

Wiltshire Guild
Spinners Weavers and
Dyers



Newsletter September 2015

Letter from the Editors

Guild Members have been out and about demonstrating and showcasing our skills. Helen was lucky enough to be at the Trowbridge Folk Pump Festival on the day that the sun came out and shared her experience and the photo of Morris Dancers on the front cover. The Guild Exhibition in Bradford on Avon was a haven for visitors dodging the rain and they were all very impressed by the wonderful display of a huge variety of crafts. The photos on page 5 and 6 just give a flavour of the first day. Thanks must go to everyone who helped put on such a fantastic exhibition and worked so hard to make it a success.



Harriette has taken on the mantle of our roving reporter this summer and shares her visits to some inspirational exhibitions. As ever, there are links for further reading for those reading this on-line.

Julia and Harriette



Guild Membership fees due Sat 19th Sept

£34.00 for Full Membership ; **£25.00** Associate Membership

Weaving Fees; Term 1. Sept/Jan Tues 22nd Sept & Thurs 24th Sept **£25.00**

Patchwork, Knitting, and the new Sewing Group will be due on their first day back.

If you wish to order the National Association Journal, this can be done when you pay your subs on the 19th. Unfortunately the price seems to have been increased from £14.00 to **£16.00 for 2016**, but it is a good and interesting magazine which we do have at this reduced rate if we buy in bulk. The normal cost is £22.50 so it is still worth considering.

I would be grateful if you could each put your particulars down on paper or on a postcard.

I will require your:-**Name, Contact Address, Phone Number/s, E-mail address, If you could also state your particular textile interests** this could be of use to members of the committee for future use.

It would really help if people could send their fee in advance to;

Terri Dodd, Stone Acre Cottage, Coldharbour, Great Hinton, Wilts BA14 6DA.

Cheques payable to WGSWD.

Terri

Notes from the recent Committee Meetings:

We have decided to do the Cloth Rd. 30 April - 9 May 2016 – this will involve members stewarding and demonstrating in Steeple Ashton over this period, so please could you put these dates in your diaries to help us show visitors what we do.

Kathy is starting a new 'Introduction to Spinning' course on 3rd Oct, so if you are interested then please contact her (details on back page)

The Knitting Group are running a Workshop on 7th November with Alison Ellen <http://www.alisonellenhandknits.co.uk/> who came to talk to us a year or so ago. A few places still available: contact Margaret Moore.

Lesley.

Programme for Guild Meetings 2015/16

17th October 2015



11am Continental Knitting Workshop with Liz (McCarron),
2pm Karen Skeates: Wildlife Fleece Pictures (Cloth Road artist and exhibitor).
Karen creates felted pictures of British wildlife and prehistoric landscapes showcasing fleece from traditional and native sheep breeds.

21st November 2015

11am Annual General Meeting,

12.30 Sarah Harris, 'The Spinning Weal', Clevedon. Please let her know if you want to order anything for delivery on this day.

<http://www.spinningweal.co.uk/> 01275 876000

28th November 2015

Guild Christmas Sale - 10.30am – 4.00pm

12th December 2015

Christmas Party - A shared lunch, please bring a dish.

16th January 2016

Morning: working on your own projects - **Soup fundraiser lunch - 2.00pm: Anne Poole, 'Colour and Design for the terrified'** for absolute beginners and all those who haven't a clue how to go about either. This is your chance to learn in a light hearted and fun way. Anne Poole is a friend of Lyn's, she runs the Art Dept at Sexey's School in Bruton. When Lyn asked her about the possibility of doing this for all levels of competency she was very enthusiastic and is going to bring enough material to get everyone involved doing simple exercises to gain the confidence to both colour and design their own artwork. Lyn says: "she's a big lady with a huge personality: just what you need to get everyone creative!"

