



Urdd Gwehyddion Nyddwyr a Lliwyddion Gwynedd
Gwynedd Guild of Weavers Spinners & Dyers

NEWSLETTER

2018 Year in Review

CALENDAR of EVENTS

Recent	Saturday, 12 January 2019	'Silk Spinning Workshop' with Fiona Nisbet, Shropshire Weavers
Upcoming	Saturday, 9 February 2019	'Make a Bag from you Own Weaving' with Margaret Markland & AGM (pm)
	Saturday, 9 March 2019	'Felting Workshop' with Nicole le Maire (am)
	Saturday, 13 April 2019	'Blending Board Workshop' with Anne Cambell (am) & Fibre Exchange Part 1 (pm)
	Saturday, 18 May 2019	'Nalbinding Workshop' with Mary Hurst (am) & All Wales Challenge Design Discussion (pm)
	Saturday, 15 June 2019	All Wales Challenge Workshop (am) & 'Excavations at Parc Cybi Lecture, esp. spindle whorls & looms' with Jane Kenney, Gwynedd Archaeological Trust (pm)
	Saturday, 13 July 2019	'Hand-carding and Long-Draw Spinning Lightweight Woollen Yarn' with Freyalyn Close-Hainsworth (am)
	Saturday, 10 August 2019	All Wales Challenge Workshop (am) & 'Ikat Weaving Lecture' with Mary Hurst
	Saturday, 14 September 2019	Dyeing Day @ Treborth Botanic Garden, Bangor*
	Saturday, 05 October 2019	All Wales Challenge Workshop (am)
	Saturday, 09 November 2019	Fibre Exchange Part 2 (pm)
	Saturday, 14 December 2019	Christmas Lunch
in 2020 ...	Saturday, 11 January 2020	'Freestyle Weaving Workshop' with Sophia Ingham, PhiaEco (am)
	Saturday, 08 February 2020	AGM (pm)

REMINDERS ...

MEETINGS at LLANDYGAI VILLAGE HALL, *near* Bangor, Gwynedd

Saturday meetings are 2pm – 4pm. A spinning workshop, which beginners are welcome to join, runs from before meeting from 10 am onwards so that you can come and enjoy the day. All are welcome to bring spinning, weaving etc. to work throughout the day at the Hall, bring your own lunch.

When we have both am and pm sessions --- am sessions start at 10.00am; pm sessions start at 2.00pm

MEETINGS & EVENTS *from* 2018

Curtain of Poppies (January 2018)

Members of the guild worked hard throughout 2017 to make poppies to contribute to the national request for knitted and crocheted poppies. The poppies were submitted to the larger display that was hung at Wonderwool Wales in BUILT Wells (April 2018).



Poppies on display at Llangoed Hall.



Poppies on display at WonderWool Wales (April 2018)

Tribute to Ann Baron by Hilary M.

We have lost a respected and valued Guild member with the unexpected death of Anne B. in January at the age of 79. This came as a shock to our members who recalled Anne at the December 2017 meeting seemingly well and as full of ideas and projects as ever.



A number of Guild

members attended Anne's funeral on 16th February and we learned quite a lot about her. A lovely tribute was given by Charmaine, a friend of Anne's since they both started school at Birkenhead High School at the age of five. Even as a small child Anne was notable as quiet, unassuming, gentle and unworldly. A serious illness as a child left her lame but she was uncomplaining and accepted the disability and ignored it – she did not let it stop her doing what she wanted to do. Art became her focus as a teenager and together with Charmaine, entered the Laird School of Art in Birkenhead, subsequently going on to Liverpool Art College – this was the sixties and it was all happening in Liverpool!

Anne subsequently taught art in schools, moving to the Bristol area and becoming a weaving tutor at the art college there. After a number of jobs and her now elderly parents having moved to Anglesey, Anne too moved to the island. Living in Brynsciencyn she found it difficult at first, but later made contacts in the lively local artistic community. It must have been at this time that Anne became a Gwynedd Guild member and I'd like to think that the fellowship and shared interests within the Guild were one of the reasons that Anne became settled in the area.

