

Wiltshire Guild  
Spinners Weavers and  
Dyers



Newsletter September 2016

## Letter from the Eds.



Julia and I have been under a bit of pressure this quarter but you have all helped by coming up with items for the newsletter and we are looking forward to the next year's programme as well as meeting and learning from all our new members (well over 100 at the latest count). We had great fun demonstrating carding and spinning at the Exhibition in Bradford on Avon, sitting on the pavement, watching the assembling Cavaliers and Roundheads. Lots of families stopped and asked questions so we hope to have sown creative seeds in yet another generation!

### **Welcome to new members**

Maureen Oatley, Jackie Whittaker-Axon, Penny Hunter

We hope that you will enjoy learning and sharing new skills with us.



**Front cover photo** is of the beautiful shawl made by Gill Cook. This is what she says: *It was a kit from Denmark from [Christel Seyfarth](#) an internationally known designer. It cost £140 but that was before the Euro/Pound changes. It was great fun to knit and took me 3 months approx. The yarn was a fingering weight and was still oiled so the shawl bloomed once washed.*

If anyone is considering buying a similar kit, at the exchange rate on 23<sup>rd</sup> July 2016 it would cost about £168.21 including VAT and p&p but once finished it would be an heirloom.

## Guild Membership fees due Sat 17<sup>th</sup> September



£35.00 for Full Membership

£25.00 Associate Membership

### **Weaving Fees;**

Term 1. September/January: Tuesdays and Thursdays

£25.00

**Patchwork, Knitting, and the Sewing Bee** (see Beryl's article) will be due on their first day back.

£10.00 for Associate Members

£8.00 Members

If you wish to order the **National Association Journal**, this can be done when you pay your subs on the 17<sup>th</sup> September.

The price was 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.

**Yarnmaker:** a brilliant British Magazine for spinners, at £20 per year for 4 copies

**Ply Magazine:** normally £40 for subscription for 4 issues in a year with free delivery, or £10 plus £1 p&p for a single issue. It can be ordered via the Guild for £36.00.

If you can't make it to the Guild meeting in September I would be grateful if you could put your details on a postcard:

Name, Contact Address, Phone Number/s, email address and send to:

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

Please make your cheques payable to The Wiltshire Guild of S.W. & D.

### **Do you have skills to share?**

Lyn has a list of suggestions that people have made asking for help, tutorials and assistance with the following:

- Inkle weaving - lettering/patterns - pick-up.
- Temari balls – see article on page 22

If you have skills in these crafts or know someone who has expertise in any field of textile crafts, please let Lyn Pybus know.

Please also continue to offer suggestions to her of anything you'd like to learn so we can ask the members because there are a lot of hidden skills and knowledge out there.

## **Forthcoming Events: October – December 2016**

Hello Everyone,

We will begin on the morning of the 15<sup>th</sup> October from 10.30 a.m. with Members working on their own projects until lunch at 1p.m.

After lunch at approximately 2.00 p.m. Rosemary Speller will be giving a talk entitled, ***'Wall Hangings – Colour by Numbers with fabric'*** and bringing along samples of her work which she learned and taught during her 20 years in Canada. Jackie Pohnert kindly organised this event and tells me that Rosemary's creations are amazing and I'm sure that you, like me, cannot wait see the fruits of Rosemary's labours.

Our **Annual General Meeting** will be held at 11.00 a.m. on the 19<sup>th</sup> November 2016 with a break at 1.00 p.m. for lunch.

At 2.00 p.m. Verity Scott will be giving us a talk on ***'Upcycling Woollen Garments'***. I came across Verity during the last Wylve Valley Arts trail at the [Ginger Piggery](#) where she runs her business. Verity designs and creates bespoke wedding gowns, accessories and lingerie from her studio in Boyton. If you want to find out more, you can do so by accessing her [website](#) or ringing her on 01225 768260. As we tend to be geared mostly towards wool and fleece, I asked her if she would talk to us on the different ways of upcycling woollen garments and, happily for us, she agreed. I hope you enjoy her talk.

On the 17<sup>th</sup> December members will be working on their own projects during the morning from 10.30am. For the past few years, before lunch, we have stopped to sing Christmas Carols, then at around 12 noon-ish to begin setting about preparations for our shared Christmas Lunch. Just to explain for the benefit of our new members, we all bring a dish or a plate of food, it can be quite literally anything, sweet or savoury, the choice is yours and the good news is: we all get to share! This will hopefully be followed by 'in house' Christmas entertainment which is usually a quiz or games.