20th February 2016

Morning 'Show and Tell' displayed items, followed by a fashion show at noon

2.00pm 'A History of the National Association of WSD and the way forward'

19th March 2016

10.30am - 12noon Butterfly Looms workshop

(20 people max - fee to be arranged)

1.00pm lunch

2.00pm Talk/ demonstration by Mandy Whitfield, from Swindon, on Butterfly Looms. Lyn saw her at a show in Holsworthy, Devon and thought it would be ideal for people who did knitting/crochet. Looking for a way to use up those odd bits of wool? This tool will help you to make bows, collars, cuffs, trims using a 'wrap and knot' technique.

16th July 2016

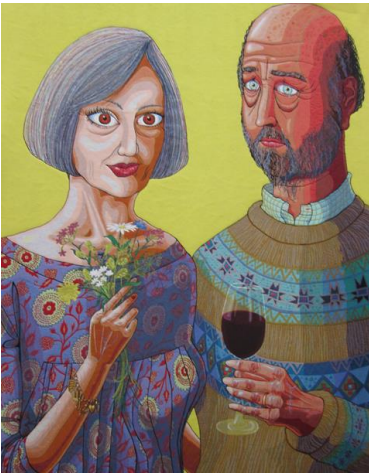
Skills Improvers Day with a shared lunch – please let Lyn/Jackie know what skills you want to improve or if you have a skill you could help others improve.





Grayson Perry at the Summer Exhibition

I managed to get to the Royal Academy Summer Exhibition at the beginning of August and thought you might be interested in a couple of photos of the latest tapestry by Grayson Perry which is displayed there. Called “Julie and Rob”, it is opposite one of the doors so can be seen from at least two galleries – the catalogue says “edition of 6”, £69,600” – I managed to get a photo of a little of the back of it too ... just so you could see the quality.



Lyn Pybus thought this quote was food for thought;

Value

It is unwise to pay too much but it is unwise to pay too little. When you pay too little you sometimes lose everything because the thing you bought was incapable of doing what you bought it to do.

The common law of business prohibits paying a little and getting a lot. It cannot be done!

If you deal with the lowest bidder, it is well to add something for the risk you run and if you do that you will have enough to pay for something better

John Ruskin 1819 - 1900

Trowbridge Folk Pump Festival



Having put my name down to work the Saturday and Sunday at the Trowbridge Folk Pump Festival I woke on Friday morning and was glad I wasn't due to help that day. As the day progressed, the weather became wetter and windier, leaving me feeling sorry for all the intrepid souls who braved the deluge.

Thinking that the site would resemble a mud bath on Saturday, I dug out my wellies, put my wheel in the car and set off - collecting Paula. The sun was shining as we arrived on site and the stewards near the ticket office were very helpful. Paula and I collected our wristbands at the ticket office; all very exciting although the thick mud was slightly concerning.

We made our way up towards the showground and were able to park reasonably close to the main arena where our stall was located. We were made very welcome by the other traders and were sited by the most delectable handmade shoe stall. The morning started off quite quietly and we were joined by Teresa and her husband, Tom, who happens to be a Bathampton Morris man. His knowledge was to prove helpful as during the day we were entertained by some Cotswold Morris men and a black faced Border Morris troupe as they took turns to dance through the afternoon. Margaret joined us and throughout the day we attracted a steady stream of visitors.

The spinning wheel and rigid heddle looms proved very popular with some young visitors spending over an hour weaving on the rigid heddle; carrying out finger manipulations and adding pieces of roving. We may have accidentally created a young weaver in Dubai! We also met one of the wardrobe mistresses from Coronation Street - providing her with assistance and allowing her to retry spinning, something she had learnt as a child.

The wall to wall sunshine on Saturday did not last for the weekend and Sunday was cloudy and much cooler; at some points the White horse was hidden behind cloud and rain. Again we were made very welcome by other traders and the morning was quiet as festival goers had a leisurely and relaxed breakfast. We had a wide range of visitors with several interested in our exhibition and meetings. We did almost lose the gazebo at one point due to high winds but luckily it was caught and pegged down, the stewards coming to our assistance.

At the end of the shift I was able to catch Martin Carthy and Dave Swarbrick's set on the main (out of 4) stages. It was a rare and special treat and a wonderful way to finish a two day stint.

