radio London started broadcasting from a

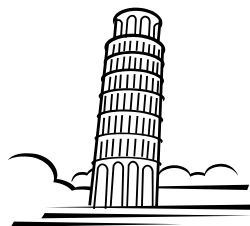
ship moored on the south-east coast

AZT synthesised; later used to treat HIV

Charlie and the Chocolate Factory written by

Roald Dahl

In October 1964, the annual earnings for men working in non-manual jobs averaged around £1,220 a year, and GPs 'average intended net remuneration' was £2,765 (BMA), MPs were paid £3,250 p.a. or 2.66 times the average male white collar wage and 1.175 times what GPs earned.



Corsham – a walk with textile heritage to look out for

It is so easy to get completely involved in a textile project and suddenly realise that you have hardly moved for hours. For those of us who do not have livestock to run round after, a walk in the fresh air can work wonders to revive stiff, aching limbs and provide inspiration for the next project.

Corsham is an ideal place to revive the body and soul of a textile enthusiast. This handsome little market town situated on the southern edge of the Cotswolds is characterised by warm, cream-coloured Bath stone. An air of prosperity pervades the streets where the 15th-century Flemish gabled cottages and baroque-pedimented 17th-century Hungerford Almshouses mix with larger Georgian residences. Architectural historian Nikolaus Pevsner wrote: '*Corsham has no match in Wiltshire for the wealth of good houses*'. The town owes its inheritance to the once thriving industries of cloth manufacture and stone quarrying during the 17th and 18th centuries. Its mix of houses date from the 15th Century.

The walk starts at The Heritage Centre where interactive displays and hands-on



exhibits present the stories of the weaving industry and quarrying of the local golden Bath stone. Buildings of note include those belonging to a prosperous 18th Century clothier, one that was once the workhouse for cloth industry labourers, a row of 17th Century weavers' cottages and then Corsham Court which was bought in 1745 by Paul Methuen, a wealthy clothier and ancestor of the present owner, to house the family's collection of 16th

and 17th Century artworks. You may recognise the house as the backdrop for the film *The Remains of the Day* (1993) starring Anthony Hopkins.

The 4 mile walk can be followed by a visit to Corsham Court and Park will be a grand afternoon out.

1 Turn left out of the car park and then left again along Post Office Lane to reach the High Street. Turn left, pass the tourist information centre and turn right into Church Street. Pass the impressive entrance to Corsham Court and enter St Bartholomew's churchyard.

2 Follow the path left to a gate and walk ahead to join the main path across Corsham Park. Turn left and walk along the south side of the park, passing Corsham Lake, to reach a stile and gate. Keep straight on along a fenced path beside a track to a kissing gate and proceed across a field to a stile and lane.

3 Turn left, pass Park Farm, a splendid stone farmhouse on your left, and shortly take the way marked footpath right along a drive to pass Rose and Unicorn House. Cross a stile and follow the right-hand field edge to a stile, then bear half-left to a stone stile in the field corner. Ignore the path arrowed right and head straight across the field to a further stile and lane.

4 Take the footpath opposite, bearing half-left to a stone stile to the left of a cottage. Maintain direction and pass through a field entrance to follow the path along the left-hand side of a field to a stile in the corner. Turn left along the road for ½ mile (800m) to the A4.

5 Go through the gate in the wall on your left and follow the worn path right, across the centre of parkland pasture to a metal kissing gate. Proceed ahead to reach a kissing gate on the edge of woodland. Follow the wide path to a further gate and bear half-right to a stile.

6 Keep ahead on a worn path across the field and along the field edge to a gate. Continue to a further gate with fine views right to Corsham Court. Follow the path right along the field edge, then where it curves right, bear left to join the path beside the churchyard wall to a stile.

7 Turn left down the avenue of trees to a gate and the town centre, noting the stone alms houses on your left. Turn right along Pickwick Road and then right again along the pedestrianised High Street. Turn left back along Post Office Lane to the car park.

Eds. We found this walk on the AA website which is a great source of interesting walks.