I hope you all find something to interest you and I look forward to seeing you at our forthcoming meetings.

My very best wishes to you all,

Lyn (Pybus)

## Additional Guild Day

Following a growing demand from the Membership, the Committee have agreed to opening up the Guild for a further Saturday session once a month, in addition to our normal Guild Day. The format will be roughly the same as we had on the last Guild Day (20<sup>th</sup> August 2016) without the shared lunch. It will be a relaxed, free and easy day in which members will be free to bring along whatever project they are working on – nothing formal with no speaker, just an opportunity to sit, work and chat.

We have decided to call it '*Chat and Craft*' and it will be held on the first Saturday of the month from 11am-3pm and it will begin on Saturday, 3<sup>rd</sup> September 2016, with members paying the usual £2 door money.

Please remember to put this date into your calendars and diaries when we look forward to seeing you all once more.

Many thanks,

Lyn

*Eds. This is a much nicer name for the meeting than some other craft groups!*

*Well done to the committee.*



**Congratulations** and very best wishes for the future to Paula (nee Oliver) who wasn't at our July Guild day because she was getting married. She is now Paula Hodgkinson-Rowe and looked absolutely gorgeous on the day

## January 2017 Fund Raising Day

Please could Lyn have some volunteers who would be prepared to make soup for the Guild fundraising next January Guild Day?



Also, can anyone help on the day as a back-up for those already doing a lot of the organising?

Please contact Lyn Pybus direct.

## Did you know we have a Facebook page?

It's a closed group but for sharing ideas, messages and asking for advice from other Wiltshire Guild members. Kathy Davis is in charge of it and you can sign up [here](#):

Several of us find it pretty useful to chat, check times and dates and so on. We look forward to more of you joining us; Kathy, Harriette, Julia, Helen, Liz, Lesley, Janet, Julie, Jacqueline, Beccy, Robyn etc.

## For Sale



*Ashford Traditional Spinning Wheel* in new condition.

Complete with 3 bobbins. £240

*Ashford Rigid Heddle Loom 32"* complete and has not been used. With 7.5 dpi heddle, 32" stand, new and still boxed. Loom and stand £250.

Jeanne Laurence 01373 827820

## [Airedale Yarns](#)

This Company has recently emerged from the ashes of Texere and have a good website, promising prompt attention to orders and accurate stock availability. They carry a wide range of yarns and fibres not only for weaving but other uses as well and are even carrying some [pure paper yarn](#) if you wanted to experiment or were inspired by Mayumi's talk (see last newsletter).

The address is Suite 11, Kirkgate House, Shipley, BD18 3QN. Click [here](#) for the contact email address. If anyone has already used them, then please let Harriette or Julia know what you think.

## The Relaunch of the Guild's Sewing Bee at Steeple Ashton

We have just completed our first year of the Dressmaking Group and although small we have had great fun looking at each other's material and deciding what to make and finishing those projects started in the distant past! We have made adult and children's dresses, blouses and nightdresses as well as learning lots from Dawn, Margaret and Val Lenaerts.



Dawn and Margaret provided advice and demonstrations on hems, pressing and working with hand woven fabric and much more. I was able to insert my first invisible zip successfully with Val's help. Thank you for helping us.

Despite this success we decided it would be good to relaunch as the Guild's Sewing Bee at Steeple Ashton. We welcome novice as well as experienced sewers and we will continue to be flexible so we can make clothes or household items as it suits us as individuals.

Some members would like to make a jacket next term so we are putting together a programme, taking little steps first like [making a Pressing Ham and Sleeve Roll](#) (It is a stuffed shape that is in the shape of a ham joint and fits into the sleeve for professional pressing of shoulder seams and darts etc: in fact any curve in the making. A Sleeve roll is just a firm roll about 12 inches long that is inserted into the sleeve to iron without creases. Youtube calls it a Pressing Ham and Sleeve Roll so I am doing the same), covering buttons etc.

This year we will be including a group visit to [Hanson's](#) in Sturminster Newton, on Monday 24th October. We will share transport and possibly have lunch out; others may wish to join us which will help our numbers for a group discount in this wonderful shop full of material and all our patchwork and sewing requirements.