I really hope we are invited to attend this friendly and intimate festival again. It would be ideal if we could get more helpers. If we could get 8 - 12 we could do shifts of 4 hours. This would give volunteers the opportunity to have the time (and energy) to enjoy at least one afternoon of free music.

Helen

Eds. The photo on the front cover is one of the Morris dance troupes and just to prove that it was most definitely in Wiltshire you can just spot one of the White Horses in the distance

Determining Yarn Yardage from an Unlabeled Skein

(This method should give a rough approximation of how many yards of yarn you have. It is not as accurate as the McMorran Yarn Balance)

Determine the wraps per inch of the mystery yarn. (*Wrap it around a ruler and divide the total number of wraps by the total inches wrapped*)

Compare this to the wraps per inch in the table below.

Using this table, choose the correct yards per pound for this yarn based on its number of wraps per inch.

Weigh your mystery yarn (minus the cone weight if on a cone). The weight needs to be in pounds, but I prefer to weigh in grams then use a converter to change it to pounds.

Multiply the weight in pounds by the average number of yards per pound given in the table.

Wraps per Inch	Yards per Pound
18+	2600+
16	1900-2400
14	1200-1800
12	900-1200
10	600-800
8 or fewer	400-500

Example

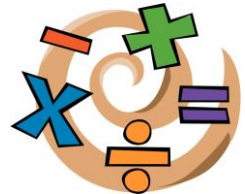
My yarn has 17 wraps per inch.

This means it should have roughly 2200 yards per pound.

It weighs 75 grams. Using a converter this turns out to be 0.165 pounds.

$$0.165 \times 2200 = 363$$

There should be approximately 363 yards of this yarn.



You can also use the wraps per inch to work out which needle size is best for the yarn and which knitting patterns are likely to be a success.

Chart of Yarn approximate Gauges

Wraps/inch	Yarn Style	Stitches/inch	Needle size metric
18+	Lace	8+	2-3 mm
16	Fingering	6 – 8	2.75-3.5 mm
14	Sport	5 – 6/5	3.5 – 4.5 mm
12	Worsted	4 – 5	4.5 – 6 mm
10	Bulky	3 – 4	6 – 7.5 mm
8 or fewer	Very bulky	2 – 3	8 – 9 mm

Or, you could use Helen Haysom’s simple technique;



What size needles to use for your handspun

To work out needle size for you handspun wool fold a piece of wool in half and try threading it through a needle gauge. The hole it goes through will be the needle size you can use to knit or crochet it!

Helen Haysom

Turn to page 22 for a conversion chart of knitting US/ English and metric knitting needle sizes.

<u>What's On</u>
26-27th September , Yarndale, Skipton, Yorkshire. http://yarndale.co.uk/
26-27th September , Masham Sheep Fair, Yorkshire. http://www.mashamsheepfair.com/
26th Sept – 4th October , Shetland Wool Week, http://www.shetlandwoolweek.com/
10th October , West Wales Wool Show, Narberth, http://westwaleswoolshow.weebly.com/
17-18th October , Bakewell Wool Gathering, http://bakewellwool.co.uk/

Sonia Delaunay, Tate Modern 2015

I visited this exhibition at the end of June with a friend who is an inveterate traveller and exhibition visitor. We both enjoyed the exhibition but I felt her comment that there was nothing contemporary included was very apt. She explained that many American galleries would have put the work into context by showing what other contemporary artists were producing at the same time. I later went to the Barbara Hepworth exhibition at Tate Britain which was excellent and included contemporary work.

Sonia Delaunay was born in Odessa in 1885 and at five was adopted by her wealthy uncle and left her modest family to grow up in the intellectual circles of St Petersburg. She learnt English, German and French and, in 1904, went to the Art Academy in Karlsruhe; two years later moving to Paris to study at the Académie de la Palette. Around 1907 she married art dealer, Wilhelm Uhde. This was a mutually convenient arrangement: he was homosexual and she wanted to remain in Paris. He exhibited her work in 1908 but by 1910 she had divorced Uhde and married the young painter, Robert Delaunay.