Anne did move away from Anglesey once more. After both of her parents had died she decided to take up the offer of a retirement flat in Yorkshire. Moving to smaller accommodation she decided, ever practical, to concentrate on art and to give up spinning and weaving and sold some of her equipment and fleece stash to Guild members. However, Yorkshire did not suit her and after several years Anne was back on Anglesey and remained here for the rest of her life. She rejoined the Guild and gradually spinning and weaving became part of her life again – she bought back a wheel she had sold and bought a new loom which would fit into her small house.

Anne liked working with fine fleeces and natural colours. Her speciality was fine spinning, and a number of Guild members benefitted from a workshop she held at the Guild meeting in August 2017. Her meticulous approach resulted in work of a very high quality.

A very private person, her Christian faith was important to her. She remained, as we know, gentle and never critical of others. Anne was an active and gifted member of the Guild and we are lucky to have had such an accomplished Guild colleague.

Hilltop Cloud Workshop (March 2018) from Cathy O.



In March, Katie Weston from Hilltop Cloud gave us a splendid talk and demonstration on techniques associated with dyeing with acid dyes.

Safety issues.

The use of these dyes is safe and the acid used is acetic acid - the acid that makes lemon juice or vinegar sour. These dyes work on all protein-based fibres such as wool and alpaca, any animal fibre and silk. These dyes were developed by chemists and the invention of these started in 1848 with the first synthetic dye which was a purple dye. The dyes used today are safe and the safety is constrained through European regulations and post Brexit it is expected that these regulations will be incorporated into UK legislation. But with all chemicals the use of these need to be kept away from food and it is important to use equipment that you do not use for food preparation, this is the case for dyeing with natural materials too also the acidity will eat metal pots and implements, this is also the case for ammonia used for some dyeing with lichens. The dyes are in powder form and it is important not to breathe in the dust, so use of a dust mask is a good idea when mixing the dyes with water and the use of nitrile gloves when mixing and using the dyes is recommended.

Using the dyes.

Use of metric measurements is best for working out percentages, so mixing a stock dye at 2% can be easily done by mixing 2g of dye with 100 ml water, some of the dyes do not mix well with water and addition of a little washing up liquid and using hot water will help this, stock solutions can be kept in plastic bottles indefinitely. Also, the acid used can be made using citric acid powder to mix a stock solution of this use 50g of the citric acid powder with 100ml of boiling water. Using the citric acid solution would typically require 10ml of the stock solution to 100g fibre.

Depth of shade also has a measure so for a depth of shade 1 use 1 ml of dye solution to 1g of fibre. The dye shades that can be bought are many but these can be made by mixing the primary colours, for dyeing these are, turquoise, royal blue, blood red, magenta, lemon yellow, and daffodil yellow, also some secondary colours, where acid milling dyes are recommended, violet, scarlet, jade and emerald, and neutrals black, grey, dark brown and chestnut are recommended and with these the whole spectrum of colours can be obtained.

Also, we are advised not to add the citric acid until the dye is applied to the fibre. The quantity to use depends on

the acidity of the water, tap water where I live is surprisingly slightly alkaline, but 10ml of citric acid to 100g fibre is the recommended quantity as a general guide. To use acid dyes the fibre with the dye applied and citric acid requires heat, this can be done either by boiling 20 minutes, steaming 20 minutes, microwaving 15 minutes or in the oven at 150oC for 1 hour. Wrapping the fibre with the applied dye and citric acid in catering grade cling film which contains PVC which is suitable for use in the oven. Before use the fibre should be soaked in water with some washing up liquid, Katie does this in 100g chunks for ease of measurement of the dyes.

Katie then went on to show us how to do this type of dyeing in practice using a microwave oven for the heat process.

Making a repeat colour pattern.

To start layout a suitable length of clingfilm and the piece of fibre zigzag along the length and prepare the colours you plan to use by adding together quantities of the base (primary and secondary) colours into plastic jars using plastic syringes, 1 for each of the base colours being used. The colours achieved should be tested on a piece of kitchen towel, do this for all the colour mixes intended to be used to check that they will work well together, in doing this it is good to vary the colour strengths light and dark. Next pour the colours on in stripes that will repeat along the total length of the fibre, push the colour in to the fibre by using your fingers (with gloves on!), turn the fibre over to check for white patches and work the dye in to this side. Then add the citric acid to fix the dye onto the fibre using another plastic syringe. Then roll the sausage of fibre up in the cling film being sure to exclude all of the air, place in a plastic box and put into the microwave. The heating times for the dyed fibre vary with the different colours, to check whether the dye has been taken up fully insert a syringe into the cling film wrapped sausage in the plastic box and withdraw some liquid, if it is clear then the process is complete. Leave the fibre to cool before washing it and drying, if it is messed with whilst it is hot it will felt.