*(Eds. I have not visited this shop, but just had a quick look at the website and Facebook page. I would recommend that anyone going on this trip starts saving now and you all go in cars with plenty of spare room for your purchases for the return journey.)*

If you would like to join us at the Sewing Bee please come along, currently £2 each session for Guild members. We meet each month, the third Monday at 10.30 am to 3.30pm in Studio 1. You don't need experience as we all help each other and you do not have to make clothes. We start again on Monday 19th September with a programme. If you need more information please contact.

Beryl: badgersberyl@icloud.com 01380 870524

Colleen: crussell@btinternet.com 01380 828758

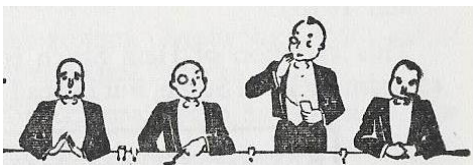
Beryl and Colleen

*Eds. The photo is Dawn modelling her skirt made with hand woven fabric at the fashion show in February.*

### Hem Stitch

I am sorry to have missed Dawn and Margaret's demonstration on hems, as a perfect hem makes such a difference to the overall finish of a garment or project and is not an easy thing to achieve.

Hemlines have certainly moved up and down since Mary Thomas's *Dictionary of Embroidery Stitches* was first printed in 1934 and some of the techniques have changed with new fabrics and machines to help a quick finish on garments.



This delightful illustration\* is for hem stitching embroidered articles. Mary Thomas lists and explains very precisely how to utilise various hem stitching techniques;

antique, double, Italian, ladder, Roumanian, serpentine, sham and woven.

I found the book in my local Oxfam shop where I tend to get drawn in to rescue old craft books. Even if I never pick up a sewing needle again, I would keep this one just for the illustrations, which are very much of their time. My copy is the Sixteenth impression printed in 1965 by Hodder and Stoughton.

Julia (*\*he is addressing a meeting and clears his throat: "A'hem"*).



## “Join In The Round Without Twisting”

How many times have you read that in your pattern instructions, joined in the round and knitted several rounds only to find that however careful you were you've still somehow managed to twist your work? Before I discovered Dee's No-Twist Circular Cast On I did this more times than I care to remember.

Sometimes I've got so far into the piece before realising that I'd twisted at the cast-on stage that I couldn't face ripping back and starting from scratch – with the following result:



I am a lazy, lazy person, and in this case I was simply too idle to frog and start again, so I knitted the entire body of the cardigan, joined the sleeves and knitted a colour-work yoke with a twisted lump of knitted shapelessness. I really don't recommend doing this - it becomes increasingly unwieldy and difficult to manage the bigger the project becomes. However, I knew

that the problem would be fixable because I was going to be steeking, so ploughed on regardless of the (massive) inconvenience.

So, inconvenience aside, you could carry on knitting with a twisted join on a project where you know you're going to steak. But what if you're making a cowl, or a pair of mittens, or socks? You can't steak those. So the best thing is to *Join Without Twisting* in the first place. But how? By making and using one of these:



I made a crochet foundation chain of 300 stitches, and then 3 rows of double crochet. I finished off with a knitted cast off using enormous loops, which you can see at the top. It doesn't need to have 300 stitches, but I make a lot of large projects so I wanted to make sure that it'll be long enough for anything I want to knit.

I can also use it for much smaller items like socks or gloves. Basically, it's a long strip of fabric with loops at the top. The loops can be slipped over a knitting needle.

Here is a photo of it in use at the beginning of a sweater that I am knitting in the round:



The blue yarn is the yarn I am using for the project – if you look carefully you can see a loop of white from the no-twist strip that I've hung on to the needle every 10 stitches – so it doubles as a quick counter for how many stitches I've cast on – very handy for large projects!

So, here's how to use it. Cast on one stitch as normal. Pick up a loop from your no-twist strip and hang it on your right hand needle. Keep your no-twist strip hanging at the back of your work. Cast on some more stitches (I tend to do batches of 10), and then pick up another loop from your no-twist strip and hang it on your right hand needle. Keep going until you have cast on the number of stitches you need for your pattern. You will find that your no-twist strip hangs underneath your cast-on stitches and acts like several rows of knitting – all you need to do now is join the two ends of your cast-on stitches and knit your first row, slipping off the loops from your no-twist strip as you come to them. Simple and brilliant.

