





## Summer School 2009

Bishop Grosseteste University College, Lincoln

2 – 9 August 2009

Bishop Grosseteste College is in 'uphill' Lincoln not far from the beautiful Cathedral and Old Lincoln and has plenty of open space. The campus is a short walk from the many facilities of the city including the Usher Gallery and its modern companion, The Collection. Although the college has no textile specialist rooms there are plenty of suitable teaching areas. Most bedrooms are single rooms with washbasins, but can be doubled if students wish to share. Lifts are available to all floors. There are new laundry facilities on-site.

Lincoln is easily accessed by road and rail. Humberside and E. Midlands are the nearest airports. If you wish to view the campus, log on to [www.bishopg.ac.uk](http://www.bishopg.ac.uk).

Details of the Companions course are on the back cover. Exact details will depend on the numbers choosing the course – we have so many venues from which to choose.

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**PLEASE do ensure you read all the requirements students need to bring with them to their chosen course.** (Don't forget to bring them)

As with previous Summer Schools, allocation to courses will not take place until the end January 2009, but deposit cheques will be banked as they arrive.  
All payments must be in £ Sterling

## PRACTICAL INSPIRATIONS from ETHNIC SOURCES

Tutor: Jennie Parry

MANY of us admire textiles from other cultures. How often have we looked at them closely and tried to understand more of their structure, techniques employed, and their end purpose or function? Using items from my extensive collection of garments, bags, animal regalia and domestic items from several countries as a resource, we shall look afresh in detail, share discoveries, assess what and why aspects appeal and how this may contribute to our own individual textile work. Through understanding and sampling comes the opportunity to go beyond producing the facsimile, and to influence the design, shape or finish of future personal creative work.

After a general introduction, there will be a focus each day on certain features – seams, edges, fastenings, cords, braids and bands, tassels and unusual embellishments.

Students will be encouraged to make a series of samples, to experiment and to keep notes in order to build a valuable continuing resource for future reference.

The planning of a specific item, the skill and techniques to assist this, is an option for later in the week.

THE COURSE is suitable for students of all abilities and disciplines.

COURSE REQUIREMENTS Many of the embellishments require only very simple equipment.

Please bring: 2 G clamps, 2 warping posts, small quantities of yarns (e.g. 4ply and DK knitting cotton, knitting ribbons) and fabrics (3 or 4 fat quarters plain cotton), sewing kit – good range of needles, pins, taep measure, beads (smallish and medium size – need to be threaded with button thread), buttons – without shanks 2 or 4 holed, coloured pencils, sketch book, small magnifying glass and camera (optional), A3 cork board or piece of mount board if possible.

Those travelling by car might wish to bring a sewing machine with manual / foot control and an extension lead, a basic inkle loom.

Tutor can provide: simple donkey looms, several inkle looms, warping posts and G clamps, a sewing machine, iron for general use and yarns. A small donation may be asked for depending on materials used.

Jennie is a freelance teacher in embroidery and braidmaking working throughout the UK with branches of the Embroiderers Guild and the AGWSD. A Life member of the Embroiders Guild and a member of Leicestershire branch since 1979, she was also an active member of the New Embroidery Group for over 20 years. A founder member of Leicestershire WSD, currently member of Northamptonshire WSD and founder member of the Braid Society of which she was President for 5 years. Exhibits regularly. Many will have seen her using one of the following – marudai, kakudai, ayatakedai, takadai and karakumidai in her kumihimo work.

## SPINNING FOR BEGINNERS & IMPROVERS

Tutor: Steve Kennett

This Course will be of interest to those who wish to improve their technique. Over the years Steve has gained an impression that a high proportion of spinners are either self taught or have learnt from others who have taught themselves. During the workshop you will discover how to adjust your wheel so it is easier to use. We will explore different spinning techniques and gain confidence in their use – you never know, you may lose your fear of longdraw and worsted spinning! You will work at your own pace to prepare samples of your spinning to take home for future reference. You will have an opportunity to sort and prepare a fleece and then to spin woollen and worsted yarns using fingers, drop spindles and wheels. You will be encouraged to spin both thick and thin yarns intentionally(!) and to ply them. Bring an interesting fibre with you and if time allows we will spin each others as a friendly challenge.

**STUDENT REQUIREMENTS** You need to bring your own spinning wheel, carders, notebook and pen. It would be useful to bring an apron, rubber gloves (for sorting fleece) and other items you feel necessary. Finally, if you wish to, please bring a ‘friendly challenge fibre’ – 50 gms or a small handful will be ample. The organisers suggest you check your tetanus protection is up to date.

Steve started spinning 40 years ago. He was taught by his godmother who had studied spinning and weaving with Ethel Mairet in the 1930’s. In the 1970’s he led a team which won the record for spinning and knitting a sweater (in less than 150 minutes). Recently he has been spinning wool for a project to knit socks as used in Tudor times. He is a member of the E. Sussex and Online Guilds, and runs courses and workshops in the area.

