

Wiltshire Guild Spinners Weavers and Dyers



Newsletter June 2019

Registered Charity Number 1168349

Letter from the Editors



Here we are back in mid-summer: fleece sales, growing dye plants and lovely long, light days. We have been editing your newsletter for eight years and, for the first time, have had to delay production by a couple of weeks. Julia has had a boring virus but is on the mend and I have a large building project on my downsized house to make it just a little bigger by

about ten square metres. We are therefore very grateful to everyone who sent us articles, suggestions and useful links to information they would like to share with our over 100 members.

We hope that the brief article on page 10 inspires you to explore the work of Hundertwasser who is a favourite of ours; we both thought Lyn Pybus's embroideries were inspired by his work (apparently not!). His use of colour and form would surely be a wonderful starting point for many textile projects. Let us know what you think and enjoy your summer.

Harriette and Julia

Welcome

A very warm welcome to new members;
Beatrice Bush, Lexa Laurance, Katy Morgan Bowes, Ruth Hayman, Roma Galpin, Eden Morris (Associate member), Beverley O'Gorman and Abby Simpson.

We hope that you enjoy learning and sharing new skills with the Guild.

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Report of the AGM from our Guild Secretary

On Saturday 6th April I travelled to Red Lion Square in London to attend the AGM of The Association of Guilds of Weavers, Spinners and Dyers: the umbrella organisation that all local guilds are affiliated to, to represent Wiltshire Guild. There were about 50 local guilds represented at the meeting. A few nominations for the GPC (General Purposes Council) were made and voted in: Caroline Murray Gorley as treasurer and Gilly Thompson as a general member. There were also two nominations to fill vacancies on the Journal committee who were voted on.

There was an address by outgoing President Jenny Balfour Paul, and an interesting speech by incoming President [Jennie Parry](#) who talked about her aim to encourage the next generation of spinners, weavers and dyers by developing links with textile graduates and also encouraging younger people by forging links with schools. Her specific request was that children were invited to at least one guild meeting each year.

A report was given about the changes being made for the assessment of the Certificate of Achievement and progress with the Foundation Certificate in Spinning which appears close to becoming an accredited qualification. I also met Pene Blogg who is a member of Dorset Guild and the regional representative for our area. This is a new role and still evolving but the idea is for us to forge closer links with other guilds in our area. Pene is keen to visit us at some point soon to talk about the post.

A couple of resolutions were passed: the first being to increase the maximum membership of the GPC from 8 to 1 and another to increase annual subscription from £4.50 to £4.75 per person (this hasn't been increased for several years – it pays for our public liability insurance amongst other things and is part of the subscription Wilts members pay every year).

We also found out about the National Exhibition planned for September 2020 to be held in Leigh (about 10 miles from Manchester). The theme for the juried section will be “Coal, Cotton, and Canals”. The theme for the un-juried section will be “Still Waters” – this is to be a textile piece within a 6”/15cm ring. Information can be found [here](#)



There was also some information about a 'Guild gathering' which will take place at Worcester University over the weekend of 19-20th June 2020 with workshops and a keynote speaker. There isn't much information about this as yet but when there is it will appear [here](#):

In summary, it was quite an interesting day. It did convince me that the AGWSD was not an inaccessible bureaucracy but, much like the local guilds, is run by volunteers giving up their time because they are passionate about preserving and nurturing high standards in the skills of Spinning, Weaving and Dyeing.

Liz McCarron Heal

Thanks to Liz for going and feeding back to us. I saw a recent email from the Association showing how far ahead things have to be planned: " Wales are also looking at suitable venues for the 2022 National Exhibition and some members from the South West, who loved the 2018 Conference, will be looking at venues for the 2022 National Conference".

As Liz says, all this work is done by volunteers and it looks as if we will be lucky enough to have events over the next few years fairly near us. Well worth getting into your diaries and booking in if you can!

Harriette

Committee Roles – can you contribute?

Val, Kathy, Dawn, Liz, Margaret and Karen are all stepping down from our Guild Committee in November, with Liz taking on the Spinning Teaching from Kathy thus needing to drop some commitments; so we need people with various skills to help run the Guild with the support of the 102 members. If you can help please contact them individually to find out more. (See back page for contact details).

Val will continue on committee but is standing down from being the Chairman whilst Dawn and the weaving group are arranging their representation.