I can't take credit for this invention – it was the idea of PineslayerDee on Ravelry – [here](#) is a link to a video tutorial she made to show it in use.

If you've ever had difficulty joining in the round without twisting, I can't recommend this technique too highly. I plan to make another no-twist strip and substitute O-rings for the knitted loops – it'll look prettier and will be more robust. I might even add beads! This is one knitting tool that I wouldn't be without.

Nina Wilton

## Art Yarn Course July 2016

Even as the group awaited the arrival of the last couple of course participants, we had been assigned our first art yarn task! This set the tone for an exciting, although challenging, two days on the Art Yarn course run at the guild by Katie Weston of 'Hilltop Cloud' in July of this year. Many of you will know Katie because she is a dye specialist and produces the most beautiful range of colours in a variety of fibres. She is a frequent visitor and seller at wool festivals and shows and is involved with the Association of GWSD. Click [here](#) to find out more about Katie's work.



Gill's sample board

The Art Yarn course was set up after a swell of interest in art yarns and a desire to extend spinning skills. As organiser I happily (and now I realise, naively!) sent an extensive list of the sort of techniques the group would be interested in learning. Katie took up the mantle and provided an impressive schedule that covered 11 different techniques, plus a fun challenge, in just two days!

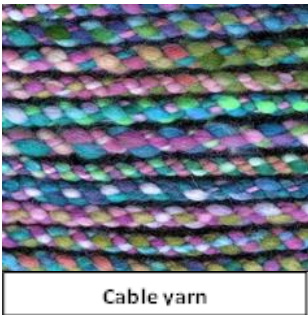
Despite the keenness of the participants, I think I speak for many when I previously wondered two things about art yarn spinning. Firstly, I had read somewhere that art yarns, by their nature, are not balanced yarns. So how would these yarns impact on any project and would the techniques give you a yarn with any sort of integrity? Secondly, what indeed would I use art yarns for? I am delighted to say that both these questions and much more were explored fully from the 'get go' on this course.

Our first task then, was to add some extra twist to an already plyed commercial yarn that Katie provided. Its intended use was for core spinning which involves covering a core yarn with a second fibre; in this instance we covered commercial yarn with unspun top. Adding the additional twist to the commercial yarn enabled it to maintain its strength when the unspun fibre was added in the opposite direction.



Katie's core spun hat

After I managed to spin a reasonable core spun yarn, I could see how much lighter it was than a similar gauge 'bulky' two ply. Having knitted a cardigan for my husband a few years back, that was actually too heavy for him to wear standing up (I jest, but you get the point), I could already see the benefits of core spun! The 'finishing' of core spun involves felting it a little, so along with achieving a reasonable balance and the central core being strong, the yarn certainly had a good level of integrity. Katie showed us a knitted hat that she had included some core spun on and it showed no signs of pilling despite having a bit of age to it.



A further task was to produce a cable yarn. Cabling involves multiple singles and multiple plies where each ply is then plied in the opposite direction to the previous one. Katie showed us a shortcut by using two singles wound into centre pull balls, which were then made into two ply



yarns ready for plying together. The other way to achieve this type of cabling is to spin the 4 individual singles first, make two 2 plies and then ply as stated; the choice of which method being a matter of preference, time and project in mind.

When I first learned to spin, plying was a haphazard affair and it was more luck than judgement if my two ply yarn hugged around itself in a beautiful embrace or sagged limply (I won't admit which was more usual)! So because the two lots of two ply are going to be plied again in the opposite direction to which they were first plied, the initial ply in the yarns needs to have twice the amount of ply twist than they would normally! This prevents the two ply yarn unravelling when plied with each other and enables the beautiful cabled effect in the yarn. This may sound confusing but it aids your understanding of how to achieve a balanced ply in the first place and how much twist in the ply, compared to the twist in the single, will achieve this for you. Experienced spinners will know this intuitively but it's worth considering if you wish to take your skills on a level.

In her book, *[‘The Spinner’s Book of Yarn Designs’](#)* (2012), Sarah Anderson calls ‘crepe’ yarn “cabled yarn’s 3 ply cousin,” and this was also a technique that Katie covered. Sarah describes the yarn as a two ply yarn with another ply “gracefully” winding around it. It gives an interesting looking yarn which might, for example, look good in a drop stitch knitting pattern where lengths of yarn are exposed in the pattern. The process for creating this yarn is to spin a fat single and ply thinner singles around it (see Sarah’s book for details). On my first attempt I found the fat single, which should have bloomed into pearly looking beads between a criss-cross of dainty singles, didn’t quite work. I could see that the fat single needed to have been a lower twist yarn, which would have been achieved by adjusting the tension on my brake band or the ratio of the wheel. A lesson in putting the technical aspects of the wheel to better use.

