



BERKSHIRE YARNS

***Newsletter of the Berkshire Guild of
Spinners, Weavers & Dyers***

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Final Words from the Chair

Yes, these are indeed the final words from your current Chair. After three very interesting and rewarding years, the end of my term of office is just coming into sight.

These have been years during which a number of significant changes have taken place – and not because I have been in the Chair but because the Committee and the membership have embraced the opportunities of new ideas and new challenges with hugely rewarding results. But I shall cover this in my final Chair's Report in May so let's come back to the here and now....

The current Guild Competition has had rather unexpected outcomes – on the one hand it provided something of a challenge in terms of what might be done as a response. On the other hand it caused several of us to start thinking about how we could provide help on coming up with ideas and design choices – and then Sue stepped up with her very generous offer to run a couple of sessions on how to approach the question of design. I really hope that lots of you will join in the practical session she is planning for May having heard what she has to say about the process of design at the April meeting. It is such a great opportunity, sounds a lot of fun and we really appreciate Sue taking this on.

Last month was our first birthday in the Charvil Hall and I have a strong sense of quite a dramatic change taking place as a result of the move last year. Because we have now moved to all-day meetings and because we now have the lovely physical space in the Hall, I feel that there is much more chat and conversation going on than before. This increased interaction is a really 'Good Thing' for a number of reasons: it allows members to ask for help in something they might be struggling to achieve; to share information with other members on a technique they themselves have just mastered; to discuss with others their views on ways in which the Guild might improve on what it does – and above all to just to get to know each other better. So the feeling is one of energy and activity and I really hope this will continue to flourish.

The next Newsletter will carry the introductory words from another Chair – and who will that be? Well, first we need 'someone' to stand for Chair so my last plea in this last Newsletter communication is that 'someone' stands forward to take this on as well as to fill the four other vacancies on the Committee. I really hope that this new buzz of energy that we see at the meetings can be translated into more

members who are willing to step forward and take the Guild on to the next level.

Matty

Guild Exhibition

We've Spinning to Dye for!

28th May to 11th June 2011

We went to Bracknell in 2007 and to Maidenhead in 2009 so the Berkshire Guild's 2011 Exhibition will be held in Wokingham at *The Cultural Partnership: More Arts* venue of 43c Peach Street.

The venue itself was previously a shop premises and is situated opposite the Marks and Spencer store in this bustling part of town, so we hope that we can attract lots of visitors through the door.

The shop next to 43c is also available and we are planning to use this space to offer some workshops for members of the public which will run alongside the main exhibition. The exhibition premises are always open on Friday, Saturday, and Sunday when there is an exhibition on, in addition to which we can offer as many extra days as we like. We have decided to close on Mondays to Wednesdays so that we can concentrate on the weekends. If we can put on a great display of spun, woven and /or dyed objects– which I know we can – and a variety of simple but interesting workshops this could be a really amazing and unique event, which Wokingham will remember for years to come.

So how can Guild members help out?

Well, firstly of course, we need items to exhibit. We expect to be able to show the entries from last year's competition (*Strictly Come Dancing*) as well as this year's (*Beautiful Berkshire*) and the recent challenges (*The bits bag* and *Reflections*) and along with any other items that we have not exhibited previously. Be brave and positive about your work! It is important to show items produced by beginners as well as the 'experts'. Submission forms will be available at Guild meetings, Wednesday Spinning and Thursday Weaving meetings, as well as the Monday evening group from now on.

If you wish to sell your work, the Cultural Partnership will take a 10% commission. The Guild will also take 10%, so please price your items accordingly. Naturally any items that are sold will remain in the exhibition until the end.

There will be a sales table for small items to be sold immediately and the same terms will apply, so dig out that skein of handspun, that pair of gloves or set of table mats and hand them over!
Secondly, we need stewards to be on the premises. There must be two of us present at all times between 11.00 and 5.00 to ensure security and to answer simple questions from members of the public. Why not get together with a friend and have a day out in Wokingham? Spend half the day at the exhibition with your spinning wheel, loom, spindle, or knitting and half a day in the shops? People love to watch spinners and weavers at work and so, space permitting, we do hope that members will feel able to demonstrate their skills as well as act as stewards, but it's not compulsory, and your primary task is the stewarding.

