

Wiltshire Guild  
Spinners Weavers and Dyers



Newsletter March 2015

## Letter from the Editors

Thankfully we do not have to grapple with old typewriters to produce this newsletter. We have the luxury of automatic spell check and formatting features, which makes life so much easier than it would have been on this old Remington. Now that the newsletter is available on the internet, we have been able to utilise the technology even further. If you are reading this on your computer, you will notice some of the text in the articles is in blue and underlined. If you press control (Ctrl) on your keyboard and click the mouse on the text, this will automatically open a link to another website for more information.



I hope that you find this useful but please do not let this become a time wasting exercise!

Spring is almost upon us; now is the time to nurture dye plants and for the sake of domestic harmony, finish some winter projects to make room for the purchases of all things woolly that will no doubt be brought back from the trip to Wonderwool.

Julia and Harriette



According to the [Chinese Zodiac](#), 2015 Is the Year of the Sheep. The year starts from February 19, 2015 and lasts to February 7, 2016.

*Characteristics of people born in the Year of Sheep are tender, polite, filial, clever, and kind-hearted. They have special sensitivity to art and beauty, faith in a certain religion and a special fondness for quiet living. They are wise, gentle and compassionate and can cope with business cautiously and circumspectly. In their daily life, they try to be economical.*

## Chair's Report March 2015

Dear Members,

Spring is on its way and we can look forward to lighter nights and warmer days. Dare we hope that we can spin in the Guild garden this year? Auli and Sally put such a lot of work into it so please feel free to use it on Guild days. Sit outside, enjoy the sun and look at the Dye plants.

Looking back, we had a jolly Christmas lunch in December, with carols, lovely food and some quizzes. Those who attended really enjoyed it so I hope more people will come next year. I know it's always difficult just before Christmas.

The January meeting was fun with Drop spindles dropping everywhere and various different wheels to try. I thought the drop spindling group was very restrained – I expected a lot more swearing! Thanks to Anne for demonstrating the Great Wheel and to Helen and Paula for the Drop Spindling.

In Feb we had sock dyeing which is always messy fun and a talk by Ken Rogers (our Honorary Chairman) about the History of the Woollen Trade. We are very lucky to have such a world expert on our doorstep.

The planning for the Exhibition is now taking shape. We have booked the United Church Hall in Bradford on Avon for the 18<sup>th</sup> -23<sup>rd</sup> August. The first day is setting it up and the Exhibition will open on the Weds. I'm afraid there is no perfect venue but the main thing is the number of visitors we can attract and Bradford is busy with locals and tourists. Please make a note in your diaries; we'll need Stewards and of course lots of lovely stuff to Exhibit or sell.

Several people have asked me about the fees for entering our textiles in the Exhibition. There are three ways we raise money to cover our costs and raise funds:

**The Door Money:** we charge 50p to enter. I always think that if you're not prepared to pay 50p you can't be that interested.

**Hanging Fees:** This is the normal way groups charge for entering items in a Sale or an Exhibition. We only charge it for items over £15. We charge 50p each for items £15 to £50 value, £1 for items between £50-£100 and £1.50 for over £100. The charge is the same for those items 'not for sale' i.e. Exhibition only. The majority of goods of course, are less than £50.

**Commission:** Goods of less value than £15 - 10%. Goods over £15 - 15%. So if you sell more, you make more. This is a low level of commission as shops normally have a mark- up of about 50%.

(We can also make money if we sell tea and cakes but that depends on the venue and if we have enough people to serve.)

I hope that explanation is clear: we do review it and discuss alternatives but if we do away with hanging fees we will have to charge a larger percentage commission.

Another issue that has been raised is whether we should knit/crochet etc. while we are listening to our Speaker. As we discussed at the last Guild meeting, we have decided to ask each Speaker their preference. If they don't mind; feel free, but not spinning please as I don't think there will be enough room. If they object, please respect their decision and if you don't want to listen to the talk that's fine but please go to Studio 3 (not Studio 2 as it disturbs Studio 1).

