

## Programme 2011

Meetings begin at 10.30am  
at Hatch Beauchamp Village Hall  
Talks begin at 1.45pm

15th January  
**American Weaving**  
Paddy Bakker

19th February  
**Skills Day**  
To include Navaho plying and  
Making a warp

19th March  
**Moire Finishing**  
Talitha Clarke  
(soup & bread lunch)  
Committee Meeting

16th April  
Quantock Weavers Day  
**Antique Carpets**  
Brian MacDonald  
Committee Meeting

21st May  
AGM  
**The Spinning Weal**  
Sarah Harris  
Sale of fibre, books & equipment,  
followed by a short talk  
(Fork Lunch)

18th June  
**Fleece Fair**  
Committee Meeting

16th July  
**Sashiko**  
Talitha Clarke

20th August  
**Summer Chat**  
Bring your finished/unfinished projects  
to show and talk about.

17th September  
**Natural Dyeing**  
Barbara Spicer  
Committee Meeting

15th October  
**Natural Dyeing workshop**

19th November  
**The Certificate of Achievement**  
Amanda Hannaford

**The Association of Weavers Spinners  
& Dyers**  
Speaker to be announced

**Competition:**  
Spinning, weaving or dyeing  
Subject to be announced  
(soup and bread lunch)  
Committee Meeting

June 2011



Fleece Fair June 2011



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**New Members:**

A warm welcome to:

Mrs Sarah H. Dewfall, Mrs Anne Osborne and Miss Sam Osborne

<i>Chair</i>	<i>Secretary</i>	<i>Treasurer</i>
Jan Newton	Barbara Spicer	Emma Gowing
01823 669163	01278 691264	01761 452913
jammynewtt@yahoo.com		

<i>Librarian</i>	<i>Notice Board</i>
Miranda Hewitt, 01884 820263	Jan Arthur 01749 890266

**Newsletter**  
 Talitha Clarke  
 01823 669322  
 talithaclarke@yahoo.co.uk

For a full list of the new committee see page 3

✉ Copy deadline for September issue is 1st September please email Talitha Clarke: talithaclarke@yahoo.co.uk, or phone see tel no. above .

Front cover: Fleece fair 2011, another success this year.

Dryad 62cms temple	£25
3 leclerc wooden shuttles 45cms new	£3.50 each
Wood shuttle 45cms new	£3.50
2 wooden shuttles 70cms news	£4

Edna also has a loom for sale:

Lervad Folding Loom; £300

Open Loom:	Folded Loom:
Overall width 42"	Overall width 42"
Overall height 42"	Overall height 43"
Overall depth 35"	Overall depth 20"



## Mothers and Daughters

I am doing some research into how the textile crafts are taught and especially how mothers pass on their skills to their daughters. I myself watched my mother, grandmother and great grandmother knit, I would be very grateful if you could let me know how you learnt to knit, spin, weave, crochet etc.. I have a small questionnaire below, but if you prefer, please email, write, tell me or hand this slip to me at our meetings. I don't need to know names if you prefer to be anonymous. Thank you very much!

- What is your favourite textile craft?.....
- How did you learn how to do this?.....
- Did your mother teach you how to do any craft/s?.....
- If yes, what did she teach you?.....
- Have you passed on your knowledge and skills to your daughter/s?.....
- Do you go or have you ever been to guild meetings, or any other kind of craft group with your daughter?.....
- Do you and your daughter work together on any craft ?.....
- Do you have a history of crafts being passed down in your family?.....
- If yes, may I ask you further questions? Please write how you would like to be contacted, by phone, mail, email, at a meeting?.....