Here they give an idea of their roles:

Membership Secretary from Kathy Davis

The Membership Secretary role is especially enjoyable as you meet and greet all the new and potential members to the guild; share all the wonderful things we do and see others begin to participate in the life of the guild. Along with this lovely bit, there is an administrative element maintaining the current list of members' contacts, as well as updating and sharing those details with the committee for notification purposes. Additionally, you play a key role in the renewal of subscriptions in September and assist the guild secretary and treasurer in collecting fees for newsletter, the Journal and for insurance purposes. A membership pack is offered to new members and the membership secretary needs to make these available when required. The role is all ready to pick and go because everything is in place for you to step in and make the role your own. I have loved my time as membership secretary and highly recommend it. Come and chat if you want to know more.

Demonstrations Co-ordinator from Karen Skeates

The role of Demonstrations Co-ordinator is straightforward: enquiries and invitations arrive from external event organisers asking for Guild members to demonstrate textile craft skills. Your job is to make contact by e-mail or phone with the event organiser and to invite our members to come along and join in. The Guild has helped support a wonderful range of events: village fetes, museum outreach days, traditional fairs at a posh country hotel (very nice!), rural skills centres and many other themed events. You are not obliged to attend any of these events yourself, although, having done this role for 3 years, I have thoroughly enjoyed taking part in some fun, varied and interesting local events in marvellous settings.

Anyone who takes on this role will be helping the Guild fulfil its remit to engage the wider public with the craft skills we love so much!

Guild Chairman from Val Laverick

The main duties of the Chairperson are to chair the Committee meetings, address Guild meetings and pass on any information to members. I liaise with other Committee members via drop box and email and generally have the best interests for continual improvement of our wonderful Wiltshire Guild. I will still be one of the four Trustees for the Guild so will be available for advice and support.

Programme Secretary from Margaret Holden and Anne Reddan

Despite its title this job has been far from onerous over the last three years. Firstly, one only has to worry about half a year's programme and then you are working at least 6 months in advance, so no pressure. I have viewed local holiday craft days, local museums and visits to wool festivals with far more interest as sources of speakers and those willing to give workshops. Initially I enquire as to their willingness and cost. If that suits I then exchange messages and send a booking form to be returned later. Other than a quick check that all is well, I get in touch the month before the arranged date and finalise details then.

If you enjoy meeting interesting people and would like to choose the subject of our talks, this job is for you.

Anne and I will always be on hand to help, we have a long list of suggestions for speakers and the 2020 programme will already be completed.

Guild Secretary from Liz McCarron

One of the main roles of the guild secretary is to liaise between Wiltshire Guild and the National body: the Associated Guilds of Weavers, Spinners and Dyers (AGWSD), keeping members up to date with national news of exhibitions and opportunities and providing information to the AGWSD when required.

The secretary also deals with queries from the general public, often passing them to the relevant committee members.

Most work is carried out by email; I can't remember the last time I had either a letter or a phone call, so it can be fitted around other commitments. There is a separate minutes secretary, so committee meeting minutes are not the responsibility of the Guild secretary.

I haven't managed to make this job sound as fun as Kathy did her role but it is a great opportunity to get involved with the guild and may also suit a member who isn't necessarily always available on guild days.

The Jumper Project

Many of you will have had either an email or printed instructions and I'd like to say a big thank you to all those who have contributed so far to the Jumper Project. It was inspired by the work of [Gillian Travis](#) and I was able to discuss my idea for the project with her at the West of England Quilt Show last year.

Some of the many skills of the Guild have been showcased on small canvases and mounted beneath a neutral coloured felt stencil. They will hang as a block in studio 2 and can form a visual aid for tours which is also transportable should a member be speaking at another venue.

If you haven't produced a piece yet and would like to do so please look for the details in studio 1, on the website or below. It can go on being added to in the future and you can submit as many as you like as long as you also pay your £2.00. Thanks also go to Erica for her usual support and help with the mounting.

JUMPER DISPLAY PROJECT – What to do

Please help with this project to illustrate the skills of our Guild members and hopefully act as visual aids for those showing people around.

THIS IS WHAT YOU ARE ASKED TO DO:

- Produce a piece of textile work 21cm x 21cm (8 1/4 inch square) (only the centre will show)
- Pin to it a temporary label with your name and the technique.
- Contribute £2 for mounting if you can.
- Put it and £2 in the box provided by the kitchen.

THIS IS WHAT WE WILL DO:

- Cover it with a felt jumper shaped stencil in the style of Gillian Travis and attach it to a canvas for display.

This is a great way of using samples you no longer need and at the same time adding to the visual displays around the Guild..

Thank you. Sarah Bond (committee)

Eds. Do click on the link to view Gillian's website with the inspiration for this project. They look great and give an excellent display of your skills.