There are lots of ways to use this type of dyed fibre, once spun the single can be plied using Navaho or chain plying will keep the stripes. Alternatively, the length of fibre can be broken up into lengths to mix the colours together. Another way is to spin the fibre is to split the length in two at the middle and spin one half as an individual single, the other half can be split further into 2 or 3 separate sections and spin this into a single, then ply these together to get a variegated thread, or these can be plied with a single in a different colour to get a different appearance.

To make a variegated dyed braid.

This colour combination does not have a repeat pattern and gaps can be left to leave some white wool. To start layout a length of clingfilm as before and the length of fibre, mix the colours in the same fashion but this time blob the dyes leaving spaces between the colours to keep some areas white. Again, spread out the dye with fingers to reduce the amount of white to what looks best. Roll up in clingfilm and place in a plastic box and microwave as before.

For this colourway spinning can be done in all of the ways identified above.

To make a gradient colour braid.

Gradient dyeing is one colour grading into another this can be done in two ways one is based on one colour with dark shading to light the other uses a gradient of different colours.

Katie did these using silk as the fibre, for the first she used a mulberry silk brick and this needs to be soaked for a week before use, the first gradient was an ombre gradient using a single colour with the colour gradient from dark to light. Again, the process starts with laying out a longer length of clingfilm and then layout the roving of fibre and spreading this out using fingers and flapping the roving against the table to assist it to open out. Then split the length of the roving in two, and then double each length over so that there is two separate lengths side by side with the middle of each length at one end of the clingfilm and the ends at the other. The colour then is applied with the darkest shade at the middle sections where the roving is doubled and by adding water as the colour is applied to dilute the colour along the length of the clingfilm to the ends where it is lighter in shade. For the silk the dye has to be thoroughly mashed into the silk, using an action rather like CPR.

For the second gradient Katie used a Tussah silk brick using the same soaking and spreading method, tussah silk has more texture than mulberry which is shinier and smoother. The same process of laying out the fibre as before then mixing the colours and checking that these will work together, this is particularly important for the colours that will be adjacent to each other as these will merge when they are in the clingfilm. To apply the dye it is a similar process to the repeat colour braid but with the fibre laid out in the way outlined above apply the first

colour leaving a small quantity and add a small quantity of the second colour to mix together and place between the first and second colour on the length of fibre, this process is repeated along the length of the fibre with the transition zones dyed with a mixture of the two adjacent colours.

The heating process for these is the same as the previous ones.

This completely filled the day with the exploration of wonderful colours and produced brightly coloured fibre skeins similar to those that were for sale from Hill Top Cloud of which we also bought materials for our individual stashes. Maybe one day I will have the courage to try these techniques, and I am wondering whether I could use the techniques for my lichen dyes, but I do not think I would be able to do this due to the ammonia smell, so maybe I will invest in some acid dyes!

WonderWool Wales at the Royal Welsh Showground (April 2018)

Thank you to Susanne S. who once again booked and organised the coach trip to Wonderwool Wales, at the Royal Welsh Showgrounds in Builth Wells, April 2018. This is an event that many members look forward to on the calendar. As a showcase for the fibre industry both in Wales and the UK the event continues to grow from strength to strength with both regular and new exhibitors. It was great to see our local Saori Mor (Bangor) crew there too! Am sure that many members are already looking forward to returning in 2019.

Caernarfon Castle Spinning (September 2018)



This picture of our guild members spinning and working at the castle in Caernarfon was emailed to us by a fascinated viewer from the USA!

Thank you to Cathy, Carol, Cerys and Rhiannon for demonstrating their skills at the castle in September.

Dyeing Day (September 2018)

Each September guild members gather at Treborth Gardens to not only appreciate the botanic surroundings as inspiration for the day but to develop dyes and create colour magic. Throughout the day dye baths are heated and dye material is mixed. Members use both natural and synthetic dyes to soak their fibres. While some member prefer to dye pre-spun skeins of wool, others will dye the fibre before spinning it at a later date. This day of dyeing sets up many for the long winter ahead with plenty of colour and inspiration for spinning, knitting, felting and all!