Another issue which has arisen is the ruling on Visitors. We welcome visitors and the intention is that people can come and see what happens at our meetings, then decide whether to join or not. This has got a bit vague over time and because our Programme is available on line we have had people coming to do a workshop for free with no intention of joining the Guild. This is hardly fair on people who have paid their subscription so the Committee has decided that visitors can come ONCE for free and then are welcome to come to one off events but we will charge £15 per day. I hope people are happy with that but any problems please see any member of the Committee.

We also now have a rota for manning the Sales Table, clearing up after meetings and doing the washing up. Its pinned on the Noticeboard so if you weren't at recent meetings please check it out when you come next. It really helps to spread the load.

We have lots of interesting things to look forward to and the Committee are always planning ahead. We really do want to be responsive to what the members want, so please contact me or anyone on the Committee if you have any ideas, suggestions or criticisms.

Anyone wanting to use the Guild buildings over the weekend should contact a member of the committee to enquire about cost, availability, permission and access. This would increase the use and income from our buildings.

Lesley  
Chair

### Raffle

Hello Everyone,

I would like to express my thanks to all the members who so generously gave prizes for the Guild's Christmas Raffle.

We managed to raise a total of £80 for the Guild which was brilliant considering we had such a low turnout for the party. Special thanks go to new Committee Member Colleen Russell who stepped in at the last minute to help sell tickets when I was called away.

If you bought a ticket, or tickets in some instances, thank you one and all for your support.

Cheers,

Lyn



## How textiles have entered our language.

I was browsing our *Brewers Dictionary of Phrase and Fable* the other day and was amused to find these textile references:

**Bombast** literally means the produce of the bombyx, or silkworm (Gr. bombux) formerly applied to cotton-wool used for padding and hence to inflated language.



*We have received your letters full of love ...  
And in our maiden council rated them ..  
As bombast and as lining to the time.  
Shakespeare, Love's Labour's Lost.*

**Flannel.** – a soft woven fabric with a double sided nap. The original may be from the Welsh word *gwlanen* as this type of fabric was famously produced in Wales. “That’s all flannel “or, “That’s all soft soap”, are phrases to mean “What you say does not really impress me and it is a lot of words intended to avoid the truth.”

Falstaff says to the rather wordy Welsh Parson Evans  
*Well I am your theme; you have the start of me; I am dejected; I am not  
able to answer your Welsh flannel...*  
**Shakespeare, The Merry Wives of Windsor**

**Fustian.** A coarse twilled cotton cloth with a velvety pile, probably so called from Fustat, a suburb of Cairo. It is chiefly used now in a figurative sense meaning inflated or pompous talk ... pretentious words.

*Discourse fustian with one's own shadow. Shakespeare, Othello.*

Harriette.

(We'll try not to be too bombastic in this newsletter. Eds).



## **Calendar 2016**

The AGWSD is now looking for photographs for the 2016 Calendar. Photographs can cover any aspects of our crafts, examples of your own work, guild activities, animals or plants whose fibres are spun or dyed, crafts/craftsmen from abroad etc.

All photos should be in landscape format and should be accompanied by the name and contact details of the photographer, their guild and a short description of the subject, techniques and materials used. If the photo is of someone else or their work you must have their permission. No more than four (4) photographs per person.

Digital photos should have a resolution of at least 200 ppi to print to a satisfactory quality.

Please send to [calendars@wsd.org.uk](mailto:calendars@wsd.org.uk) . Prints or slides of good quality should be sent to Hilary Turner, 37 Blundellsands Road East Liverpool, L23 8UJ.

Please include a stamped address envelope if you wish to have the photo returned.

## **Fleece Sale**

Kathy Davis is running the Fleece sale this year during the June Guild Day (20<sup>th</sup> June). Please let her know of anyone you know who would like to sell fleeces at our sale.

## **Dressmaker's Dummies**



Julie Holmes is asking for dressmaker's dummies or just decorative manikins to display clothing at the exhibition. Also any free standing hanging rails people may have. Email: [Jcjaycee2423@hotmail.co.uk](mailto:Jcjaycee2423@hotmail.co.uk)

## Book corner

### Where to Begin by Barbara Kingsolver



“And a perfect colour. It starts there too. Every eye has hungers of its own. An alkaline desert’s russet bronze, a mustard of Appalachian spring, some bright spectral intangible you find you long to possess.