Nuno felting workshop with Gillian Burbridge– 16 March 2019

Notes kindly provided by Christine, who was sitting right next to Gillian, with a few bits I've added.

- You need a towel, two pieces of bubble wrap, cotton scrim, wool, silk, yarn etc soapy water and a bar of soap.
- You can trap vintage net and lace in Nuno felt.
- You can use pre-felt (felt that has not been fullled), Bluefaced Leicester, Merino, wool yarn cut up, curly fleece locks, silk fabric, tussah and other silk and thin silk fabric, cotton yarn chopped up.
- Do not use white wool/silk etc over coloured scrim! It looks like talcum powder!
- Use old thin towels for felting, they are less likely to bunch up.
- Use a coloured towel if you do white! You can see your design better.
- You can buy a brick of olive oil soap, Merino tops, silk Chiffon from [Wingham Wool](#)
- You can buy scrim at [Whaleys](#) in Bradford Scrim dyes well with Dylon dyes.
- We used scrim, but you can use Satin Devoré or Chiffon, silk.
- To make the soap water, leave your soap standing in the water. This will produce a concentrated mixture. Dilute it for your felting. Use a plastic milk bottle container with holes in the lid. Keep a spare lid without holes for transportation.
- In felting you want lubrication, not traction
- Scrim shrinks more than silk
- To finger card (or blend) coloured tops, take the tip of the tops and blend into a new colour.
- You need dry hands for this – Use talcum powder!
- You can Nuno pre-felt, cut it up and needle felt it onto your design.

Blues and greens go to the back and reds come to the front of the picture.

Book: *Catherine O'Leary – From felt to fabric* available online at about £28.00

Process:

- On a towel and bubble wrap (bubble side up!) Lay thin wisps of wool criss-cross on your cotton scrim.
- Add curly fleece locks, silk, throwers silk waste, yarn, pre-felt, coloured fleece (Merino?), thin silk fabric.
- Wet your design with cold soap water.
- Put second piece of bubble wrap on the top with bubble side down.

- With flat hands, press down on the bubble wrap.
- Wet your hands with the soapy water until you feel the lubrication (not traction!) and add soapy water to the top of the bubble wrap. With flat hands and a circular motion and without moving the bubble wrap, felt the Nuno felt.
- Roll the felt with a rolling pin. *(I use a thick roll of cardboard which came inside a roll of something and I've PVA's the cardboard inside and out. It works really well. Hx)*
- Squeeze out excess water into a bowl and take the top bubble wrap off
- With warm soapy hands and the design side up, rub the Nuno felt on the bottom bubble wrap or (if you have something like swimming pool cover, that would do).
- Sometimes the dyes neutralises the soap. To remedy this, rub a bar of soap onto the bubble wrap and re-introduce the soap to the felt.
- Rub the felt between your hands.
- Make the Nuno felt into a package and cup with both hands under it and lift it and gently drop it onto the bubble wrap. Do this until you have the required felt to your liking. Check once in a while.
- When finished, wash the soap out in cold water, leave the Nuno felt in a container of cold water and a little drop of vinegar for 3/4 minutes. This neutralises the soap. Then rinse. Dry carefully and use as basis for picture, book cover, or garment, as the fancy takes you!

After discussion about using raw fleece and how to clean it Gillian said she'd had a tip from Jacky: Put fleece in rainwater for ten days, it'll wash itself. Christine had not tried this herself.

I've done this several times and it works well. Here are some online links about [Suint Baths](#) which might be useful for people with fresh fleeces to process.

With many thanks to Christine Steadman for her notes and encouragement!

Harriette.

Hundertwasser

Christine asked me to write about him when I showed her some pictures of his work after the felting workshop.



Here is a brief outline of what I know ; I took a trip to Vienna with my stepdaughter. Our guide for the day decided not to take the coach to the standard tourist sights but took us to some local public housing designed by Hundertwasser. We were blown away and fascinated by blocks of flats with

multi-coloured walls, irregular windows, broken tile mosaics, no straight lines, lots of greenery and no uniformity.

He was born Friedrich Stowasser in Vienna in 1928 and credited his early education in a Montessori school in Vienna for the choice of colour in his painting. His formal art training included just three months at the Academy of Fine Arts in Vienna in 1948 and a day at the Ecole des Beaux-Arts in Paris in 1950. As a mature artist he professed an intense dislike for all art theory, including colour theory. Hundertwasser believed that painting is a religious experience. Opting for spiritualism over rationalism, he preferred to be viewed as a "magician of vegetation." In 1954 he developed a philosophy of artistic creation and perception called "Transautomatism".