Thirdly we need people to run workshops in the premises next door to 43c. A programme is beginning to take shape and it would be wonderful to be able to offer a variety of lovely textile activities to the people of Wokingham.

We are planning our Open evening for Friday 27th May from 6.30 to 8.30 p.m. and hope that lots of you will be able to come along to have a look round the exhibition. We shall be inviting our own guests, of course, but The Cultural Partnership will also be advertising this event, so hopefully there will be lots of people dropping in. To let me know what you can do, email me on lesleytook@aol.com, ring me on 07802 462 875 (evenings are best), or speak to me at a meeting soon!

Lesley T

New Members

Please welcome the following new members –

Valerie

Jan J

Georgina

and welcome back to Susan

Joan H

Not the Big Weave - News from Diane

I'm organising a fundraising craft fair for The Red Balloon Centre which will be opening up around the corner from us. I'm initiating a Red Balloon tapestry on the day and have three weavers from the Stratford-upon-Avon Guild coming to help me get every one weaving.

Red Balloon gives severely bullied children a chance to integrate back into mainstream school and has had considerable success around the country. All is set to go at the centre; teachers standing by, Ofsted satisfied, and children waiting to come - but funding is the major issue, and the only thing delaying the start of the centre. If you are interested have a look at the national website

<http://www.redballoonlearner.co.uk/>

A centre will be opening in Reading soon.

Diane

(Big Weave update in the next newsletter)

A Day with Sue Hiley Harris

On Sunday, 20th March, Sue Hiley Harris led a silk spinning workshop for our guild, having travelled from Wales the previous day to also give a talk at our monthly meeting.

Sue is an internationally renowned artist and weaver whose work has evolved over the years from the study of silk worms, silk spinning and weaving to nowadays taking on a very busy schedule of commissions, as well as producing very beautifully crafted, meaningful pieces for exhibit, using predominantly silk, linen and wire .

We all arrived at Pearson Hall looking forward to the day's activities, and in Sue's mild mannered and assured way, she kicked off by explaining that she would be teaching us three different spinning techniques, each one appropriate for a particular sort of silk.

Below are some brief points that may be of interest which were interspersed through the day as Sue was demonstrating and instructing us:

Types of silk and associated spinning technique:

tops	-	long fibres	worsted spin
noils	-	short fibres	English long draw/woollen spin
caps/hankies	-		continuous fibres

Firstly, ascertain the length of staple/fibres to be spun – this will indicate the length of draft required.

Then suitable adjustments must be made to the spinning wheel – we must have complete control of our spinning wheels – not vice versa!

Some tips to help:

Double band spinning wheels (the bobbin rotates faster than the flyer) – a fat core bobbin, a partly full bobbin or a bobbin with some pipe insulation fitted round the centre can help to spin fine yarn.

Single band spinning wheels (the bobbin rotates faster than the flyer) – the brake has to be very sensitively controlled – a strong, fine linen thread makes a very good brake (rather than plastic/fishing line) which will bite effectively into the ratios.

Check yarn twist by testing the yarn that has wound onto the bobbin.

To set singles for weaving, Sue winds the singles onto a niddy noddy and ties the resulting skein – sprays with cold water – allows twist to hang naturally - then twists the skein in the opposing direction and allows to dry unweighted.

A silk brick is a length of silk tops which has been so tightly compacted into a 'brick shaped' block that, once opened up, it cannot be re-formed.

Undyed tussah silk tops – tendency to be hairy - split lengthwise before spinning.

Dyed tussah silk tops – not so hairy - pre draft to open up fibres.

Towards the end of the session Sue also showed us how to spin a slub yarn and a semi worsted method of spinning a long stapled silk - two favourite techniques of hers - which rounded off the day well

Denise

From Yak to Yarn

Back in the dark days of January, when we were recovering from the problems that the snow brought, Teresinha Roberts came to speak to us on 'Angora to Yak', and also gave a demonstration on Rakestraw Spinning.