Talitha Clarke, 01823 669322, talithaclarke@yahoo.co.uk, 5 Owen St, Wellington  
 TA21 8JY

## Library Update

Miranda and I were having a bit of sort-out of the books in the lock-up. There were a number of reasonable looking books just sitting there unmarked – we were not sure where they came from but they may have been donated at some point. We looked through the library catalogue to see if we had copies. There are a few we have now put into the library collection the additions are:

- ✦ *Macrame* by Mary Walker Philips
  - ✦ *Exclusive Knitwear Collection* by Annabel Fox
  - ✦ *At the V & A: Knitting and needlepoint* by Kaffe Fassett
  - ✦ *Glorafilia: The Venice Collection* by Carole Lazarus and Jennifer Berman
  - ✦
- Copies of "Knitting" magazine. Monthly editions from 2004 – 2007 Good selection of patterns

The Knitting magazines were popular straight away with copies being borrowed!

Janet Maher

## Items for Sale

This is a fantastic opportunity to stock up on the odd piece of equipment or even buy a whole weave studio! All of this equipment is being sold by Edna Gibson, call her to negotiate prices 01752 408262. Edna lives in Plymouth, but Talitha can collect and deliver for you.

Reed 120/50 (48/12) new	£60
Reed (120/30) (48/7.5) new	£60
Reed 100/25 (40/6)	£40
17" (43cms) Leclerc ski shuttle new	£15
Bancroft Fly shuttle 65.L.3 5/71 18" 946cms)	£30
Fly shuttle 15.5" (38.5cms) with pern	£25
Dryad boat shuttle 30cms (12")	£15
Douglas Andrew roller boat shuttle 29cms (11.5")	X2 £15 each
Dryad roller boat shuttle 30cms (12")	£15
GHD roller boat shuttle 29.5cms (11.5")	£15
GHD roller boat shuttle 29.5cms (11.5") with bobbin	£15
G Maxwell roller boat shuttle 29.5cms	X3 £15
G Maxwell roller boat shuttle 29.5cms with bobbin	£16
Roller boat shuttle 29cms	£15
5 metal Dryad reed hooks	£1.50 each
1 Plastic Ashford reed threader	£1.00
2 wooden pick up sticks	£2.50 each
7 x 25.5 cmx metal tapestry needles with turn up end	£0.75 each
2 heddle threaders	£1.50

## News From The Chair

Hello Guild members, I am very honoured to be the incoming Chair of the Somerset Guild of Spinners Weavers and Dyers. Before I introduce myself and offer my credentials to you all, I would like to give a big thank you to Helen, our outgoing Chair. Helen has worked hard and supported us over the last few years and she will be a hard act to follow. So a big thank you from myself and I am sure all of the Guild members, don't go far Helen I know we shall need your knowledge and expertise in the future.

I moved to Somerset seven years ago from Bristol in the hopes of finding a more peaceful and fulfilling life. So far I have been very lucky, I have a job which inspires and challenges me, working for Somerset County Council in the Social Work department. A home which I love, a fairly new husband, ditto and a wealth of new interesting friends and acquaintances in the Guild.

Before becoming a qualified Social Worker I did a two year Furniture Studies course and then ran my own business restoring and upholstering antiques. Whilst doing this I started teaching evening classes and gained a qualification to teach adults in Colleges of Further Education. I used this to develop my skills in many craft based areas and taught in Prison as well as several colleges in Bristol. I then started working with Adults with Learning Disabilities which in turn lead me into Social Work.

During all this time I have always enjoyed being creative and have done many short courses in all kinds of traditional crafts. My most recent passion is rag rug making, so any old woollies shrunk or sad please remember me. I have always wanted to be able to spin and I was overjoyed when Talitha introduced me to the Guild. My spinning is still ropery but I am committed to improving and learning. I am so proud to be your new Chairman/woman and I hope I will be approachable and supportive when you need me to be. Do please let me know how I can promote the Guild both within Somerset and in the wider craft community. Also, let me know if I get it wrong, as I am sure I will on occasion.

Looking forward to seeing you all very soon,

Jan Newton

## The Somerset Guild Committee 2011

The committee has had a re-shuffle since last month and we are all sad to see that Helen has stepped down from Chair to Vice-Chair. At the AGM last month we saw a number of people kindly volunteer their services to our Guild and after a quick After Meeting meeting, every one has been allocated roles.