Flaccid beige hanks back-stroke listlessly in the boiling ink, waiting to be born again, until some perfect storm of chemical zeal moves them suddenly to awaken and drink down all the dye molecules in a trice. Like a miracle, the liquid goes clear as water before your very eyes. Afterwards the damp yarn sings its good news from dripping loops in the laundry room, waiting to meet the pattern.”

Extract from *Knitting Yarns. Writers on Knitting.*

Edited by Ann Hood

**Publisher:** W. W. Norton & Company (29 Nov. 2013)

**ISBN-10:** 0393239497

A book of essays by some excellent writers.

I was given this book for Christmas and I’ve really enjoyed it.

Lesley

### The Twisted Sisters Sock Workbook by Lynne Vogel

Mabel brought her copy of this comprehensive guide to making socks to the sock yarn dyeing workshop. It is certainly on the “must have” list of everyone who took a peek at it. There are lots of ideas for colour schemes and techniques dyeing which would be useful for whatever project you have in mind.

**The Twisted Sisters Sock Workbook: Dyeing Painting Spinning Designing Knitting**

Author; Lynne Vogel

**Publisher:** Interweave (28 Aug. 2002)

**ISBN-10:** 1931499160

*For Lesley’s recommendation on a similar theme see page 19*

Julia

## Trying Spinning Wheels at the January Guild meeting

While we were doing our Spinning Course with Rosemary last October we got to discussing what sort and how many wheels we each had. This evolved into a suggestion that members bring a wheel for others to try at the Guild. In January we had fun watching and trying different wheels and techniques.

**The Great Wheel:** Anne Lander demonstrated this for us and then



guided those who wanted to try it. Firstly, you stand up to use it and secondly you spin off “the point” not through an orifice. This is the sort of spinning which was probably the origin of the Sleeping Beauty story. The point is sharp and, because the wool may not have been very clean, if you pricked yourself on the point you could have become ill with something like tetanus (lockjaw) and taken to your bed for a long time or died. Of course, this was in the time before antibiotics.



Anne demonstrated with some of her beautiful little rolags and long draw spun a fine, even yarn. The magic of spinning once again ...



**Lendrum:** Anne had also brought her Lendrum wheel (made in Canada since 1976) for people to try, which is a lovely balanced wheel which will spin in a wide range of ratios, coming with four flyers and you can even get a quill spindle so that you can spin off the point on this too. Available from P&M Woolcraft

[https://www.pmwoolcraft.co.uk/html/do\\_search.php](https://www.pmwoolcraft.co.uk/html/do_search.php)

**Peacock:** Rosemary brought her little Peacock wheel. These aren't made anymore but are worth looking out for if you want a portable, well-made wheel. They have an interesting history: Beulah Peacock was travelling with her husband in South Island, NZ for nine weeks and he made her a wheel which would come apart and could be packed into a suitcase. Later Mr Peacock adapted it and made an even lighter and smaller wheel. In 1980 this business was taken over by Mr Fomotor who made it with an even smaller drive wheel and developed a similar wheel called a Tui. Eventually the business grew too big for him to manage and was sold to Ashford who made some from 1986 till 1991 when they were discontinued. In the 1980s Mr Peacock made some more wheels which he called Beulah, after his wife, as he no longer had the rights to the name Peacock. All the Peacock wheels are small, compact uprights made in New Zealand of a local wood; rimu.





Trish also has a Peacock which she takes to shows when she is selling her fleece, sheep and products. She says: *I have four wheels. As well as the Peacock, I have Ashfords: Elizabeth, Traditional and Traveller. I used to love the Elizabeth which operates like a Rolls Royce but I almost always use my Peacock which is so serviceable with a hook for an orifice and three bobbins on the front so all contained in one. I have never cared for the Traditional and it seems to know! The Traveller is fine but I find the higher level of spinning not a good idea when spinning for a long time, the lower feed-in of the*

*Peacock being more comfortable and less likely to cause pins and needles. Being in a part of Saudi Arabia for five years where I was the only spinner, I found myself demonstrating for several different groups as well as schools so a friend sent me one (the Traditional?) from Bahrain. This was when I realised that not one size fits all.*

**Eunice:** Issy Whitford brought her unique wheel made from a unicycle by a Gloucestershire friend, Brian Perkins, who loves to recycle. Eunice was based on an Ashford Kiwi and made out of a Pashley unicycle and scrap wood with a jumbo flyer bought online. The wheel is weighted as it would stop all the time when lighter so couldn't keep up momentum but now it weighs a ton. Anne found her both uncomfortable due to the high pedals and hard work, but Issy loves her and says she spins well.