Teresinha came armed with many and varied samples of natural fibres (animal and plant) from all around the world. She told us how approximately 40% of fabrics throughout the world are natural fibres, and that demand for these fibres is steadily increasing. We learnt that within the UK animal fibres are mainly wool and this amounts to approximately 50 thousand tonnes per year.

Teresinha is a mine of information regarding a wide range of fibres from across the world including musk ox, yak, goat, cashmere, and mohair to name but a few.

We learnt that people allergic to wool quite often can wear Alpaca because of the lack of lanolin in alpaca, and how the yak is a very important animal for the people of Tibet and that the outer coat of the Yak is used for making rope. She also suggested that for those of us who spin for knitting socks we should try mixing 70% wool and 30% mohair – this makes hardwearing socks. For those of us that are into dyeing – animal fibres are easier to dye than plant fibres.

Teresinha has a very comprehensive website with masses and masses of information on many types of fibres, an on-line shop, information on animal and plant fibres, and instructions on how to use a Rakestraw spinner, which is small enough to be usable in the car or on a train. The address of the website is:

www.wildfibres.co.uk.

Barbara

The Rakestraw Spinner

As a relatively new spinner I first tried using a drop spindle and soon discovered why it was so called. As soon as I got more than 24 inches spun yarn, yes, you guessed. It dropped. I never got the hang of drafting while it was still spinning so it was always a case of spin, park, then draw, so when I saw the Rakestraw spinner demonstrated by Teresinha Roberts at our January meeting I decided that was for me.

I find it so easy to use, just like turning those noisy rattle things you heard so much at games and festivities when we were all kids. If held in the right hand you spin it towards you, left handers away from you. Spin for a while then just draw out the fibres to let the twist run up the fibres then wrap it around the spindle or wing part, no need to half hitch it around the groove, just remember to keep the tension on. I find I can do thick and thin a lot more easily. As a side benefit it has improved my spinning on my new Lendrum.

Hope lots of you give it a try.

Gaynor

Guild Talk, 19 March 2011 – Sue Hiley Harris

Sue's well illustrated talk covered her wide-ranging experiments over 30 years, from breeding silk worms to her internationally acclaimed 3D woven structures.

Beginning with sericulture, she described the life cycle of moths bred to produce silk. The Chinese domesticated *Bombyx mori*; the caterpillars feed on mulberry leaves and their cocoons give pure white lustrous silk. Coarser brown silk, known as tussore or tussah, is produced in China and India from other species of caterpillars, some fed on oak leaves. Silk producers waste nothing. The strongest, most lustrous silk is reeled from 8 or 9 cocoons together. This can be cut for tops and spun worsted. Cocoons with holes from which moths have emerged yield good silk. Stretched over frames, they form mawata squares and caps. The insides of the cocoons, the last part spun by the caterpillars, the 'basin waste' with specks of

pupa shell, give us 'noils' – strong and textured when spun long draw or 'woollen'.

Sue's early weaving used her own hand-spun silk, vegetable dyed, as inlay on garments and scarves to augment undyed commercially spun silk. She brought beautiful examples. Plain weave is the basis for all her work but none of it could be produced mechanically. She plans her work in detail with sketches, calculations and experimental samples.

She has become increasingly inventive over the years and exhibits widely. In 2002 Sue asked me to review for the Journal her exhibition Woven Structures at the Brecknock Museum & Art Gallery. I was staggered by its range and magical effect. The reprint of the review elsewhere in this Newsletter gives a fuller description of some of the ingenious techniques that Sue has developed to express her concepts. She was one of eight artists invited to design markers for a new long-distance footpath opened in 2007. From the hills she collected wool tufts to spin and weave a simple rectangle. This she pressed into clay and then cut lines for the geographical features of the area to make one of the markers on this Beacons Way Art Trail.