Some notes – with thanks as ever to Wikipedia:

Transautomatism is a style of [surrealism](#), founded by [Friedensreich Hundertwasser](#). "Straight lines are 'godless and immoral' and" as humans we have lost our connection to the organic geometry of nature by forcing ourselves to exist in boxes as homes".

He changed his name in 1949: Friedensreich with a double meaning as "Peace-realm" or "Peace-rich".

Early influences were Schiele and Klimt but he went on to develop his own style.

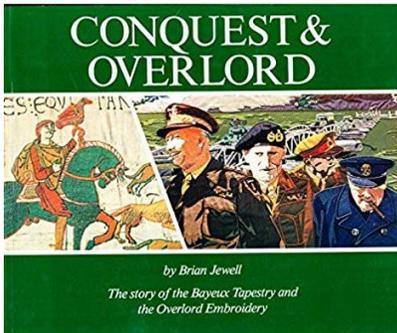
See what you think [about him](#) on the underlined links [Hundertwasser House](#) [Hundertwasser art](#) or pop to your local library and see if there are any Art History books detailing his work and life and the relevance of his theories on art and ecology in today's world.

Harriette

The Overlord Embroidery

Lyn Pybus recently read an article in *Stitch* magazine about the remarkable [Overlord Embroidery](#) now permanently displayed in the [D-Day Museum](#) in Portsmouth.

The embroidery is 83 metres long was inspired by the Bayeux Tapestry. Brian Jewel, who writes about historical costume and the sewing machine, has written a book on both the works.



[Lord Dulverton](#) commissioned the embroidery in 1968. He set up an advisory committee including retired senior officers from the army, navy and air force to help him with the project. Together they decided what events the embroidery would represent. Sandra Lawrence was commissioned to design the embroidery. She looked at hundreds of wartime photographs as she

researched the subjects she had to portray. Sandra drew small pencil sketches of her initial designs and presented them to the committee. When a sketch was approved she painted a colour version measuring 2.4 x 0.9 metres, the same size as the embroidered panels. A team of highly skilled women from the Royal School of Needlework transferred Sandra's designs onto linen panels using ancient techniques. Over 50 different materials were chosen to be appliquéd onto the 34 panels, including material from military uniforms. The last panel was completed in January 1974. Over five years, twenty embroiderers and five apprentices from the Royal School of Needlework contributed to the 83m long Embroidery.

The 34 colour design paintings by Sandra Lawrence now hang in the Pentagon, Washington DC, USA.
Julia



Ollaberry Lace Weight Bobbin

It took many years to persuade Gill to visit Scotland but over time we have visited most areas and the main off-shore islands including those in the far north. Now we are seasoned visitors to Shetland and enjoy the landscapes and nature, traditions and culture but as much as anything the people and crafts. Back in 2016 we timed our visit for Shetland Wool week and, even as the accompanying other half, it was fascinating.



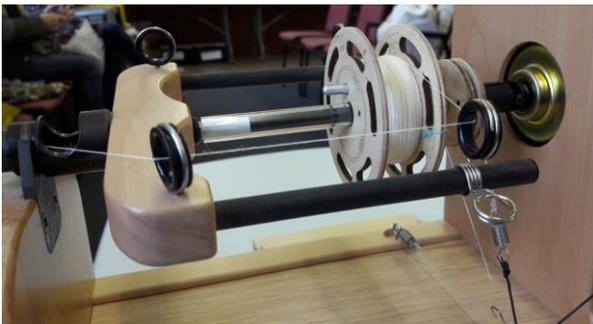
Of course I should perhaps have mentioned a personal interest and lifetime of tinkering and experimenting alongside a career originating in engineering and for three decades involved in the medical device industry. It's no surprise that knowledge gained at work benefits home interests and vice

versa: in 'retirement' that has continued, and finds an outlet in *Fleece Loved Products*. Some of you will be aware of our product lines for knitters, spinners and weavers so you can imagine any related opportunity sparks an interest.

Shetland has its curiosities compared with down South. It's generally clean and tidy and well kept. I don't ever recall seeing graffiti and pot holes don't exist. In the main each parish has its own substantial hall: a legacy of their wealth from oil money, I believe. One such place is at Ollaberry in the parish of Northmavine about 30 or so miles north of the main town of Lerwick. It's a rather remote community but has become the place to visit during SWW to see the display of Haps organised by the ladies of Ollaberry under the banner of '*Yet another Happening*'. Even for a non-knitter and spinner you can't fail to be impressed by the skill in design and execution of such incredible workmanship.