Thank you to Annie for the colourful image.



Fibre Exchange Results! (November 2018)



With a theme of 'nature' decided upon for the fibre exchange, this year fibre was exchanged in the early months of the year and returned transformed in to many different projects in November!

Congratulations to Kat who took home the sheep trophy!
Thank you to Kay and Annie for the photos.

Projects & Makes from the Guild



Prize winning entries by Annie for double knit handspun and wet felting.

Do you have any project pictures that you would like to share in the next newsletter?

Tea Rota Recipe – from Annie

FRUITED TEA LOAF

MAKES 1x 8.5" / 22CM LOAF

200ml / 7flozs HOT BREWED ASSAM TEA

300gms / 10ozs MIXED DRIED FRUIT (DRIED CHERRIES, APRICOTS, MANGO, DATES, RAISINS, CRANBERRIES)

115gms / 4.25ozs UNSALTED SOFTENED BUTTER DICED PLUS EXTRA FOR GREASING

100gms / 3.5ozs MUSCOVADO SUGAR I USED DARK BROWN

1xtbsn TREACLE & 1xtbsn SYRUP - OR JUST ONE OR OTHER TO YOUR TASTE

2x EGGS

170gms / 5.25ozs PLAIN FLOUR

1x rounded tspn MIXED SPICE

1x heaped tspn BAKING POWDER

1x heaped tspn DEMERARA SUGAR

BREW 5x BAGS ASSAM TEA POUR HOT TEA OVER THE MIXED FRUIT IN A LARGE MIXING BOWL SO AS TO SUBMERGE ALL THE FRUIT LEAVE TO STAND FOR AN HOUR DRAIN THE FRUIT IN A LARGE SIEVE OVER A BOWL RESERVE THE LIQUID PUT DRAINED FRUIT INTO LARGE MIXING BOWL

PREHEAT THE OVEN TO 160C / 140C FAN / GAS 2.5

USING THE REQUIRED LOAF TIN - ABOUT 12LT / 2PT CAPACITY BUTTER AND LINE WITH BAKING PAPER OR USE PRESHAPED 2lb LOAF BAKING PAPER LINER

CREAM BUTTER AND SUGAR TOGETHER IN PROCESSOR ADD SYRUP AND TREACLE ADD THE EGGS ONE AT A TIME SIFT TOGETHER FLOUR SPICE AND BAKING POWDER ADD TO THE MIXTURE AND BLEND THEN ADD 2xtbsn OF THE RESERVED LIQUID AND BLEND THEN TRANSFER THE FRUIT AND BLEND

SPOON THE MIXTURE INTO THE PREPARED LOAF TIN MOUNDING IT DOWN THE MIDDLE SPRINKLE ALL THE DEMARARA SUGAR OVER THE TOP OF THE LOAF

PLACE IN OVEN AND BAKE FOR 1xHOUR THEN TURN DOWN THE OVEN TO 150C / 130C FAN / GAS 2 FOR 30 MINS MORE OR UNTIL SKEWER INSERTED IN THE MIDDLE COMES OUT CLEAN LEAVE IT TO STAND FOR 15 MINS BEFORE TURNING IT OUT ON TO A WIRE RACK THE RIGHT WAY UP

LEAVE TO COOL THE LOAF WILL BE CRUMBLY TO BEGIN WITH BUT GOOD FOR CUTTING INTO THE FOLLOWING DAY IT WILL KEEP WELL IN A COVERED CONTAINER

Cut a slice and enjoy!

The Burn Test Chart for Fibres

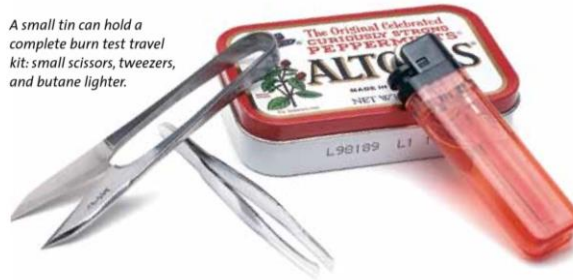
Susanne S. came across this Burn Test Chart which will be of great use to everyone. We all lose the labels off fibre bags and buy Botany lap waste and don't always know what type of fibre we have. This handy chart might help to distinguish one fibre from another. Do take care when testing.