She uses many natural fibres and even metal, chosen as appropriate for each project, including Chinese ramie, linen, jute, merino wool from Australia, fishing line, stainless steel, enamelled copper wire. In the spring 2011 Journal you will find details of several exhibitions that include her pieces. On page 37 is a photo of 'Steel Drop'. In the same issue, turn to the Diary page and you will find three entries that refer to her work: the Stroud International Textiles Festival (30 April to 21 May); Warp + Weft in Bury St Edmunds (12 March to 30 April); Ancestor Bags, Halifax, (17 September to 30 October). Hearing directly from her the background, in particular to the last of these, is a great incentive to go.

We were privileged to have such a distinguished weaver with us.

Elizabeth

As the review which Elizabeth mentions contains clear descriptions of some of the techniques that Sue has developed I have included as much of that review as possible.

Woven Structures by Sue Hiley Harris

Sue Hiley Harris's 35 exhibits in the Brecknock Museum and Art Gallery range from the diminutive Flight (5 x 9 x 9 cm) to an impressive group of five Indigo Vessels, each about 220 x 25 x 25 cm, spaced to occupy a significant area. Fawn, cream and white, the natural colours of hemp, linen and silk, predominate in the large gallery, with some indigo and a dash of bright red (cochineal). All the pieces are beautifully displayed. Low spotlights give evocative shadows. Most of the works are suspended and move gently as the viewer approaches, twisting to show different aspects, echoed in multiple shadows. Although like sculptures, they are not solid and static as stone or marble but airy and mobile – an inventive variety of ingenious, unique works.

The concepts are meticulously worked out in Sue's mind, then mathematically, using diagrams and paper models, yet they have emotional connotations and impact. She loves shapes, textures and the inter-relationships of strips woven through each other in a mysterious way. The weave itself may be simple, as she claims, but each piece is complex: interlacing of bands woven through bands; occasional cotton-wrapped wire warps for stiffening; wrapped cords joining strips exactly as planned; both sides of each strip visible and important.

Sue knows her chosen materials very well. She uses balanced plied yarn for her classic, controlled pieces with pure, clean lines; such as *Broken Waves*, *Linen Waves II* and the beautiful *Waves* – five concentric rings, approximately parallel in their convolutions, transfixed by three narrow bands freezing the ripples. As a spinner she appreciates the waywardness of loosely or tightly twisted singles, the woven pieces contorting according to the sense of the twist, Z or S, taking on, as Sue says, a life of their own. This shows powerfully in *Loop the Loop*. *Stirling Passion* consists of four little pieces each similarly constructed with two loops, one bleached, one natural, of hemp warp and linen weft, but all different in twist and therefore taking different attitudes. The centre ring of *Moon Shadow* is tapestry woven, forming a firm and flat central band, and the outer plain weave circle twists a little, apparently without ends. How are the warp ends woven together to disappear? Perhaps they are

wrapped, wrapping being another technique Sue uses with great effect (see her article in The Journal 195 September 2000).

Some of these inventive exhibits were shown in 'Intersections: Woven Structures' at Cardiff Bay in March 2001 (see review in The Journal 199 September 2001). Overall, they form a remarkable body of work over a mere four years.

Elizabeth

Library News

Books new to the library:

Double Weave	Jennifer Moore
*Collapse Weave	Anne Field
The Craft of Handspinning	Eileen Chadwick
Colour	Edith Anderson Feisner
The Life of Pee	Sally Magnusson
Colours from Nature	Jenny Dean
Beginners Guide to Feltmaking	Ascher/Bateman
Felted Bags, Boots & Other Things	Cendrine Armani

Many thanks to Linde for donating lots of interesting pamphlets which are to be found in a yellow box file in the library.

Also, I have three books which I am willing to loan to members:

Fast Knits Fat Needles	Sally Harding
Hand Knitting: New Directions	Alison Ellen
The Magic of Handweaving - The Basics and Beyond	Sigid Piroch

*Review below

It would be very interesting for all of us if one person who borrows each of these books, were to write a short review which could be included in the newsletter So, pens and pencils at the ready, and we look forward to enjoying your literary efforts.