When married to Uhde, she probably met Braque, Derain and Picasso but with Robert her interests moved away from influences such as Gauguin and German expressionists and turned towards abstraction and were particularly influenced by the work of the 19C chemist [Chevreul](#), who studied how perception of colours change when they are placed alongside one another. Sonia and Robert developed a theory of simultaneous colour contrasts which they called [Simultanism](#). In this exhibition her colours and shapes were stunning and, in many ways, quite modern even today.

Sonia was obviously a survivor: when WW1 broke out the Delaunays were on holiday in northern Spain. They spent the next seven years travelling within Spain and Portugal where they were welcomed by local avant-garde artists. After the Bolshevik Revolution in 1917 Sonia no longer received funds from her Russian family so she began to put aside her painting and concentrated on creating an alternative source of income.

In Madrid in 1918 she opened Casa Sonia, a fashion and design shop selling accessories, furniture and fabrics and making clothing to commission. It became a great success with branches in Bilbao, San Sebastian and Barcelona. Her friend, Diaghilev, had helped her set up the shop and he commissioned her to design costumes for his Ballets Russes production of Cleopatra in London.



In 1921 the Delaunays returned to Paris and soon there was such a huge demand for Sonia's fabric designs that she employed a team of Russian women to manufacture, knit and embroider her products. In 1925 she registered [Simultané](#) as a brand name in both France and the US and the same year met the owner of Metz & Co (Joseph de Leeuw), an Amsterdam department specialising in luxury goods. Their business relationship was to last right into the 1960s.

After the crash of 1929 Sonia closed her business but maintained the commissions. She and Robert continued to work in geometric abstraction and in 1931 joined an association of artists called Abstraction-Création, consolidating their role at the forefront of the debate on abstract art and in 1939 they organised an exhibition at the Galerie Charpentier.



The following year, as war broke out, Sonia and Robert travelled to the south of France for his health but he died in October 1941 and Sonia went to stay with friends in Grasse, remaining in the south until 1945 when she finally returned to Paris. Whilst she pursued her own work she also wished to preserve and promote her dead husband's work and continued to be part of the debate between geometric and lyric abstraction and her reputation grew internationally.

Her work encompassed textile, advertising, gouache, illustration, tapestry design, clothing, fashion and interior design. She has long been recognised for her contribution to abstract art and died in Paris in 1979 at the age of 94.

This was a fascinating exhibition: the colour juxtapositions and clothing and designs all challenging and engaging. I'm glad I went and wish I understood more about art generally!

Harriette.

Further illustrations can be seen in in [this](#) very informative blog and on the underlined words if you are reading the newsletter on-line I will certainly be referring to the pictures heavily before the tapestry course in October and would encourage everyone to pop along to the local library and find out some more information.

Julia

Dressmaking Group

We have had a good response to starting a Dressmaking Group and most guild members can attend on a Monday so we are sorry but will not be able to offer a Saturday option.

We will have an inaugural meeting on Monday 21 September 10.30 am to 3.30 pm in Studio 1

Future sessions will be on the third Monday of each month 10.30am to 3.30 pm.

If you are still interested in joining the group but cannot come on 21st September please speak to Colleen or Beryl. As we said at July Guild we will be emailing all those who put their names on the list with more details.

Colleen and Beryl

Colleen Russell crussell@btinternet.com

01380 828758

Beryl Francis badgersberyl@btinternet.com

01380 870524

Ten Good Reasons to buy Fleece

1. It insulates the cupboard where it is kept.
2. It keeps the economy moving. It is my duty to support wool farmers, textile mills and yarn shops.
3. It is less expensive and more fun than psychiatric care.
4. I'm participating in a contest – the one who dies with the most fleeces – wins!
5. It keeps without refrigeration, you don't have to cook it to enjoy it, and you never have to feed it, change it, wipe its nose or walk it.
6. Because I'm worth it.
7. Like dust, it's good for protecting previously empty spaces in the house, like the ironing board, the laundry basket and the dining room table.
8. It's not immoral, illegal or fattening. It calms the nerves, gratifies the soul and makes me feel good.
9. Because it is on sale.
10. Buy now before your husband retires and goes on all your shopping expeditions with you. *(cutting passed on by Rosemary)*

Qaria update

Nine members bought cashmere fibre at the discounted bulk rate we were offered. Beccy Pues has made a lovely shawl from combining the cashmere with alpaca.