Finally, it would be neglectful if I didn’t mention the intriguing use of drafting to create what’s called a ‘thick and thin’ yarn. This yarn was later used to create beehives, but that’s a whole other story! As a new spinner, it’s really easy to create accidental slubs in the yarn, which actually, is what ‘thick and



thin’ yarn is all about. But as we become more accomplished, it’s harder to add intentional slubs! Purposeful slubs are all about staple length and twist. What’s required is to draft to the point where the fibres thin out (towards the end of the staple length) and allow the twist to jump to it and compact it down as it will inevitably do. An intentional slub will be slightly shorter than the staple length of the fibre you’re spinning. Because the twist flows to the thinnest area in the slub, you will see that almost all of the twist in the yarn is in the thin area and the slub itself has almost no twist.

Fibre drafted in this way is the rough principle for spinning thick and thin yarn. It’s what to avoid if you want consistent yarn!

A helpful analogy for understanding how twist travels over thick and thin fibres is to consider how twist looks on the two ends of a wrapped sweet. The ends which have no sweet is less dense and compacts easily under twist, whereas the sweet in the middle makes the parcel more 'dense' thereby preventing the twist from compacting it. See photo . Conversely the secret to spinning consistent yarn is to use this twist 'science' if you like, to your advantage - drafting to a point in the fibre where it's enough for the drafted fibres to pull the same number along each time. The draft is not pulled beyond the point where the fibre 'thins.' The twist has no need to keep



Twist compacts the 'thinner' ends of the wrapper. The 'dense' centre prevents twist compacting it and you're left with a lump.

jumping to weaker spots and consequently the twist will run smoothly and happily along creating a consistent yarn to 'dye' for!

So to conclude; yes, you can achieve a reasonably balanced art yarn, although some don't require balancing in the same way, I'd suggest. Yes, the yarn can have some sort of integrity, if again balanced and subjected to differing plies or finishing methods. This means you can get some sort of wear out of some yarns and it won't always necessarily skew off in its

own sweet way! The yarns produced can be somewhat 'fancy' and you might not want to use a great amount of it, which is just as well, as they can be time consuming

to produce. However, as a highlight or feature to knitting or weaving, they can look amazing. The most useful aspect of the course was to appreciate the way in which learning to spin art yarn can be useful in improving spinning skills in general and aiding understanding in how to get the best out of your wheel. So, as to why would I want to spin art yarns? As a new convert, I can't understand why you wouldn't!

- To find out more you might like to read *'The Spinner's Book of Yarn Designs,'* Sarah Anderson 2012 Storey Publishing. ISBN 978-1-60342-738-8.
- Or *'Spin Art – Mastering the Craft of Spinning Textured Yarn + DVD,'* by Jacey Boggs 2011 Interweave ISBN- 1596683627

Kathy Davis



## **Karen Skeate's fabric accepted for the National Exhibition**



This piece is a wonderful example of planning and experimentation. Karen explained to me how she made it and I was amazed at the number of processes she used to achieve this stunning piece. Amongst them were indigo resist dyeing, using leaves and iron to achieve the images.

She has achieved remarkable consistency and a coherent pattern in this 2 or 3 metre length of fabric.

Her piece has been accepted for the National Exhibition and we hope that Karen will give us more detail of how she made it and perhaps run a workshop in the future for those of us who want to combine a few simple techniques to produce beautiful results.

Harriette.

## **Blackwork class at The Fashion Museum in Bath**

The Royal School of Needlework Tutor, Deborah Wilding will be teaching a Blackwork class at the [Fashion Museum Bath](#) on Saturday 1st October, 2016. This class is suitable for both beginners and more advanced stitchers and is based on a men's Blackwork embroidered shirt from 1600 which is currently on display at the museum as part of the exhibition 'A History of Fashion in 100 Objects'.

The kit design will be a close replica of the motif on the shirt, using both traditional embroidery and counted Blackwork patterns on a white background to create your own piece of historic embroidery. You will be able to view the original shirt in the exhibition at the Fashion Museum during the class.