Most importantly, Jan Newton has stepped into Helen's place as Chair and we all wish her great success and best wishes as our new Chair. Below is a list of the new committee and their roles:

<b>Chair</b>	Jan Newton
<b>Vice Chairman</b>	Helen Cridland
<b>Secretary</b>	Barbara Spicer
<b>Treasurer</b>	Emma Gowing
<b>Membership Secretary</b>	Jenifer Ferguson
<b>Speakers Secretary</b>	Norma Sanders
<b>Web manager and Outside Events</b>	Anita Richards
<b>Newsletter</b>	Talitha Clarke
<b>Tes Organiser</b>	Marilyn Biggs
<b>Raffle</b>	Yet to be filled, please see Barbara if you would like to help
<b>Other Members:</b>	
	Carol Mellish and Pat Barki (Ackroyd)

Group entries will be accepted, so if a team, large or small is working on a tapestry, for example, or a spinner, a weaver or knitter are working together, then their entry(s) will be welcome, too.

**Non-selected work.** Guild members will be able to submit work that fits within a six-inch ring. Everything submitted will be hung together, in a special section for everyone's enjoyment. It can be spun, woven, dyed, knitted, crocheted, felted or in any combination of these and perhaps in conjunction with other techniques..

Later in the year we will be sending out more information including a timetable and entry forms. So watch this space!

If you have any problems or queries, then please let one of us know  
Angela Colbridge – [angela.colbridge@tiscali.co.uk](mailto:angela.colbridge@tiscali.co.uk)

## Spinning at Wellsprings Chapel Saturday 5<sup>th</sup> March

**E**arly Saturday morning myself and Millie got up to pack the car and head to Wellsprings chapel in Priorswood, Taunton.

On arrival we unpacked the display items we had brought along and set up ready for people to come and watch. Alongside us there were tables set up ready with various fun things to do, from making a sheep to decorating biscuits.

We were made very welcome and started to spin.

After being observed for a while we had a queue of children and their mums wanting to have a go at spinning. Millie gave up her wheel so I could sit with the children and let them try their hand at spinning. They ranged from three years old needing help to treadle etcetera, to very competent young people about ten years old. One very talented young man, named Ashley, produced a beautiful length of wool.



Ashley and myself spinning a beautiful length of yarn. This young man had a natural ability.

CURTIS AND NORTURA ARE STAUNCH SUPPORTERS OF THE WOOL BOARD. MARTIN CURTIS SAID, "BRITISH WOOL IS A HUGELY IMPORTANT PART OF OUR BUSINESS AND THE BOARD PROVIDE US WITH A CONSTANT FLOW OF GOOD QUALITY GRADED WOOL. THE BOARD'S NEW SUPER WOOL HANDLING DEPOT IS VERY CLOSE TO OUR PROCESSING PLANTS AND THIS SIGNIFICANTLY REDUCES COSTS. IN ORDER TO COMPETE WE HAVE TO BE ULTRA EFFICIENT AND THAT IS WHY WE CONTINUE TO INVEST IN THE INDUSTRY."

FOR MORE INFORMATION PLEASE CONTACT;  
Martin or Simon Curtis  
+44 (0)1274 563444  
martin@curtiswool.co.uk

## National Exhibition 2012 Advance Notice

As some will already know, next year's exhibition will be held at the Weald & Downland Open Air Museum, Singleton, Chichester, PO18 0EU. For those who have not had an opportunity to visit the museum you will find it a vibrant and friendly place and popular with visitors. ([www.wealddown.co.uk](http://www.wealddown.co.uk)) Worthy of a whole day visit.