I have been talking to both James Blewett in the UK and Hermione Youngs, who is normally in Afghanistan but has been in Scotland visiting her daughter. Hermione now has 11 spinners in Kabul creating yarn from the local fibre and some are now achieving lace weight yarn and some a little finer than 4 ply. She has also found 10 ladies who knit and sent a couple of photos of what they currently make from the (unpleasant but cheap) locally available synthetic yarns.





Hermione explained that the knitters don't read and so can't read patterns but are very skilled at making things from photographs in pattern books

Please bear in mind that currently the wool they have access to is used for carpets. There was a vibrant silk industry around Herat but this has been undermined by cheap, synthetic imports and most of the silk produced there is by a sort of cottage industry of

individuals with their own silk worms and mulberry tree. So, at the moment, the possibility of blending the cashmere is a bit restricted although this will hopefully change over the next few years as more stability comes to the country and the old skills become valued and passed on to younger generations.

What they need from us are ideas for items which can be made from the yarn which would sell so complex, intricate craft creating expensive, desirable items which can be marketed to those wishing to support Afghan women and the development of their business in Kabul.

Please email your ideas, projects and patterns (Hermione can translate some of them) to Hermione@qariacashmere.com and copy me in if you wish (always happy for newsletter ideas!).



During my discussions with James and Hermione I made a note of the essential words: craft, complex, intricate, expensive, desirable and marketable – you'll see I managed to incorporate them all above!
Harriette



Idea for a day out

Castle Drogo ; Woven into history



After years of conservation work, the extraordinary “Char de Triomphe” tapestry is back and hanging in pride of place at Castle Drogo. This tapestry was designed by Charles Le Brun in 17C and woven at the famous Gobelins factory in Paris. It is a portière tapestry, made to hang in a doorway featuring a chariot bearing the coat of arms of Louis XIV and is an example of the very few surviving tapestries of this particular design.

Work on the tapestry was done by the National Trust Textile Conservation Studio in Norfolk. Matching the high standards of the original weavers the conservation stitching is meticulous.

Halfway through a five-year conservation project to make the castle watertight the building is still cocooned in scaffolding, but inside the collection has been re-displayed. The tapestry hangs unlined. Visitors can see both the front and back to view the elaborate design, the intricate stitching and repairs.

Artists have also been invited to interpret stories of the castle, garden and estate, highlighting objects from the collection and exploring the “Saving Castle Drogo” project making an intriguing and interesting insight into castle life.

(Extracts taken from National Trust newsletter 2015)

Castle Drogo is at Drewsteignton, near Exeter, Devon, EX6 6PB

Telephone: 01647 433306

Tips and Wrinkles

Useful hint from Lyn Pybus;

I recently had a job removing some waterproof mascara with my usual brand of eye make-up remover. A friend suggested Johnson’s baby oil, so I had a go. It’s brilliant, cheap as chips, lasts for ages and I found two 500ml bottles on offer for very little at one of the discount stores.

(Also good for cleaning stainless steel splashbacks or kitchen accessories.