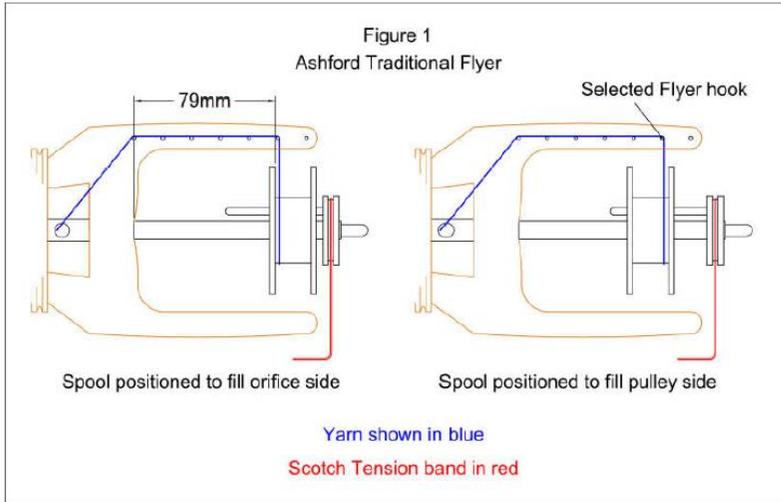
Something strange happened when we visited in 2016. We politely looked around until Gill became engaged with a lady spinning very fine work. The conversation developed about the difficulties involved with spinning yarn of just 5 fibres and I was drawn in. It turned out I had met Betsy Williamson and before long was in an in-depth debate - despite the clashes between the Shetland and Wiltshire accents and dialects. We were in a world of our own as Betsy continued to spin, quite oblivious to Betsy's sister, Linda (who actually is said to be the better knitter) and friends Margarets one and two. In fact when an overseas visitor asked for a picture of the action it was suggested the shot should be Betsy and her brother. Quick as a flash they played along with the mistake; the outcome being that I've been known ever since as the honorary brother and an enduring friendship formed.

Betsy was using an Ashford Elizabeth Wheel with a traditional Bobbin and Fixed Hook Flyer. Although as we have seen, her ability to spin very fine yarn was so impressive we had to sympathise with her irritation with frequent yarn breakages and the related problem of finding the broken end and undependable Scotch tension brake adjustment; all these problems slowing down and making the process tedious. Having grasped a feeling for the problem we agreed to try to find a solution and provide a Bobbin more suited to spinning Cobweb weight yarn.



The picture shows the final version of the Ollaberry Lace Weight Bobbin. I believe it to be the first design of Bobbin where the yarn storage and brake tension features have been separated but if you know otherwise do let

me know. I've called the yarn storage part the Spool and the tensioning part the Brake. This concept also allows the Spool to be moved back and forth along the Brake tube to fill evenly. No more over-wide steps between fixed hooks or jerky sliding Flyer hooks. This design uses a fixed hook and moves the Spool. Simply nudge the Spool as much or little as necessary and it will hold in place thanks to the friction arrangement inside the core. This definitely must be the first foam filled Bobbin!



Just as others have done previously the core is a larger diameter but the maximum filled size is also smaller than a normal Bobbin. It's also reduced in width to about 1/4 of normal yet still has the capacity to hold an estimated 1000m of Cobweb weight yarn. Remember that Cobweb weight is darned fine! There are notches included to grip the leader and markers on the Spool cheeks so you can check filling progress

To complete the story there is a matching 3 Spool Lazy Kate and Storage Box to hold Spools and / or Brake.

So far the system has been used successfully on the Ashford Elizabeth, Joy and E-Spinner wheels. Since the Spool is smaller than normal and the Brake tube can be sized this system could be compatible with other wheels of similar Flyer dimension. Time will tell!

This article was written to share my experience on this subject with Guild members. The Ollaberry Lace Weight Bobbin is a bespoke product made infrequently rather than a listed product. If you happen to be interested please let me know.

Gordon Cook
fleecelovedproducts@gmail.com

Riffs on Indigo

New Indigo Processing Technique

Many of us have experienced the magic of dyeing with indigo or woad and the wonderful excitement of watching the colour grow as it is exposed to the air. This looks like it is set to change commercially:

Here is an item from *Handspinning News*, January 2018

[Foam dyeing cuts water chemicals in denim production](#)

“Indigo Mill Designs: Foam dyeing, a new technology for dyeing cotton yarn that is being applied to denim production for the first time eliminates the use of several chemicals and can reduce water use by up to 90% compared to traditional dyeing. The foam-dyeing process, known as IndigoZERO, was developed at the Fiber and Biopolymer Research Institute at Texas Tech University and is being commercialized by [Indigo Mill Designs](#) LLC (IMD; Greensboro, N.C.;).”