The course kit, available to buy on the day for £22.50 (cash only), will include everything you require to complete the project. The cost of the course is £80.00 which will make it a very special treat!

Tickets available from the [The Royal School of Needlework](#).

## Log Cabin Throw

This is the magnificent throw that our members have made during the week of the exhibition in Bradford on Avon this year. The challenge was to make a finished article as a team effort starting with washed fleece and having a finished item at the end.

The finished article is testament to the skills and teamwork of the guild members and will be the star prize in the raffle.



Julie had the idea because she thought it would be a good fun team project to fill the quieter moments whilst stewarding at the exhibition. The pattern was chosen for the modular pattern which made it suitable for a team to tackle. Kathy made the plan to keep everyone on track.

What we loved about doing the fleece to finish challenge was that people had a go at doing things they didn't normally - so cross fertilisation of skills! Visitors were fascinated and Guild members (and even some

family members) threw themselves into the project with great enthusiasm. The whole thing took approximately a third of the time that it would've taken one person to complete!

The wool used was donated roughly as follows: *Shetland* from a friend of Issy's, Jill's *Bleu du Maine*, *Portland* (from Cholderton Rare breed Farm) and *Zwartbles* from a friend of Harriette's in Wells.

Ideas for next year's challenge are most welcome!

Kathy and Julie



## Visiting Exhibitions and Galleries

The day after the Fleece sale at the Guild, my husband, Ron, and I set off for a holiday in Yorkshire which we did with a little detour beforehand to a market town in Lincolnshire called Sleaford. Why? I happened to see an insert in the Journal for Weavers, Spinners and Dyers on the diary page which said that Mayumi Kaneko and Jenny Parry (with her Paper Rhythms Collection) together with a group of other artists were holding an exhibition called, '*Paper: Beyond the Fold – Lincolnshire*' until the 26<sup>th</sup> of June 2016.

As you will remember, Mayumi came to talk to our Guild in April, bringing a selection of her work for us to see and discuss and I was anxious to see it in an exhibition space – I was not disappointed and I was glad I made the effort.

I am not a spinner or a weaver; I came to the Guild because I enjoy hand and machine embroidery and I'm in my element when I am burning, fraying, ripping or distressing the edges of my work in some way and after learning that the Guild had started a Patchwork Group I decided it would be a challenge to have a go. I have never regretted that decision as it has led me to so many other skills including a short weaving course under the guidance of Jackie and Dawn – their patience knows no limits for which I was and am profoundly grateful.

Having done that short basic course I have gained an insight into just how much skill and knowledge goes into producing a piece of cloth. By no stretch of the imagination am I an expert, I am way down the ladder but it was truly inspiring to see this body of work and wonder at their thought processes when developing each piece.

Should you ever be in the Sleaford area of Lincolnshire, I can recommend a visit to [The National Centre for Craft and Design](#), Navigation Wharf, Carre Street, Sleaford NG34 7TW – it is open daily from 10 – 5pm admission is free. Click on the link for information or telephone, 01529 308710

It is a tall building to the left of a one way street with a plain black automatic opening door. I had imagined there would be brown signs pointing towards it but there is nothing and you could easily walk right past this den of creativity. On the ground floor there is a shop and a café and several floors above, two of which are exhibition spaces, until 18<sup>th</sup> September you can see “*Cause and Effect*”. You may not like the subject matter but it is thought provoking: especially one exhibit created by using very fine fishing line and literally hundreds of dead bluebottles, the inspiration for which was the book entitled, ‘*Heart of Darkness*’ by Joseph Conrad. Part of me wants to go out and buy this book but a little voice keeps on saying, ‘Do you, really?’ But I know I will.

Sometimes it’s good to stray out of our comfort zone: we may not like what we see but it could lead to an otherwise unknown source of inspiration and maybe, if you are lucky, you could find something you wish to pursue further.

Good luck!