Jan

Thanks to Brenda for doing exactly that without being asked. (Marjorie)

Collapse Weave by Anne Field

This is a very practical book for beginners and for experienced weavers. Whether you are weaving collapse or flat fabric there is useful information on yarns, sett, structure and washing. These chapters each have a very useful summary.

The book continues with chapters on double weave, supplementary warps, use of spaces and various other structures for four to sixteen shafts. Anne emphasizes again the importance of the choice of yarns for shrinkage with a reminder of S and Z yarns and active and passive yarns. There are plenty of clear drafts and photos which are easy to follow and encourage you to have a go.

Anne finally illustrates some projects, from scarves, wraps and simple tops to a beautiful dress which she herself dyed and wove.

Brenda

Association A.G.M. held in London on April 2nd.

As delegate for Berkshire I was one of 40 delegates present at the AGM. Out of a total of 112 guilds, 30 had sent apologies, which leaves 42 which did not even have the courtesy to reply to the Association secretary - an appalling state of affairs - thank goodness Berkshire was not one of those. Next time we have to choose a delegate, please remember this fact, and do your bit to help those who voluntarily take on the running of the Association, from which we all benefit.

After the Chairman had welcomed all those present, the President, Sheila Smith, gave a very thought-provoking address, in which she appealed to all Guilds to consider widening their horizons to include contact with other organisations with an interest in textiles. For instance, the Embroiderers' Guild could benefit from our knowledge of dyeing, and the Feltmakers' and Knitters' do not always know how many different fibres are available.

After reports from all the various officers on the GPC, the elections and discussions took place and were the most interesting part of the day.

The Association Chairman is now Brenda Gibson of the London Guild. She was elected by 30 votes, against 25 for Stuart Groom [Derbyshire Guild], who will now be Vice-Chairman.

New Committee members for the GPC and the Journal were voted in en bloc because there were more vacancies than nominations.

The proposition by West Essex and East Herts. Guild that places at Summer Schools should be allocated on a first- come, first-served, basis was not passed. [9 votes for the proposition and 31 against] . Guilds were happy with the present arrangements, which do not give an advantage to those who may have early knowledge of what will be available.

A proposition from the GPC that the Journal Committee be allowed to increase to a maximum of 16 members, including up to 4 co-opted members, was passed unanimously. This was felt to be desirable to lessen the workload on individual members of the Committee.

The GPC will now have to decide whether and how to implement the 'points for discussion' raised. These included whether a 'contact' name and telephone number for every Guild should be published, in addition to the information already available on the back page of the Journal.

With regard to National Exhibitions, delegates discussed whether or not all photographs submitted for the selection procedure should be on display in some form or other, and also how closely the 'theme/title' should be followed . The general opinion was that displaying all photos was a good idea, so that members who had submitted work but were not selected for whatever reason, still felt they had made a worthwhile contribution.

The majority were in favour of exhibitions having no particular theme or title.

An enjoyable and informative day - be prepared to be the lucky one next year, when the AGM/Conference will be held in York.

Joan

From the Archive

The Armada Dish

In January 1962, Mrs Dawkins, widow of the founder of the Newbury and District Guild, offered a sum of money to the Guild to establish a prize for the winner of their annual competition. Initially this was to be a cup, but, at a committee meeting in January 1962, it was decided that an engraved plate would be preferable.

'The handsome silver dish was brought to the AGM in April 1962, and was much admired.

In September 1962 the Guild held a 'Tenth Anniversary Exhibition' to commemorate the founding of the Guild ten years previously by the Reverend Dawkins. This was the first time the Armada Dish had been presented.

From the minutes;

'Mrs Dawkins had presented to the Guild an inscribed silver dish, known as the Armada Dish, a replica of a dish made from silver and found in a wreck of the Armada, buried in Dartmoor during the Civil War, and found early in the century.'

From the internet:

'Many histories of the Armada Dish claim that they are so named due to the fact that the originals were made from silver captured from Spanish treasure ships returning from the New World. While this is a romantic story, there is no proof for the theory and it is based on speculation around the relationship of Sir Walter Raleigh and his friend and colleague, Sir Christopher Harris.