Traditional dyeing of denim involves dye baths, in which the indigo dye is treated with a reducing agent (sodium hydrosulfite) and pH-adjusting sodium hydroxide to render it soluble in water. The cotton yarns used for making denim are dipped continuously as ropes into the baths then removed and exposed to air in a step called ‘skying’ to oxidize the indigo back into its raw form to color the yarn. Making denim typically requires six or more dip-and-skye cycles and several rinses, all of which require substantial amounts water, which then must be treated. The foam-dyeing process, on the other hand, uses surfactants to generate an aqueous dye-containing foam, which is then pushed into intimate contact with cotton yarn...”

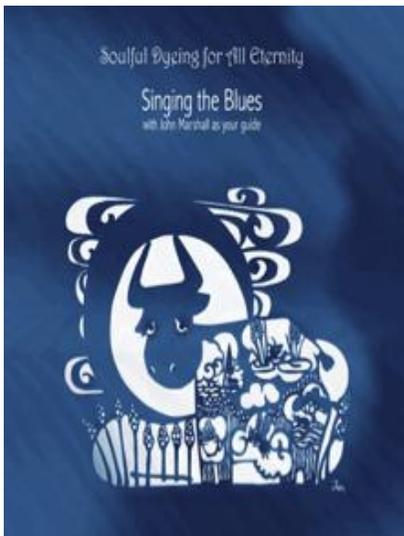
Reuse of Denim

On the reuse of denim front, I was interested to see the [Finisterre](#) ladies Guernsey made of recycled denim. It is in the sale online now (May 2019) but worth keeping an eye open for recycled yarns as this is another way of reducing the impact of clothing production on the environment.

Indigo Dyeing demystified

There is a lovely [Finnish blog](#) about dyeing with plants and mushrooms on the web with English translations: and someone mentioned at Guild last year that there was a new book out about dyeing with indigo. Sure enough Riihivilla has a review:

“Last summer a new booklet became available about Japanese indigo and dyeing with it. I ordered it in September and it arrived fast in mail. It is written by American John Marshall, who has studied Japanese dyeing and indigo all his life. He probably knows more about Japanese indigo than anyone outside Japan, and now shares his knowledge in this book.



In the book he takes you through different ways to dye with Japanese indigo step by step, it feels like I'm taking his private workshop when I'm reading this book. The instructions are very clear and practical, and there is a lot of new to me. It is very inspiring book!

I can warmly recommend it to anyone who grows Japanese indigo, and if you don't already grow it, you are inspired to do it after reading this book. There are so many different possibilities to use Japanese indigo leaves.

You can order the book directly from him, here. Shipping charges to Europe are a bit expensive, but so they are also when I

send something overseas, it can't be helped these days. This booklet is absolutely worth its price.”

Harriette

Finisterre also make surfing and outdoor accessories with off cuts of fabric for their [fabric use up project](#) . Does anyone recall the beautiful shawl that Anne Lander made with a [Bowmont Fleece](#)? Finisterre still use Bowmont wool in their [knitwear collection](#) and it is now spun in Yorkshire.

If you really have 1 minute 14 seconds to waste you can look at this promotional video from 2010 of a sheep appearing to enjoy [surfing](#)!

There is a reason why I am not very productive.

Julia

Weaving Tips

Use a Head Torch

Very useful when trying to hem stitch your weaving at the loom, especially on dark, fine yarn. The head torch leaves both hands free and the light is automatically directed where you need it.

Adding an Extra Heddle

If you ever need to make an extra heddle because of a threading mistake, make it slightly shorter than required but add a safety pin to each end. It can then be easily removed afterwards and then reused.

Happy weaving.

Dawn

Supplier for flax warp.

[Bristol Rope and Twine](#) is a good local supplier of all things rope and twine; 80 Feeder Road, St Philips, Bristol, BS2 0TQ. Tel: 0117 977 7033.

[Purl Soho free patterns:](#)

I don't quite know how, but I find myself signed up to the Purl Soho newsletter and am finding their patterns very tempting. I have made three cardigan/jackets (two commissions and one for myself) from an adapted pattern of theirs and look forward to making some more things from their gallery: such as a great heritage cot blanket supplied with excellent instructions, [stripey socks](#) which come with their standard sock pattern and links to instructions how to make non-jog stripes in the socks. If you have a chance, do browse their site.

Harriette.

I am never one to pass on a bit of browsing the web and find that they also do [weaving patterns](#) and tutorials like [this one](#) for designing your own Fair Isle patterns.