<http://www.theaa.com/walks/corsham-a-wealthy-weaving-town-421225>



Tian - serves 4-6

This recipe was given to me by my sister-in-law and is a bit long winded so I made some adjustments to shorten the cooking time. It's good when you have loads of courgettes and tomatoes in the garden.



1lb courgettes or marrow

1 ½ lb tomatoes (½ fresh & ½ tinned or all tinned)

1 onion

2 cloves garlic

Basil

4 large eggs

Salt, pepper, olive oil

Optional – left over cheese, ham, veg etc.



Cut courgette into chunks. Heat oil in medium saucepan, add courgettes.

Sprinkle with salt and cook until soft – about 15 minutes.

Meanwhile in oil soften chopped onion, skinned tomatoes and crushed garlic, basil, salt & pepper. Leave to reduce and thicken.

Mix both mixtures together and put in a glass casserole. Put in microwave on ½ power for 10 minutes. (Recipe states to put in oven at Reg 3 / 160C for 30 minutes).

Add beaten eggs, mixing well into existing mixture. Add the optionals.

Cook at Reg 5 /190C for about 30 minutes until eggs are set.

Eat hot or cold

This is nice hot served with crispy potatoes.

Note – You can cook the courgettes as above and put in the freezer to use later.

Crispy Potatoes

Slice some potatoes thinly and put in a shallow dish with a little sliced onion. Add a little water and microwave at full power for 5 minutes. Dot with butter and cook at top of oven while Tian is cooking for about 30 minutes or until potatoes are crispy on top.

Diana Bennie

What's on

<p>To 2nd September: The Colourful works of Kaffe Fassett, American Museum, Claverton Manor, BA2 7BD</p>	<p>To January 1st 2015: Georgians, 18th Century Dress for polite society, Fashion Museum, Bath, BA1 2QH</p>
<p>To 1st November: Early to Bed, Early Welsh Quilts, The Town Hall, Lampeter, Ceredigion SA48 7BB</p>	<p>Ongoing: Welsh Blanket Emporium, Tregaron, Ceredigion SY25 6QB</p>
<p>5th, 6th, 7th September Bristol Wool Fair 10 am – 6pm By the Water Tower The Downs Bristol The first urban festival of wool, yarn and fibre fabulousness www.bristolwoolfair.co.uk</p>	<p>4th – 12th October Gordano Textile Artists ECHOES an exhibition of contemporary textile art Sidcot Arts Centre Sidcot School Winscombe North Somerset BS25 1PD www.gordanotextileartists.co.uk</p>
<p>A bit further away, but interesting if you are venturing North</p> <p>6th – 7th September : British Wool Weekend 2014 The Great Yorkshire Showground Harrogate The website alone is worth browsing http://www.britishwool.net/BWW/Home.html</p>	

12th – 14th September :
Weston Super Quilts
Eighth Biennial Patchwork and
Quilting Show
The Winter Gardens
Royal Parade
Weston-Super-Mare
www.westonquilters.org.uk

17th - 20th July :
Art in Action
Waterperry House,
Waterperry,
Near. Wheatley,OX33 1JZ
10.00am - 5.30pm each day
Ticket charges from £15 adult for one
day but concessions and pre-order for
less. Free parking
Telephone 0207 381 3192
<http://www.artinaction.org.uk>

World Textile Days: <http://www.worldtextileday.co.uk/> 21st June: Scotland,
20th September: Norfolk but very nearby: **1st November:**

Saltford Hall,
Wedmore Road
Saltford
Bristol
BS31 3BY

*FREE admission to our exhibition of stitched, embroidered and woven textiles
and artefacts from around the world. 10 am - 5 pm.*

Morning and afternoon lectures:

- *11 am. Sacred and Spiritual Textiles of South West China with Chinese textiles expert and collector Martin Conlan.*
- *2 pm. Textiles of the Islamic World with world textiles expert, collector and author John Gillow.*
- *£2 per lecture, tickets at the door.*

*Delicious refreshments courtesy of hosts Saltford Community Associaton.
Disabled access. Free parking nearby.*

13th – 15th November
West Country Quilt Show
University of the West of England Exhibition Centre,
Filton, Bristol BS34 8QZ
£9 on the door save £2 if bought in advance
www.westcountryquilts.com

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