We are waiting for the museum to confirm the date of the exhibition, but they have agreed it will be for two weeks in July 2012 – one either side of the Rare Breeds Show. This will not only show the public the various breeds, particularly sheep but will also show them what can ultimately be produced, when our skills are involved. In previous years there have been over 2000 visitors during that weekend, with many more visitors during the weekdays. This will enable us to showcase our many crafts and skills to a much wider audience, who will be able to see for themselves the finished pieces, as well as watching demonstrations of the skills required to produce them.

We are taking this opportunity to let your Guild know what we have in mind for the exhibition and although we appreciate some might consider this very advanced notice, we felt it would give both individuals and groups plenty of time to produce lots of potential entries.

The exhibition will comprise of two parts, selected work, and non-selected work. These are briefly described below.

**Selected work.** There will be no set theme. While entries will again be by photograph, we will be asking for a small sample piece of the work, or materials, to be attached to the photograph. This way, we feel it will help the selection process for everyone but also means we shall have a 'feeling piece to go alongside the work for visitors to handle.

Steve Kennett – [steve@profact.co.uk](mailto:steve@profact.co.uk)  
Exhibition Organisers

## Moire Finishing, Talitha Clarke

19th March

I was very nervous about this talk even though I have spent most of my adult life speaking to large groups of people. The reason was, I was nervous of all the experienced weavers out there who would be scrutinizing my work and to be frank I was terrified of Paddy Bakker casting her technical eye over my weaves! But, I was pleasantly relieved, firstly Paddy did not attend that meeting (which was both a shame and a relief for me!) and secondly everyone was very kind and understanding. So if you are thinking of giving a talk, do it, I enjoyed it very much.

I spoke about moiré finishing, which is a process applied to woven fabric after it has been washed and hung. I researched this process for an M.A. in woven textiles at Manchester Metropolitan University. My aim was not only to learn how to weave fabric for this process but to create new moiré patterns by weaving fabric with different weft combinations. I also endeavored to create fabric that was moiréd and also had a pile to it.

The process is also known as Watering, simply because the final effect looks like ripples on water, water is not involved in the process at all, in fact if the fabric comes into contact with water the effect disappears. Simply put, the process requires fabric that has a weft rib, you need twice as many warp threads as weft threads to the inch. The weft has to be completely covered by the warp, and a good shiny silk is ideal for this.

Rayon and linen and mohair are good too, but the cloth does not have the shine or feel as nice as silk. The fabric is then folded in half and passed through an enormous industrial mangle called a calender. The rollers or "bowls" of this calender are of different sizes and materials. The upper bowl is made of "chilled" steel and the larger lower bowl is made from compressed paper. The metal roller is heated to a special temperature that is held secret by some manufacturers and the fabric is fed through. The pattern is created by the weft ribs being crushed in some areas and left rounded in others. The flattened weft ribs reflect the light more than the rounded ones and that is the classic moiré shiny watery pattern. The finished piece of fabric has a sharp crease down the center and the pattern is mirrored on each side of this crease. Tailors make use of this mirrored effect by placing the crease in the center back or front of a garment. It is not usual to see a fabric has a pile that also has a moiré pattern because the pile would be crushed in the process



Moiré Moths, cotton weft, silk warp extra weft, tussah silk

is the part I like, Tabby cats are so called, because they too have a watered mark to them.

True moiré which has been described above is a hap hazard method, two different pieces of cloth will not have the same pattern, the pattern is none the less beautiful and mesmerising. There are many different moiré patterns that have been created using special contraptions that enable finishers to recreate patterns over and over again. There are two I particularly like the sound of, Moiré Galloche, where a special beam is fitted to the loom and this has pea and olive shaped protrusions added to it. As the fabric is woven it is stretched over the shapes and this distorts the warp and weft in specific areas. When the fabric is folded and pressed, the moiré pattern is different on the areas of distortion. The pattern has rings within rings, maybe 20 all decreasing in size. Second favorite is Moiré Musique, this also is woven in a peculiar way to distort the cloth before being finished. The reed is not fixed at the bottom, and where it beats the weft it travels over a carved beam that pushes the dents like a music box drum. This distortion results in wonderful rose like patterns when the fabric has passed through the calender.