**Berney Southover:** Harriette brought her Berney wheel which she bought about four years ago from someone at the Guild. There is a label on it: *Keith and Lois Berney, 7 Priory Crescent, Sussex*. She eventually traced Keith to where they now live in Mull and met up with him last year when he was visiting Bath. He only made 29 wheels in all and started when Lois and he were living and working as architects in Sussex and Lois enjoyed spinning. The wheel is light and very portable, spins well but doesn't have many ratios, so you only adjust the brake to control the rate of pull in. Like the Louet S10 it has no need for a hook to thread the orifice and although Anne commented that it had a "wobble" because it had a large orifice, Harriette is very fond of her little wheel! She has just

managed to trace five more people with them in East Sussex, who all love them.

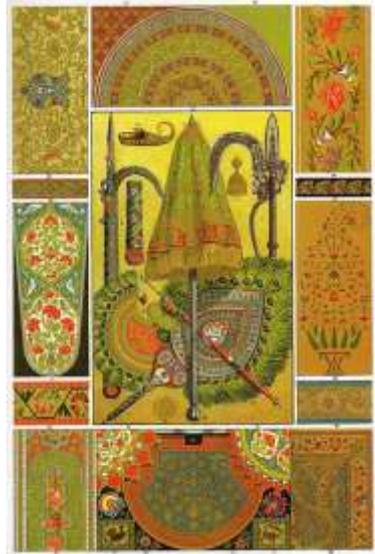
By the way – Apart from Trish and her four, Rosemary has six wheels, Harriette has three (including the Louet S10 in France) and Anne has three at home, but has given some to the Guild as well. Anne also mentioned that the [Fall 2014 issue of Spin Off](#) had a good article describing various wheels, which might be worth checking on if you are thinking of getting one/another one!

We hope we will have another opportunity to try different wheels and would love to meet some more unusual ones.

## The Silent Loom

Man's life is laid in the loom of time  
To a pattern he does not see,  
While the Weaver works and the shuttles fly  
Till the day of eternity.  
Some shuttles are filled with silver thread,  
And some with threads of gold;  
While often but the darker hues  
Is all that they may hold.  
But the weaver watches with skilful eye  
Each shuttle fly to and fro,  
And sees the pattern so deftly wrought  
As the loom works sure and slow.  
God surely planned that pattern  
Each thread – the dark and the fair –  
Was chosen by his Master skill  
And placed in the web with care.  
He only, knows the beauty  
And guides the shuttles which hold  
The threads so unattractive,  
As well as the threads of gold.  
Not till the loom is silent,  
And the shuttles cease to fly  
Shall God unroll the pattern  
And explain the reason why  
The dark threads are as needful  
In the weavers skilful hand,  
As the threads of gold and silver in the pattern  
He had planned.

Source Unknown



## **News from the World Wide Web**



The internet is both a fabulous resource and the cause of much time wasting, but sometimes there are some items that really demand a second look.

Helen spotted an article about [weaving silk strips to make tests](#) for diabetes;

Small scale weavers in villages in India use the most basic of looms to produce silk strips which can be used to test the blood levels in diabetics and be woven into nappies to detect a deadly type of diarrhoea. The cost of producing these strips is much less than paper or glucose strips as the extra processes for paper and glucose are not required for silk strips.

[Achira Labs](#) who are leading the way in using these strips are also developing fabric strips for use as pregnancy tests.

The projects are providing work for skilled women in small rural communities.

This definitely adds an extra dimension to the phrase “silk screening”!

## **A Walk in the footsteps of William Morris**

[Selvedge Magazine printed an Adventure Walk](#) around [Kelmescott Manor](#) in September 2014. William Morris leased this house with Dante Gabriel Rossetti in 1871. The house will be open again from April 2015.