Harriette)

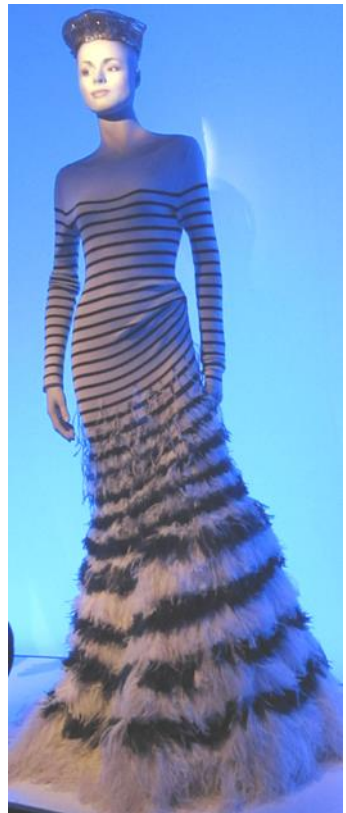


Jean Paul Gaultier – le Grand Palais, Paris June 2015

I was lucky enough to be taken to this exhibition by my French friend and her family when I was visiting in June. It was very popular and we queued for our timed ticket entrance but once inside there was enough space and people circulating that it was easy to see the exhibits – and we were allowed to take photographs.

The mannequins were amazing: with blank faces onto which were projected films of talking heads, so you thought you were seeing them move and giving the impression of live people. The costumes were complex, beautifully cut, outrageous, humorous, no expense spared and there were lots of them. It was a wonderful exhibition and I was so lucky to get to it. I think this exhibition was at the Barbican, London last year.

Here are a few photos just to whet your appetite and perhaps inspire you ...





Born in 1952 in Arcueil, JPG became known as “the enfant terrible of fashion”. As a child he spent time in his grandmother’s beauty salon, reading film and TV magazines and the 1944 film ‘Falbalas’ had a big influence. By the time he was a teenager he was designing two fashion collections a year and on his 18th birthday Pierre Cardin offered him a job as an assistant in his studio (he’d been turned down by Yves Saint Laurent who found his choice of colours too bold). In October 1976 he presented his first collection.

Harriette

Warning Silk Gloves!

Researchers at Tufts' Medford/Somerville campus, the Tufts University School of Engineering in Mass. US have been developing silk gloves incorporating printing to provide contamination warnings. They have developed silk inks laced with several types of biomolecules designed to perform a variety of functions. For example, scientists printed the word "contaminated" on surgical gloves using ink laced with bacterial-sensing polydiacetylenes (PDAs). When the gloves came in contact with *E. coli*, the word "contaminated" changed from blue to red. Researchers are hopeful that this technology will have a wide variety of uses in the medical field in the future.

(Thanks to BeWeave to this item.)

Also see [here](#) for further reading



Simple lace scarf (two shades of grey?)

The August Guild meeting was a very relaxed affair and those members who came spent the day spinning or knitting and chatting. Towards the end of the afternoon Beccy Pues and I discovered that we were both knitting scarves in natural grey hand spun yarn and both using the same lace motif! The results were wildly different, Beccy's yarn was gossamer fine and mine quite robust which goes to show how versatile this pattern is. So, have a play with the calculations for needle sizes in this month's newsletter and give it a go!



Abbreviations:

k2tog (knit 2 sts together as if they were one)

ssk (slip 2 sts knitwise, one at a time, to the RH needle, insert LH needle into the front of the slipped stitches and knit them together as if they were one.

yo (wind the yarn over the needle)

Cast on 49 stitches.

Knit 2 rows.

Pattern Repeat;

Rows 1 - 4: Knit

Rows 5, 7, 9 & 11: K1, *(k2tog) twice, (yo, k1) three times, yo, (ssk) twice, k1....repeat from * to end

Rows 6, 7, 10 & 12: Purl

Repeat Rows 1 - 12 to desired length.

Knit 2 more rows and bind off loosely. Wash the finished scarf and dry flat, or block if preferred.

My scarf is a gift for my cousin in Cumbria who gave me the rather nice Shetland fleece.

In my version, I repeated rows 1-4 on every section. Beccy was using rows 5 to 12 which suited the finer yarn beautifully.

Julia

I found this poem on a packet of rice cakes and remembered Rosemary telling us about her visit to the V&A in 2011 to see a cape made of [Golden Spider Web silk](#). Click on the link for a video about the construction of this extraordinary garment.