Julia

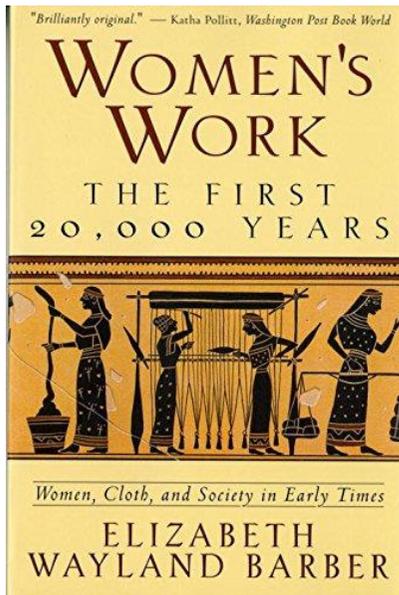
How long have we fiddled with fibres?

I know that many of us spinners, weavers and fibre users feel a deep resonance with our ancient forbears while we ply our crafts. Recently some nettle yarn was apparently found in Doggerland.

This was an area of land, now submerged beneath the southern North Sea, connecting Great Britain to continental Europe. It was flooded by rising sea levels around 6,500–6,200 BC. Geological surveys have suggested that it stretched from Britain's east coast to the Netherlands and the western coasts of Germany and the peninsula of Jutland. It had been a rich habitat with human habitation in the Mesolithic period, although rising sea levels gradually reduced it to low-lying islands before its final submergence, possibly following a tsunami caused by the Storegga Slide.

The archaeological potential of the area was first identified in the early 20th century, and interest intensified in 1931 when a fishing trawler operating east of the Wash dragged up a barbed antler point that was subsequently dated to a time when the area was tundra. Vessels have dragged up remains of mammoth, lion and other animals, as well as a few prehistoric tools and weapons.

Doggerland was named in the 1990s, after the Dogger Bank, which in turn was named after the 17th century Dutch fishing boats called *doggers*.



This nettle string could have been used for fishing, net, bags or for clothing and reminds us just how long man has been using natural fibres. The problem has been that natural textiles usually rot and so evidence has been hard to come by to show how long people have been working with them (see also the book *Women's Work, the first 90,000 years* by Elizabeth Wayland Barber in the Guild Library).

However, recent research on DNA has enabled scientists to work out just how long people have been making and wearing clothing.

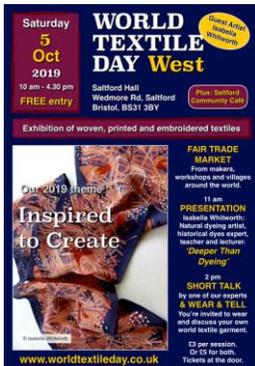
I was also fascinated to see [this article](#) about the evolution of the human louse and how research into its origins shows that due to us wearing clothes we were able to migrate and survive in colder climes. Despite the subject I hope you enjoy the article! And, again, thanks to Wikipedia for the information on Doggerland.

Harriette

EDs. For anyone who is on Facebook there is a group dedicated to [Nettles for Textiles](#)

World Textile Day

Yours Eds. are very local to the venue in October and have been to this annual event several times. The morning presentation looks excellent and was mentioned in *Stitch Magazine*.



“Isabella Whitworth, dyeing guru for the Guild of Weavers, Spinners and Dyers. She is a natural dying and design expert who uses batik, silk painting and various surface patterning techniques to make beautiful textiles.”

Isabella is a member of the Devon Guild of Craftsmen as well as the online Guild of Spinners Weavers and Dyers. There is a beautiful example of her wax resist dye work in the Spring 2019 Journal.

Thanks to Helen for reminding us to make a note of this event.

Julia

[Ancient Technology Education Centre – open weekend](#)

Anne Reddan kindly let us know that the Ancient Technology Education Centre is open to the public on 27th and 28th July. This is a rare opportunity to visit the centre in Cranbourne, Dorset as it is normally only open to pre-booked groups. It should be a good day out for families (but not the dog as they are not allowed on site).

Tel: 01725 517618 for more details.

Julia

Wiltshire Scrapstore

Harriette received a note from Judy about the embroidery that is on this month's cover;

At the Summer Raffle (I think it was) I won a kit entitled 'Fishes from Bangalore' which I have duly completed. When I showed this photo to the Patchwork Group they suggested that you may be interested? It is embroidered on Silk with Sadi Metal Thread, beads & sequins. My framing is not brilliant, but I am proud to say that the mount board, and frame came from the Scrapstore, so virtually no costs to produce this work.