A trip to Kelmescott Manor looks to be a good day out whether you take your walking boots or not!

The house is 3 miles from Lechlade and will be open every Wednesday and Saturday from April to October from 11.00 to 5.00pm.

## Gaelic Whispers?

At the January Guild day Helen and Paula ran a drop spindle workshop. Trish brought along a Scottish tool she called a Jelachin. Before she learned to spin, while they were living in the Outer Hebrides in about 1966, they bought copious quantities of single ply Harris yarn on bobbins and her husband, Mike, used to while away the hours in the evenings plying the heathery yarn using this local tool which is similar to a drop spindle but with a lead weight in the base, which is what the local inhabitants used in those days. Trish knitted jumpers from the yarn as it was plied straight off the production line, however she says that they were best not worn next to the skin as the odd sprig of heather was present!



Anyway, we tried to track down the tool on the web and it was only after her husband spoke to some Gaelic speakers in February that he clarified the pronunciation and the correct spelling: “Dealgan”, which, when you listen to it rolling off their tongues, sort of sounds like “Jelachin”.



I then decided to look up Dealgan and translate it back again (the wonders of electronic dictionaries ...!) and came up with: “thorn, pin, prickle, and skewer” and then checked on down the list to “Dealg-stocainn” to get: “knitting needle”. So then I looked up “stocainn” and got “stocking”. Which all casts an interesting light on how the Gaels saw spindles, knitting and what they made with it!

I just love language.... and Trish says she’ll continue to call hers Jelachin!

Harriette

*For further reading into the history of Scottish spinning and Tartans [click here](#)*

## Shagged Gloves

Shagged Gloves – mentioned in the Sept 2014 newsletter. Hilary Vallis has a pattern for Roving Lined Mittens from New Hampshire (Farm Mountain Sheep and Wool Company, North Wilmot Road, Wilmot Flat, NH 03287, USA) which uses worsted weight yarn and pencil roving. The basic technique in these is as follows:

*Begin by laying a strand of pencil roving from **right to left** over the yarn, keeping sort end of roving on right.*

*Knit stitch with yarn only, (not roving).*

*Lay roving from **left to right** over yarn.*

*Knit stitch with yarn only, (not roving).*

*Continue knitting in usual manner, alternating the direction of **roving over yarn**.*

*When worn, the roving felts into a warm lining!*

A QUICK WORD OF WARNING- if you are looking on the web for a pattern for shagged gloves, the term is THRUMMED! I am sure that most of you have constitutions which are far too refined to be bothered with sites that are found if you use the other word.



However, I was delighted to find a link to a [free pattern](#) for these rather pretty *thrummy* mittens. The pattern was created [Fibre Hut.co.uk](#) who are a spinning weaving and dyeing supplier in Solihull. If anyone without access to the internet and printer would like this pattern just ask me.

Julia

[Beetroots](#) are a source of Folic acid, potassium, magnesium, iron, vitamins A B6 and C. Harriette suggested this recipe which will set you up with the joys of spring once all the goodness in these wonder vegetables are absorbed.



## **Borscht**

(Anglicized and hot)

Comes out sweetish, hot and pink

## **Ingredients**

One onion, one potato, one carrot, 1-2 lbs. Beetroot

Veg stock 3 parts

Soured cream 1 part (e.g. 3pints stock to 1 pint cream)

Salt, pepper, grated nutmeg

Chives

## **Method**

Peel and chop the vegetables. Soften the onion in a little oil then add beetroot, potato and carrot, cooking each ingredient for a few minutes before adding the next. Add the stock and nutmeg. Simmer till tender' Liquidize. Stir in cream and adjust seasoning with salt and pepper  
Serve with chopped chives and blob of cream

## A request from *Woollen Woods*

The [Frome Textile Workshop's February newsletter](#)

featured a request for help from Cassandra Barron at The Creative Exchange in Edinburgh.

In brief, she says, "*Woollen Woods* is a community craft project that promotes the use of wool and

aims to engage people with Britain's woodlands in a new and exciting way.

*Woollen Woods* has been rolled out for the last two years by Eden Arts who have now handed over the coordination of *Woollen Woods* to [Voluntary Arts](#).