The Organic Fairy

The organic fairy,
Who lived in a tree,
Was at one with the woods,
She was happy and free.

Her dresses were made,
Of spider web silk,
Her house was of twigs,
And things of that ilk.

She danced in the sunlight,
She bathed by the moon,
She slept in December,
And partied in June.

Knitting Needle conversion chart

<u>Metric</u>	<u>US</u>	<u>UK</u>
2mm	0	14
2.25mm	1	13
2.75mm	2	12
3.0mm	n/a	11
3.25mm	3	10
3.5mm	4	n/a
3.75mm	5	9
4.0mm	6	8
4.5mm	7	7
5.0mm	8	6
5.5mm	9	5
6.0mm	10	4
6.5mm	10.5	3
7.0mm	n/a	2
7.5mm	n/a	1
8.0mm	11	0
9.0mm	13	0
10.0mm	15	0
11.0mm	17	n/a
19.0mm	19	n/a
25.0mm	50	n/a

Gooseberry cake

My father used to joke that Mum read recipe books then ignored them. I personally think that this is a rather good way of approaching cooking. So this cake can be an “*Any fruit you have to hand cake*”. It works with apples, pears, blackberries, rhubarb, or blueberries to name but a few fruits. The gooseberry version went down well with visitors to the first day of the exhibition. The cooking time will vary, with the amount or type of fruit, but so long as the oven is not too hot, an extra five or even ten minutes in the oven is a good idea. It won't dry out too much because of the fruit.

You need;

An eight inch round tin lined with baking parchment.

Ingredients;

3 large eggs weighed

The weight of the eggs in

Golden granulated sugar

Wholemeal self-raising flour

A good quality non-dairy margarine (try PURE sunflower margarine)

Washed fruit of your choice cut into small pieces (use small berries whole)

One flavouring from a choice of orange or lemon rind, ginger, or vanilla if have any handy and want to add it.



Method;

Beat the sugar and the margarine until fluffy, keeping a tablespoon of sugar to one side.

Add the eggs and beat, adding a little flour if the mixture curdles.

Add the flour and stir well.

Add a couple of handfuls of fruit and stir well.

Put the mixture in the tin and sprinkle the top with the spare sugar.

Bake at about 160°C (fan oven – adjust accordingly) for 35 minutes. It will usually need another 15 minutes to cook through, but you may need to turn the oven down a little or protect the top with a piece of parchment if it is browning.

Check if it is cooked by gently pressing the top, which will be crisp because of the sugar. The cake should feel fairly firm - skewers don't help here as they will appear to be wet because of the fruit. If in doubt turn the oven down and leave a little longer.

<u>Guild Committee</u>	
Chair	Lesley Greaves 01985 845042 lesleygreaves52@hotmail.co.uk
Vice Chair	Beryl Francis 01380 870524 badgersberyl@btinternet.com
Treasurer	Terri Dodd 01380 870446 terzadodd@gmail.com
Shadow Treasurer	Margaret Moore 01225 767569 marchris-31a@talktalk.net
Secretary	Colleen Russell 01380 828758 crussell@btinternet.com
Minutes Secretary and Information Board	Una Carlow 01380 724734 unacarlow@gmail.com
Programme Secretary 2015 and Publicity	Kathy Davis 01380 739609 kathy-d@hotmail.co.uk
Programme Secretaries 2016	Lyn Pybus 01225 774440 pybus@btinternet.com
	Jackie Pohnert 01380 827046 jackiepohnert@googlemail.com
Library and Archives	Valerie Lenaerts 01380 870186 lenaerts@waitrose.com
Demonstrations Organiser	Margaret Moore 01225 767569 marchris-31a@talktalk.net
National Association website: http://www.wsd.org.uk/	
Wiltshire Guild website	
http://www.westwilts-communityweb.com/site/Wiltshire-Guild/index.htm	
Newsletter edited by Harriette Dottridge and Julia Shahin	
	hdottridge@hotmail.com 01761 490445
	juliashahin@blueyonder.co.uk 01179 867255