Zigzag Moiré spaced silk warp, linen and silk weft stripes

My research was not only historical but practical too and I wove up samples to explain various properties of the process. I overcame the problem of pile by weaving a sort of corduroy and cutting the pile after it had been calendered. I also wove jacquard details and cut the floats after the process.

Since giving this talk I have been revisiting my written notes and have realised that there is still much more to discover. I have been back to Spitalfields and I have photographed the house of one Huguenot weaver who was well known for his moiré fabrics. I would quite like to continue this research and visit a mill in Italy, Orefice, and see their machines and old calendars. Give me about 10 years and I may have a little more to add to this!



Composite picture of John Sabatier's house on Fournier St. Spittlefields, London

The Guilds of Weavers, Spinners and Dyers hold a unique place with an incredible skill bank and mission to teach, to open up apprenticeships, encourage skill building and to promote industry and revival of breeding and trade. It appears that the UK needs a fresh approach to re-skilling and WS&D guilds are the natural resource!

Through the work of Patricia Ackroyd, managing director of Ackroyd and Dawson Limited (Somerset, Kennett Valley and Wiltshire Guild member), a number of guilds are looking at and opting to host events during Wool Week this year. Many will offer exhibits, sheep runs, skills days, and much more. The great emphasis is on the promotion of British wool. Glastonbury is offering a town-wide wool festival day, complete with sheep run, while Bedford is also staging its own event, as are many others!

In the words of the late John F. Kennedy, "Ask not what your country can do for you, ask what you can do for your country." In this instance the answer is this: Buy Wool, Buy the Best, Buy 100% British!

Patricia Ackroyd

## Largest Ever Cheque For Wool Received By Wool Board; £1,250,000 Paid By Curtis Wool Direct Last April

THE BRITISH WOOL MARKETING BOARD RECEIVED THE LARGEST WOOL CHEQUE IN THEIR LIVING MEMORY FOR WOOL BOUGHT BY A MERCHANT AT A SINGLE AUCTION. BRITISH WOOL PRICES HAVE RISEN DRAMATICALLY FOR SEVERAL MONTHS AND THE CHEQUE RECEIVED FROM INTERNATIONAL WOOL MERCHANTS, CURTIS WOOL DIRECT LTD, THE BIGGEST BUYERS AND PROCESSORS OF BRITISH WOOL IN THE WORLD, AMOUNTED TO OVER £1.25 MILLION POUNDS FOR WOOL BOUGHT IN SALE BW85 WHICH WAS HELD IN APRIL.

THE CHEQUE WAS SIGNED BY JOINT MANAGING DIRECTORS MARTIN AND SIMON CURTIS. SIMON CURTIS SAID "SHEEP FARMERS HAVE HAD VERY LOW RETURNS FOR THEIR WOOL FOR MANY YEARS AND WE CAN NOW GUARANTEE THAT PRICES PAID TO THEM BY THE BOARD WILL BE SUBSTANTIALLY HIGHER THAN FOR MANY YEARS."

THE CURTIS GROUP OF COMPANIES INCLUDES HAWORTH SCOURING AND HAWORTH COMBING WHICH ARE BASED IN BRADFORD AND ARE PARTNERS IN THE BUSINESS WITH THE NORWEGIAN FARMERS ORGANISATION, NORTURA.

## COUNTING ON SHEEP!

The launch of the campaign in 2010 by its patron HRH the Prince of Wales to promote the renewable, sustainable and ecological values of wool as a viable textile fibre was a remarkable milestone. Although the Prince's campaign has wider horizons than just the United Kingdom, and is aimed at a global market, it first and foremost gave British sheep farmers the impetus to re-focus on their flocks, to consider them to be useful not just for their meat but for the quality of their wool.