In 2015 the project is going nationwide. We now have 5 sites confirmed for *Woollen Woods* events, including National Trust properties and community woodlands in: Lancashire, Cumbria, Liverpool, Devon and the Isle of Arran.

Each site will have a signature flower accompanied by a crochet, knitting, or, felting pattern to download, make and contribute to the project. It would be great to have your support with this project.

Support could include:

- ♣ Helping to promote *Woollen Woods* 2015
- ♣ Profiling *Woollen Woods* at your events
- ♣ Donation of material – we are really keen to promote the use of 100% wool and would welcome any donations of materials
- ♣ Donation of patterns – any woodland themed woolly patterns that we can share through our networks and supply to participating groups. We are really keen to promote all supporters and will include your details on the Voluntary Arts Week website and *Woollen Woods* publicity.

The full transcript of Cassandra's request with her contact details is on the link to the Frome Textile Workshop's newsletter.



### **Tapestry Weaving course October 2015**

Sandie Roche, who spoke to us, last year at Guild showing us examples from her work as a weaver, has agreed to lead a 2 day course in tapestry weaving.

The course will be on two consecutive Saturdays, October 24th and 31st. The complete cost will be £95 to include tuition, a personal frame to use and keep, warping yarn and rug wool.

I am taking a preliminary interest list and will supply final details nearer the date.

Jackie Pohnert

### **Indigo Dyebath at a Summer Guild Day**

Flo Beith would love to do an indigo dye bath with a group of people as she has several things she'd like to dye and thought this could be a good group activity or something we could do on a Guild Day together.

Might May be a good time?

If anyone else is interested could you contact her please?

[flobeith@aol.co.uk](mailto:flobeith@aol.co.uk) or 07890 642830.



### **Lesley's recommendation for further reading on dyeing.**

If the sock yarn workshop in February sparked an enthusiasm for dyeing, Lesley suggests this book for inspiration and techniques.

#### **Hand Dyeing Yarn and Fleece: Dip-Dyeing, Hand-Painting, Tie-Dyeing, and Other Creative Techniques.**

Author; Gail Callahan

**Publisher:** Storey Publishing LLC; Spi edition (8 Jan. 2010)

**ISBN-10:** 1603424687

You can see the book before you commit to buying on [Amazon](#)

## CAPUCINE

by Adela Illichmanova

Size: approx 54 - 56 cm in circumference

Used gauge: 64 stitches on 5 mm needles ~ 52 cm (unstretched)

The pattern is written for both bulky and super bulky yarn. You will need approximately 100 metres of either yarn for the hat and the same amount for the tassels. (Easy).



### Instructions

Cast on 82 stitches

First make the ribbed hem (on straight or circular needles, doesn't matter so far)

Row 1: (k2, p2)\* (turn)

Row 2: (p2, k2)\* (turn)

Repeat Row 1&2 three more times (Row 3 - 8) approx 5 cm of ribbed hem

**Then make the garter stitch section.**

Row 9: k82 (turn) Row 10: k82 (turn) Row 11: k1, k2tog, k1, k2 tog, k70, k2tog, k1, k2tog, k1 (turn) i.e. decrease 2 on each side; 78 stitches remain

Row 12: k78 Row 13: k1, k2tog, k1, k2 tog, k66, k2tog, k1, k2tog, k1 (turn) i.e. decrease 2 on each side; 74 stitches remain

Row 14: k74

Row 15: k1, k2tog, k1, k2 tog, k62, k2tog, k1, k2tog, k1 (turn) i.e. decrease 2 on each side; 70 stitches remain

Row 16: k70 Row 17: k1, k2tog, k1, k2 tog, k58, k2tog, k1, k2tog, k1 (turn) i.e. decrease 2 on each side; 66 stitches remain

Row 18: k66

Row 19: k1, k2tog, k60, k2tog, k1 (turn) i.e. decrease 1 on each side; 64 stitches remain - Row 20: k64 -

Row 21 - 30: k64

The hem + garter stitch section should be just about 13 cm. If it is less, knit some more rows.

Transfer to circular needles and join in the round.