Thanks Judy. It is amazing how multi skilled and resourceful our members are. The framing looks perfectly fine to me as I am sure it will to everyone else. Especially as it was a bargain.

I just had to google the scrap store for the details in case anyone else would like to see what is on offer:

The [Wiltshire Scrapstore website](#) states that it is "... an award winning environmental and community charity situated on the outskirts of Lacock. We collect resources that would otherwise go to landfill and redistribute them for creative activities and projects of all sorts.

We offer absolutely free membership and simply ask members to make a donation each time they collect resources from the Scrapstore".

This is a fantastic resource not only for scrap but for courses and what looks to be a nice cuppa and cake or lunch.

Here are the contact details;

create@wiltsplay.org.uk

Tel: 01249 730011

Or pop in

Unit 5, Griffin Farm, Bowden Hill, Lacock, Chippenham, SN15 2PP

Or,

Unit 2, Kingsway Business Park, Wilton, SP2 0AP

Julia

Aubergine Cannelloni

Can also be used with courgettes . (From Waitrose magazine 2018).

This is a great recipe and fills two people up without any additional starch although it is nice with some crunchy French bread. They suggest serving it with sweet potato fries or polenta fries and a refreshing fennel, rocket and pear salad.

Serves 2, prepare 15 minutes, cook 35 minutes

2 aubergines

2 tbsp olive oil, plus extra for drizzling

200g fresh spinach, washed

25g Parmesan finely grated

100g ricotta cheese (I've used cream cheese or similar)

½ lemon finely grated zest

Handful of finely chopped flat leaf parsley

500g passata

1 tbsp Sundried tomato paste (tomato puree would work)

1. Preheat oven to 200C, gas mark 6. Cut each aubergine/courgette into 6 thin even slices about 5-10mm thick. (slightly less than ¼ inch works). Arrange slices in a single layer over two baking trays and brush both sides of each slice with olive oil and bake in oven for 15 minutes until golden and tender, turning halfway through cooking.
2. Meanwhile put spinach in a saucepan and cook gently until wilted. Drain and leave to cool. When cool enough to handle squeeze out excess liquid and chop finely. Put spinach in a bowl and mix with most of grated parmesan (reserve some for the top), ricotta cheese, lemon zest and parsley, then season.
3. Mix together the passata and tomato paste then spoon into the base of two shallow ovenproof dishes or one larger one (allow enough space for 12 rolls). Lay a slice of aubergine onto a chopping board and spoon a heaped tablespoon of spinach mixture at one end and roll up. Place roll in the dish in the tomato sauce and repeat with remaining slices of aubergine and filling.
4. Sprinkle over remaining cheese and drizzle with a little oil. Bake for 20 minutes until the sauce is bubbling.

What's On

<p>2nd Saturday of every month from 13th July</p> <p>The Weavers Market in Trowbridge</p> <p>Trowbridge Weavers Market is an independent market to be held in the town centre. It will offer unique handmade products, food, drink and entertainment.</p>	
<p>9th and 10th August</p> <p>The British Wool Show 2019</p> <p>2019 is year 9 for the British Wool Show The 2019 show will take place at;</p> <p>York Auction Centre Murton Lane Murton York YO19 5GF</p>	
<p>15th - 16th August 2019</p> <p>EWE Fest</p> <p>Slessor Gardens, Dundee, DD1 1AR</p> <p>(A long way but the new waterfront in Dundee looks amazing and it is near to the new V&A museum and accessible by rail).</p>	
<p>31st August 1st September</p> <p>The Southern Wool Show</p> <p>Newbury Racecourse Berkshire RG14 7PN</p>	

<p>Ending 8th September</p> <p>Weavers of the Clouds- Textile Arts of Peru</p> <p><u>Fashion and Textile Museum</u></p> <p>83 Bermondsey Street, London SE1 3XF T: 020 7407 8664 </p> <p>Fashion and Textile Museum is part of Newham College London</p>	
<p>13th to 15th September</p> <p><u>The Handmade Festival</u></p> <p>Hampton Court London</p>	<p>Worth a look at the courses if just for inspiration</p>
<p>21st – 22nd September 2019</p> <p><u>Llandovery Sheep Festival</u></p> <p>Llandovery, Carmarthenshire,</p>	
<p>28th September – 6th October 2019</p> <p><u>Shetland Wool Week</u></p> <p>various venues, Shetland</p> <p>Don't forget the free Beanie pattern!</p>	
<p>28th -29th September 2019</p> <p><u>Yarndale</u></p> <p>Skipton Auction Mart, Gargrave Road, Skipton, Yorkshire, BD23 1UD,</p>	

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