Adapted from Threads no. 81, "Fabric Lovers Always Carry a Flame," by Mary Elliott and Elaine Zarse.

Burning a swatch is a simple way to test any fabric's fibre content. Here's how to burn and read the ashes for 10 common fibre types. You can usually immediately detect the presence of a synthetic in the ash of a fabric that appears to be all natural. Synthetic fibres, except rayon and Tencel (which are derived from cellulose), react differently from natural fibres: They melt, most turning into a hard bead. Natural fibres all leave a soft or crushable residue.



A small tin can hold a complete burn test travel kit: small scissors, tweezers, and butane lighter.



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FIBER	APPROACHING FLAME	IN FLAME	REMOVED FROM FLAME	ODOR	ASH
Cotton	Scorches; ignites quickly	Burns quickly; yellow flame	Continues to burn rapidly; has afterglow	Burning paper	Light and feathery gray ash; ash is black if mercerized
Linen	Scorches; ignites quickly	Burns less quickly than cotton; yellow flame	Continues to burn	Burning paper	Light and feathery gray ash
Rayon, Tencel	Scorches; ignites quickly	Burns more quickly than cotton; bright yellow flame	Continues to burn rapidly; has no afterglow	Burning paper	Light and feathery gray ash
Silk	Smolders and curls away from flame	Burns slowly; sputters	Burns with difficulty; ceases to flame	Burning hair	Round, shiny black bead; easy to crush
Wool	Smolders and curls away from flame; ignites slowly	Burns slowly with small flickering flame; sizzles and curls	Ceases to flame	Burning hair; stronger odor than silk	Crisp, dark ash; round, irregular bead; easy to crush
Nylon	Fuses (melts without burning) and shrinks away from flame	Melts, then burns slowly	Flame ceases and dies out	Celery	Round, hard, grayish bead; won't crush
Polyester, poly fleece	Fuses and shrinks away from flame	Melts and burns slowly	Burns with difficulty	Chemical	Round, hard, black bead; won't crush
Acetate	Fuses away from flame; turns black	Blazes and burns quickly; sputters, melts, and drips like burning tar	Continues to melt and burn	Vinegar	Hard, black ash; irregular bead; difficult to crush
Acrylic	Fuses and shrinks away from flame	Flames rapidly; sputters and melts	Continues to melt and burn	Chemical	Irregular, hard, black bead; won't crush
Spandex	Fuses and shrinks away from flame	Melts and burns	Continues to melt and burn	Sharp, bitter	Soft, sticky, gummy

Other workshops that took place this year included:

- *Mandy Coates Willow Weaving Workshop @ Llangoed (May 2018)*
- *Cotton Spinning with Hilary M. (June 2018)*

Have you borrowed any of our new books from the guild library?

Spinning Hand Dyed Fibre by Katie Weston

Knit One Make One (Classic Knitted Cotton) by Furze Hewitt

Knit and Crochet your own Design by Francesca Parkinson (Donated by Mary)

Wool N Magic

Get Weaving by Howard S. Kendrick

Colour in Spinning by DEB Men2

Wool and Fleece Online Community and Discussion Board

Following on from the really lovely Wool and Fleece Fair in Pen Y Groes, invitations to the Wool and Fleece community on the Google+ Community we sent. Did you join the community? Has it been a useful site for discussion. Did you mean to join but you lost the link? Please click on the link below to join. It would be great if each of you could add a comment or start a discussion strand!

https://plus.google.com/communities/107787662895384304568?sqinv=SWVQSHpobEN4allVbVhGb0FfSjgtY1_9hZEhWQ0Rn

Shows/Events for 2019

Anglesey Internationwool Festival – 24-26 August 2019, Anglesey Showground

All Wales Challenge, Minerva Centre, Llanidloes

Ideas for the next newsletter...

- Ongoing projects or recently completed work (with pictures please!)
- Spinning adventures linked to Fiona Nesbitt's guild session in January 2019.
- Saori Lecture at Pontio in January 2019
- Reports from recent meetings

Our website: gwyneddguild.weebly.com