Round 1 - 8 (=Row 31 - 38): k64 (~4 cm)

## Shape the crown

Round 9: (k6, k2 tog

Round 10: k56

Round 11: (k5, k2tog)\* Round 12: k48

Round 13: (k4, k2tog)\*

Round 14: k40

Round 15: (k3, k2tog)\*

Round 16: 32

Round 17: (k2, k2tog)\* 24 stitches left

Round 18: k24

Round 19: (k1, k2tog)\* 16 stitches left

Round 20: k16

Round 21: (k2tog)\* 8 stitches left

Cut yarn leaving a 15 cm tail. Thread tail onto a tapestry needle and pull through remaining stitches. Fasten the top, weave the ends, attach tassels, and sew on some felt birds. Voila! (*Paula has made this and passed on the pattern*)

Adela is from the Czechoslovakia, she writes a [blog](#) in English. This pattern was published as a free download on Ravelry. Adela says “Feel free to use the finished hat for charity or commercial purposes. Please do not resell the pattern.”



<b><u>What's On March onwards 2015</u></b>
<b><u>Until 6 April</u></b>
<b>I don't Know - The Weave of Textile Language, Richard Tuttle, American sculptor</b>
The Turbine Hall, Tate Modern, Bankside, London. SE1 9TG
<a href="http://www.tate.org.uk/whats-on/tate-modern/exhibition/richard-tuttle-i-dont-know-weave-textile-language">http://www.tate.org.uk/whats-on/tate-modern/exhibition/richard-tuttle-i-dont-know-weave-textile-language</a>
This sculpture combines vast swathes of man-made and natural fibres in three bold and brilliant colours.
<b><u>3 March – 12 April</u></b>
<b>Silk on Screen- A Micro exhibition focussing on the role of Whitchurch Silk in film and television</b>
28 Winchester Street, Whitchurch, Hampshire. RG28 7AL
10.30am to 5.00pm Tues to Sunday
<a href="http://whitchurchsilkmill.org.uk">http://whitchurchsilkmill.org.uk</a>
If you cannot make it to this exhibition, then pop the venue on a “wish list” in your dairy. Jackie Pohnert promises that it is well worth the trip.
<b><u>2 - 26 April, 2015 Stroud Spring Select Festival</u></b>
Stroud International Textiles
<a href="http://www.sitselect.org/">http://www.sitselect.org/</a>
Tel: 01453 751056
<b><u>25-26 April, Wonderwool, Wales</u></b>
Builth Wells
<a href="http://www.wonderwoolwales.co.uk/">http://www.wonderwoolwales.co.uk/</a>
Tel: 01873 821205

<b><u>9 May, Wharfe Wool Fair</u></b>
Otley Courthouse, West Yorkshire
<a href="http://www.wharfewool.co.uk">www.wharfewool.co.uk</a>
<b><u>16-17 May, John Arbon Textiles open weekend</u></b>
South Molton, Devon EX36 3LH
Annual open weekend with tours of vintage spinning machinery, sales of fibre, tops, yarn and socks, tea and cake.
John Arbon supplies textiles and worsted yarns designed and spun by the sister company Fibre Harvest in Devon.
<a href="https://www.jarbon.com">https://www.jarbon.com</a>
Tel: 01598 752490
<b><u>30-31 May 2015 Proper Woolly</u></b>
A new livestock market. An event to bring together fibre crafters and producers of the South West.
<a href="http://properwoolly.co.uk/">http://properwoolly.co.uk/</a>
Tel: 07551 396 650
Proper Woolly, Ivydene, Ashwater, Beaworthy, Devon, EX21 5HD
<b><u>26-27 June, Woolfest</u></b>
Cockermouth Cumbria CA13 0QQ
<a href="http://www.woolfest.co.uk">www.woolfest.co.uk</a>
Tel 016974 78707
<b><u>11- 3 September, The Bristol Wool Fair</u></b>
Washing Pool Farm, Easter Compton, BS35 5RE
<a href="https://www.facebook.com/pages/Bristol-Wool-Fair/727390587287063">https://www.facebook.com/pages/Bristol-Wool-Fair/727390587287063</a>

And finally...

Some people see their future looming before them and others see it weaving.

*Salt Lake Tribune* July 29, 1989.

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