Sir Christopher worked as an Admiralty official during the Anglo-Spanish War (1585-1604) and it was around this time that the dishes came into his possession, perhaps as a gift from Raleigh. Given the timing, it could be that the dishes were taken from the Portuguese ship *Madre de Deus* (Mother of God), captured by the English in 1590 when returning from the East Indies with a fabulous cargo of gold, silver, jewels and spices.

Other stories have it that the Harris family were rewarded with silver for being part of the fleet that defeated the Spanish armada and that already owning a few silver dishes, had more made to match them.

The story of their survival is also a matter of speculation. Sir Christopher Harris died in 1625 without heirs. During the English

Civil War in 1645, his family descendents held a command in the Royal Forces in Plymouth and it is believed, that to avoid seizure by Parliamentary troops, the owner at the time hid them ten miles from Plymouth in a cave in Yealmpton on Dartmoor. The secret of their hiding place died with him.

In 1827 three Dartmoor laborers employed by a Mr Splat of Brixham who wished to enlarge the cave for the storing of potatoes, discovered the dishes. The engraved arms on the dishes and the hallmarks proved of great use to the descendents of the Harris family, who were able to claim the dishes against the claims of both the Crown and the disappointed Mr Splat.

In June 1911, the family sold the Armada Dishes at Christie's in London for £11,500. They became famous again and were copied by Silversmiths in London using the same distinctive and uneven hallmarking around the edge of the plates as on the originals.'

There are several websites which give details. They don't always agree!

Here is one; silvercompany.co.uk

Marjorie

News from the Groups

Monday Evening Group

MEG meetings are held on the first and third Mondays of the month from 7:30 -9:30 at the Bradbury Centre, Wokingham Methodist Church, Rose Street, Wokingham.

Weaving Group

The Weaving Group: meets every Thursday fortnight from 10:00 am – 1:00 pm for "practical" weaving meetings in Pearson Hall, Pearson Weaving Group

Some of us are starting to weave the "Summer and Winter" pattern as a project to share with other weaving group members. Those participating will make several samples of the weave to share. Several long term projects are being started by regular members and some new members are attending.

After the March talk by Sue Hiley Harris I am inspired to try inlay weaving even though there weren't enough takers for Sue's workshop. Anyone else want to try inlay weaving?

A reminder of a few changes to the time of the meetings;

1 The meeting will start at 10:00 again to help some members avoid other conflicts.

2 The meetings are now 3 hours which is still a good deal at £3 a meeting and we only need 5 attending to cover the costs of the room. On discussion days it's only £1.50 if you are only attending the discussion and not staying for the practical weaving part of the session.

If you are interested please join us on the following Thursdays from 10:00am – 1:00pm in Pearson Hall, Sonning, RG4 6UL.

The future dates are; April 21st, May 5th & 18th and June 2nd, 16th & 30th. Check the guild website or Yahoo group for all 2011 dates.

Mary

Spinning Group

The Spinning Group meets every Wednesday fortnight from 10:00 am to 13:00 pm in Pearson Hall Pearson Road, Sonning, RG4 6UL. This is an excellent way to learn how to spin as the meetings are very informal and there is plenty of opportunity for one-to-one help and guidance.

The Spinning Group continues with a growing number of members joining together to enjoy spinning and a chat

Sue has returned to the 'fold' after a five year break from the Guild. We welcome her back and it is lovely to see her cheerful smile once more.

Sara still provides us with her delicious cakes to accompany the coffee, and eggs, jams and chutneys for sale. Helene also brings in fresh eggs too. Quite a small market stall!

Our newer spinners are gaining confidence and mastering their yarns and wheels to produce respectable yarns, much to their satisfaction.

After a struggle, Olive has 'banished' her small French flax wheel back to her French home, and now owns an Ashford Traditional on which she is spinning a smooth medium yarn.

Members who recently went to visit Wingham Wool at East Hendred, appear happy with their purchases, and they may like to be informed that Wingham Wool will be returning again next year - the second weekend in March. A very good excuse to start putting pennies into your piggy-bank!