Lyn Pybus

*Eds. I am waiting with baited breath to hear if Lynn has managed to read “Heart of Darkness” it was on the reading list for my OU course and I have to confess I did not manage further than the first chapter!*

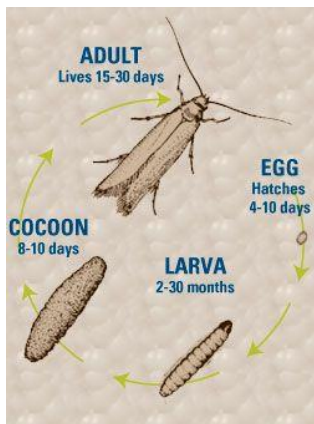
*Julia*



*Eds. Thank you Lynn for discovery this gem. Unfortunately, by the time this newsletter is printed Craig Fellow’s exhibition at the ncdc will be over. However do have a look at his work [here](#). I am sure that there will be one to two members of the Guild looking out for any of his future exhibitions and moving mountains to go and see them!*

*The ncdc have an extra ordinary range of courses for a reasonable price so it is well worth factoring in a visit if you are planning a holiday near Sleaford.*

## Moths and what to do about them.



There is a lot of information about and it seems that with the warm winter and centrally heated houses these are becoming an increasing pest in modern homes.

### **How to recognise them**

Although they are most famous for their ability to ruin wool clothing, webbing clothes moths are also attracted to a variety of other natural materials, including silk, hair, felt, fur and feathers. These moths tend to measure 2.5 to 5 cm in length and are buff coloured. You may find holes in clothing or worn patches in carpet under furniture or in dark corners.

They avoid light and are most commonly found in dark locations such as drawers, attics and cupboards. Moths can be found in the folds of fabrics or hiding in corners and are capable of infesting a home long before their populations are noticed. As a result, substantial damage can occur to clothing or furnishings.

Webbing clothes moth larvae, not the adults, are responsible for destroying clothing. They prefer animal-based fabrics. The larvae may consume sweaters, coats, blankets, carpets, decorative items, comforters, pillows and toys. They prefer not to feed on synthetic fibers, but will consume blended and stained fabrics.

### **To deter moths: Lavender, Cinnamon sticks, Conkers and Cloves**

‘Plants produce harmful chemicals and unappealing smells to stop insects eating them and their seeds,’ says moth expert Dr Norman Lowe of the Brecknock Wildlife Trust in Powys. ‘It’s biochemical warfare.’

**Conkers** have one of the strongest moth-repelling aromas. ‘As conkers dry out a gas is emitted which works as a mild insecticide, killing moths and larvae,’ says Paul Bates. Conkers must be fresh; so put new ones in your drawers every few weeks. Other less strong but decent repellents include eucalyptus and bay leaves, cinnamon sticks and cloves. Buy lavender oil and refresh any lavender bags you have. *(So there really is truth in the trick of putting conkers in the four corners of a room to deter spiders! Julia) (but only in autumn? Harriette)*

## **How to deal with them if you find them:**

### **Freezer**

For clothing that can't be washed, such as leather or fur, put it in the freezer. 'You need to do it for at least 72 hours to kill all moths and eggs. Try putting clothes in individual plastic bags first as you don't want moth eggs in your food, then take them out and hang them to air dry. Some say you need to do this twice, once to kill the larvae and again, about 2-3 weeks later to kill any eggs which might have hatched.

### **Microwave**

Not for the faint hearted but you could try exterminating moths from garments by putting them briefly in the microwave. A study for the American Journal Institute for Conservation found that all moths, larvae and eggs could be killed when 10 per cent wool fabrics were microwaved for three minutes at 2450MHz microwave radiation: the frequency of modern microwave ovens. You could try exterminating moths from garments by putting them briefly in the microwave. The side effects were a tiny amount of shrinkage but no colour change. There's a lot of information in this article in The Daily Mail (Femail pages) [here](#)

### **Pheromone Traps**

These catch moths quickly without any pesticide and give useful clues as to how bad your infestation is. Usually these look like a rectangular flat piece of sticky cardboard with tent-like sides. Male moths fly inside then get stuck on the sticky surface.

'They are really effective; I've seen 20 or more caught on one,' says Dr Lowe. 'The sticky bit of the trap is impregnated with a female pheromone that attracts male moths only.' With no males left, females die without laying eggs and you win. (£5.56, Aeroxon at Tesco). [Lakeland](#) also stock a great range of moth deterrents and killers. The telephone number is 015394 88100.

If the problem is more extensive and you can arrange a weekend away, then try something like a smoke bomb: Super Fumer (£5.79 from [mothkiller.co.uk](#)) contains the toxic chemical permethrin which destroys all moths quickly. Use it in one room after shutting the door and all windows. The smoke won't damage furniture or fabrics but you'll need to air the room out afterwards.