This resurgence of the demand for wool encouraged better breeding and feeding to improve and refine the wool staple to what it was before the decline in price per kilo. Efforts have been made by working with the sheep farmers to have them redirect energy and attitudes so that everyone can take pride in producing, once again, some of the best wool in the world; and not just to be used for carpets and insulation, but also in suiting, tweeds and fine woollens that can stand up and sell on a world stage.

It was exciting to see how our on-line member from Devon showcased her specialty fine wool Bowmont flock. This is an experimental breed developed by the Macaulay Land Use Trust, which crossed Shetland with Saxon Merino sheep to develop a Merino cross that may withstand the British climate and keep the wool quality of Merino. That Guild member proudly wore an Australian fine wool suit at the launch event last October to demonstrate just how fine wools can now be bred and used in the world today.

Here in the UK we take great pride in a splendid range of wools from over 60 breeds of sheep used for a wide range of purposes and clothing. We need have no thoughts that our wool is inferior or not as prolific, it is of varying weights and multi-functional. We led the world in this material and its technologies until processing, for the greater part, was moved abroad for "economic reasons." Considering the developing changes in the world's trading this is an advantageous time to bring major production back to the UK.

In addition, we have commercial quantities becoming available of Alpaca fleece that may be Britain's answer to cashmere. Alpaca can be blended with English fine wools to produce a magnificent fine cloth that drapes well, yet is durable. British Alpaca is not a new fibre, it has just been overlooked: it was the emblem of Titus Salt, who blended it with fine wools in his mill at Saltaire in the 19th century!

This year Woolmark International/AWI has been instrumental in taking the Campaign for Wool to many cities around the world to stimulate retailers to offer more wool in their collections. Campaigns are being launched in Australia, Milan, Tokyo, and possibly New York. These are exciting times for wool, which has become an "international common language and a common trade interface." As the skilled craft representatives of the British people, we all need to work hard to keep the wool of the United Kingdom a significant player on the global wool stage.



## Sarah Harris, The Spinning Weal

Hill Road, Clevedon

May 21st

Sarah Harris gave an interesting and at times funny talk which is difficult to portray in this write up. She told us about her life and how the business as it is today developed. She had a child who had walking problems, so the family moved from a house to a bungalow with 2 acres of land. They soon discovered that the farmer who owned the next property wanted to develop an area of land but was unable to get planning permission, so they bought the land, and gradually increased the land to about 12 acres including an orchard.

They decided that they would use the apples to make cider but they had little knowledge on how to do this. They also discovered that they had only purchased part of the orchard which did not include the gate, so access to the orchard was over a narrow plank. The grass grew in the orchard which made it difficult to harvest the apples. You need some sheep as the advice Sarah was given. So she bought some tame bottle fed sheep to make up her flock so she could control them. Now she had a lot of fleece, so tried to teach herself to spin with results that were far from perfect.

Finally she found a tutor and learnt to spin, and grew dye plants. She went to the Glastonbury Festival and did some workshops. The looms apparently were OK before the general public were admitted. She had her teenage children with her and her daughter came in to say there was a mature naked lady outside! Sarah threatened to do the same thing if the children did not behave. In 2006 life changes occurred, the children left home, her husband was made redundant and her parents died leaving her some money. So they decided to open an old fashioned wool shop where wool could be put back and reserved etc.

They bought a butcher's shop with the condition that the shop was cleared of all the tiles, posters, knives etc. They had little experience but ended up having six people working for them. People kept asking for quilting materials so they diverted to selling fabrics. Their shop was on the small side, so the wadding was kept in the loo, which was OK as long as there was no-one using the loo when a customer required wadding! A bigger shop was required so they bought the shop over the road. A local farmer bought her sheep and kept some of them. Sarah does not want to do internet sales as she prefers direct selling. She likes the link with the local people. She would like to make spinning wheels from bicycles and wonders if prisoners could be involved as it would be a creative task, but that is a task for the future.