The Group have not had a Challenge recently to work towards a theme or project. After the task for Basildon Park last year, we all

seem happy to tackle our own stash from home, and decide our own projects.

Me.... I have four half fleece sent from Shetland to sort this Summer, AND I still have the very large box of German Shepherd dog hair! (The owner still wants it spun.) I shall be kept busy for the next five years...unless anyone is very, VERY interested in accepting the box from me - I will be so pleased and happy for you to do so. I will tell you, I spun 350gms of dog and wool mixed, and the amount of hair removed from the box did not make a recognisable hole/dent . So it will be a year's work, working from 9.00am till 6.00pm without too many breaks. Any offers? Or it could be THE Challenge!

Lesley D

!m sorry there are no dates. You could try the website, or speak to Lesley or any of the spinners. (Editor)

2010-2011 committee

Chair:	Matty
Treasurer and Equipment hire (2011)	Janet
Correspondence Secretary and Journals	Sue
Vice Chair, Minutes Secretary, and Website:	Mary
Programme Secretary:	Gloria
Membership Secretary & Data Protection Officer:	Joan
Library:	Jan
Speaker Host	Tricia
New Members' Host	Sara
Publicity	Lindy Stella

The following members have these responsibilities:

Lesley D:	Demonstrations
Helene :	Trading Table
Marjorie :	Newsletter Editor

Advert

Norwegian Wool

At [Norwegian Wool](#) we supply a range of carded wool from the Hillesvåg Ullvarefabrikk dyehouse near Bergen. Our main product is C1, a long stapled, summer wool from local Norwegian Crossbred rearers and produced in batts at the factory. The breed comes mainly from Dala, Cheviot and Steigar sheep. The wool spins beautifully, is colour fast and comes in a range of 45 colours plus natural white.

We also stock C1/Pelssau blends in 19 different colours for a rich, heathery effect. The Pelssau breed originated from Gotland, crossbred with the native Norwegian Spelsau. It has a double coat, with long outer and short, fine inner fibers.

The latest addition to our range is soft, 19 micron carded merino in 19 colours plus natural white.

Buy online by weight or order a starter pack at www.norwegianwool.co.uk

Note from the Editor

Thank you to all those people who have contributed articles or ideas. Please let me know if there is anything else you would like to see in the newsletter, or anything done differently.

Items for the **July** issue should ideally reach me by the **June** meeting but if you miss that, please send them anyway. Your item may be just what is needed to fill an empty space.

Places to Go

Woolfest 2011

24 and 25 June,

Celebrating Nature's Finest Fibres

Cockermouth, Cumbria

Prints, Painting & Sculpture by Martin Andrews

7 - 26 May

Peacock Gallery, Maiden Erleigh School

Weekdays: 2.30-4.30pm

Saturdays: 10am - 4pm

Stroud International Textile Festival Gloucestershire

30 April – 22 May

www.stroudinternationaltextiles.org.uk

Including sculptured textiles by (Sue Hiley Harris. See reviews above)

Dates for Your Diary

April 2011

18th Apr Monday Evening Group
21st Apr Weaving Group

May 2011

2nd May Monday Evening Group
5th May Weaving Group
16th May Monday Evening Group

28th May to 11th June

Guild Exhibition

We've Spinning to Dye for!

9th May Weaving Group
21st May **Main Guild Meeting** - AGM and Competition Results

June 2011

2nd Jun Weaving group
6th Jun Monday Evening Group
16th Jun Weaving group
18 & 19 June Whiteknights Studio Trail
20th Jun Monday Evening Group
25th Jun **Main Guild Meeting** - Informal members' day - Fleece. Note change to the scheduled date
An informal members' day with fleece - related activities for those who wish to join in.
30th Jun Weaving group

July 2011

4th Jul Monday Evening Group
14th Jul Weaving group
16th Jul **Main Guild Meeting** - Colour Dyeing Day
Outdoor meeting exploring natural dyes including woad
18th Jul Monday Evening Group
28th Jul Weaving group