## **Creative Repair**

If the worst comes to the worst and you find moth holes in a favourite garment, then see how you can repair it with some embellishment to hid the hole or try upcycling the textile into something else completely. [Tom of Holland](#) writes a blog called *The Visible Mending Programme* which seeks to highlight the art and craft of clothes repair. He is based in Brighton but does courses nationally and internationally on the subject and has some innovative patterns available on his blog. He has also collected links to other blogs that will keep you amused (distracted?) for many an hour.

Best advice is obviously: keep precious fibres cool and clean, regularly expose to light and air and don't panic – make some freezer space!

Harriette

## **Tailor's pressing board**

It is a really exciting that the dressmaking group is relaunching as *The Sewing Bee*. Lots of techniques in construction of garments change over time, but traditional skills are equally important to retain and share.

Some of the equipment can be prohibitively expensive, but it is possible to save money using home-made alternatives.

I dusted off my tailor's pressing board and took it into the garden for a photo. My Dad made it for me in the 1980s and I should have finished it properly by padding it. I am most happy to share the pattern for it. One day I will find time to finish it off!

The pattern for the pressing board was given to me by a wonderful teacher at Brunel Technical College almost 35 years ago when I did a City and Guilds Fashion Course. Where did that time go?!



Julia.

## Temari Balls

One of the requests that Lyn has received for a skills session was for Temari balls. A quick search on the internet reveals by the power of Wikipedia that;

*“Historically, temari were constructed from the remnants of old kimonos. Pieces of silk fabric would be wadded up to form a ball, and then wrapped with strips of fabric. As time passed, traditional temari became an art, with the functional stitching becoming more decorative and detailed. With the introduction of rubber to Japan, the balls went from toys to art objects. Temari became an art and craft of the Japanese upper class and aristocracy.”*



If you want to try to make these rather beautiful objects before Lyn manages to source a tutor then have a look on [youtube.com](https://www.youtube.com) where you will find plenty of videos of folks kindly sharing their skills.

I do have a book which belonged to my mother which I can happily lend to anyone interested, the only problem is that it is written in Japanese!  
Julia

**World Textile Day West 1 October 2016** – Saltford, near Bristol.

[World Textile Day](#) are a group of experts and traders in fair-trade textile from round the world. They take their wares to many venues around the country and will be coming again to Saltford Hall. It is a small venue but well worth the trip. Entry is free but if you want to stay for a talk there is a fee of £2.00. The doors open at 10.00am. Talks are at 11.00am and 2.00pm

**Suppliers of yarn and patchwork fabrics and accessories in Bath**

If you are venturing to Saltford to the World Textile Day, then an extra treat would be to pop into Bath. *Wool Bath* on 19 Orchard Street, has a lovely selection of knitting yarns and just round the corner at 2 Pierrepont Place, you will find [Country Threads](#) which is a shop full to the rafters with fabrics and equipment for quilting.

## Benne Wafers

Traditional South Carolina benne wafers: these are thin, crispy toasted sesame seed biscuits.

Thanks to [Simply Recipes](#) for the recipe and Wendy for pointing it out.

It is believed that enslaved Africans brought benne (sesame) seeds to Colonial America sometime in the 17th century.

170g sesame seeds (toasted)

170g soft brown sugar

55g softened butter

1 egg

75g plain flour

Pinch of salt

Pinch of baking powder

1 tsp lemon juice

½ tsp vanilla extract

Preheat oven to 160C. Use silicone paper or lightly oiled greaseproof to line two or three baking sheets. Toast sesame seeds by putting in a dry frying pan over a gentle heat and stir occasionally till they become a golden brown colour. Allow to cool (pour into a bowl while preparing dough as follows).

Beat brown sugar and butter together till soft and fluffy. Beat in the egg then whisk in flour, salt and baking powder and mix well. Stir in toasted sesame seed, vanilla extract and lemon juice. At this point you can chill the dough in your fridge for about 30 minutes to make it a little easier to manipulate.

Drop teaspoonfuls onto the prepared baking sheets, leaving space for the biscuits to spread. Bake for about 15 minutes or until edges are very slightly brown. Cool for a minute or two, and then transfer to a rack to cool. If the biscuits stick to the paper, warm the sheet up again and then prize off while they are warm and soft.

These are historical, delicious and nutritious and will give you energy for spinning, weaving, carding, dyeing or all your other fibre activities!

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