Barbara Spicer

# GLASTONBURY WOOL FESTIVAL - SEPT 5<sup>TH</sup> 2011

Following last year's successful Sheep run and spinning demonstration in Glastonbury, a new event, to promote British Wool, has evolved. Sponsored by local company Ackroyd and Dawson, the Glastonbury Wool festival will take place on Monday 5<sup>th</sup> September, timed to coincide with the beginning of the national Wool Week.

The day will start with the annual sheep run, with the Freemen of Glastonbury, John Brunson, Alan Gloak, Ian Tucker and Janice White, herding George and Suzanne Faulkner's flock through the high street, ably assisted by sheepdog Pearl. They will then be penned in the Market Square, where there will be spinning demonstrations, whilst in the Town Hall opposite there will be stalls selling fleece and fibres, spinning and weaving 'Have a go' areas, a sales table and display area for the Somerset Guild of WSD, a 'knit and natter' area and hopefully a fleece to shawl event.

Also, by kind permission of the National Trust, throughout the day there will be sheep dog trials on the land surrounding Glastonbury Tor. The Tor bus will be running between the two areas all day and there will be catering at both sites.

We will need lots of volunteers for the day, - spinning, weaving, knitting, manning our display and/or nattering to the many visitors that I'm sure this event is going to attract.

So please if you are available please come and support your Guild and have a fun day.

Please contact myself, Carol Mellish at [carol.mellish@btinternet.com](mailto:carol.mellish@btinternet.com) or Pat Ackroyd at [patbarki@yahoo.co.uk](mailto:patbarki@yahoo.co.uk) if you can attend or need more information.

More details as they become available will be posted on the events page of the new web-site

## Journal News

The Journal committee are alerting all Guilds to the Campaign For British Wool and they shall be showcasing contributions focusing on how you have used the characteristics of a particular British fleece in your projects. This will be featuring in the Autumn 2012 issue, which will be focusing on weaving and dyeing as well as spinning. They shall also be looking for longer features and hoping to receive information on initiatives to link wool producers to end users at a local level. Please contact the journal at [features@thejournalforwsd.co.uk](mailto:features@thejournalforwsd.co.uk)

The Journal always welcome articles from the Guilds and are frequently frustrated by the lack of submissions. It is easy to think that one's work may not be of

interest, but this is quite the contrary. If you would like to submit any information that you think they would be interested in, or even ask a technical question of the readers, deadlines are as follows:

15th November for the Spring Issue (published late February)

15th February for the Summer Issue (published late May)

15th May for the Autumn Issue (published late August)

15th August for the Winter Issue (published late November)

## GUILD CHALLENGE

What does it involve and are you interested?

It is hoped to run Guild Challenge this year and I would like to explain what this will involve.

- It is planned to buy 1 or 2 good quality fleece at this year's fleece fair.
- The fleece will be well skirted and divided into 100gm bags (this will be raw fleece) and given out to those members willing to take part at the July and August meetings. You will be required to sign for your bag of fibre so that we can keep track of it.
- The fibre can be spun, dyed, felted, and/or mixed with other fibre, and returned at the November meeting with samples or finished articles and comments on how you processed the fleece and your opinions of it. We need more than just the spun yarn, we need your comments. If for any reason you have not used the fibre this should be returned with the reason for not doing so.
- This information will be used to produce an article for the following Newsletter.

If you think you would like to take part, please sign up for a bag of fleece at the July and August meetings

Please remember that by agreeing to take part you are making a commitment to the Guild to return the fibre used or unused to the November meeting.

Carol Mellish

## Weave Challenge

This would be a great opportunity to try something new, some people have responded to Carol's Guild Challenge and have requested a weave competition as well. If any of you have any ideas that you would like to discuss and propose as a competition please let any member of the committee know. As a starter, perhaps as a link to the British wool week in September and a possible submission for The Journal (see page 7), the criteria could be a 100% hand spun and then hand woven sample all created by the one person or perhaps a collaboration with another member. Colour, design, future use could be up to you. I have never spun a warp thread before and would love an excuse to do so. What do you all think? I am open to suggestions!

Talitha Clarke