## DESIGN for CREATIVE SPINNERS

Tutors: Alison Daykin & Jane Deane

**EXPERIENCE REQUIRED** Students need to be able to spin and have used hand carders before.

**THE AIM** of this workshop is to understand design and “creative spinning” techniques. By the end of the week you will have learnt the basics of:

Design using the following techniques:

Simple colour studies

Simple textural studies

“Creative Spinning” using the following techniques:

How to card fibres

How to blend fibres

Introducing irregularities in the preparation process

Introducing irregularities in the spinning process

Introducing irregularities in the plying process

**EQUIPMENT REQUIRED** Spinning wheel in good working order and spare bobbins, carders & dog comb (drum carder may be used if you have one), lazy kate, niddynoddy, small niddynoddy for samples, labels to attach to yarn samples, sketchbook of some kind, paper - various sizes/quality, pens/pencils/crayons/wax pastels etc., glue, double sided sticky tape, rubber, ruler, pr. compasses, stencils shapes, tracing paper(greaseproof), an open mind and willingness to try anything, even if you do not feel confident you will be pleasantly surprised.

**MATERIALS REQUIRED** For fancy yarns – a picture of your choice that inspires you with regard to colour and texture, a variety of **clean** fleece/fibres preferably to match your chosen picture, small amount of leftover handspun yarn in colours as before, small amount of leftover commercial yarn, small pieces of leftover felt, seed beads or similar.

Please do not worry if you do not have everything, what is essential is that you have a variety of different fibres and different colours.

For design – bits of card (cereal boxes etc.), coloured paper, yarns/fleece etc – see above, old bits of coloured paper/magazines/fabric “rubbish”.

As important as an open mind is your sight. What you will hopefully discover is that design is less about artistic ability and much more about the ability to really see what you are looking at.

Again, don’t worry if you don’t have everything, we will be have plenty of rubbish between us.

**Alison**, co-author of Creative Spinning with Jane Deane, is an award winning textile designer. She has been weaving since the age of eight and has been spinning for the last 25 years. She now runs her own business weaving bespoke textiles for interiors, and teaches privately. She is a member of Derbyshire and Online Guilds tutoring a number of workshops.

**Jane** has been spinning, weaving and dyeing for over 30 years, co-author of Creative Spinning with Alison Daykin. Founder member of Peter Tavy and member of Online Guilds, tutoring workshops. She is a Devon Adult & Community Learning Tutor in the textile crafts. She loves all fibres and textiles but is especially enthusiastic about silk, and rears silkworms in the summer months. Both tutors have exhibited widely.

## SPIN TO KNIT

Tutors: Carol & Pete Leonard

THIS is a course designed to explore the relationship between fibre preparation, spinning methods and knitting. We shall look at combing and carding: woollen and worsted: examine which work best for colour work, cable and other types of work: what happens if you knit with singles: producing colourful yarns. As time allows, we might take a quick look at crochet, or producing usable yarns with spindles. We also like to be very responsive to the individual needs of students, so if there are things we have not thought of, it's always worth asking! We do not believe in absolutes: we do believe in having fun and working hard whilst doing so.

**LEVEL OF ABILITY** This is not a course suitable for a complete beginner wishing to learn to spin. Novices are welcome, but students should be comfortable with spinning a simple yarn and being in control of treadling. Likewise, they should be able to knit and purl!

### STUDENT REQUIREMENTS

A spinning wheel in good working order

Spare bits for your wheel, if you have them, e.g. springs or rubber band, drive band material

Oil and tissues

Hand carders

Niddy noddy – sample size is useful

Lazy kate and several empty bobbins

Dog comb – small hand combs if you have them

Scissors

Means of labelling samples – sticky labels or swing tags

A selection of knitting needles (straights, dpns, cable needles)

**TUTOR WILL PROVIDE** a wide selection of necessary fibres and more, plus a workbook folder that will include the means of organising samples. The cost will be £15 per head.

We shall be able to provide one or two drum carders and a set of English combs for class use. If any student has their own that they would be prepared to lend we would be very grateful.

Carol and Pete have been teaching for over ten years. Carol has been the regular spinning and fibre tutor at Alston Hall, Lancs. Together Carol and Pete have taught at many Guilds. Pete has taught classes in knitting with energised singles. In 2007 they taught a class in Spindle Spinning at Falmouth Summer School, which all concerned survived!

## WOOLCOMBING – COLOUR BLENDING & WORSTED SPINNING

Tutor: Jaquie Teal

**THE ABILITY** to use wool combs and spin a worsted thread expands the spinner's technical ability and creates the skills to make a wide variety of yarn for a multitude of purposes.

**COMBING** During the course, basic wool combing skills will be taught using Devon Closewool fleece. This has proved to be a very versatile wool for spinning both knitting and weaving yarns. The combing is easy to learn and it is usually possible to become a competent comb in a day or two. Once the basic skills have been learnt, the student can move to blending coloured fibres: later in the week other fibres can be included to make a wide range of roving and yarn. Instruction will be given on safe practices in the use of combs and hackles.

**TOOLS & FIBRE** We will discuss the particular qualities needed in a set of combs for ease of use, the type of fibre to be used and the end product. Using small scale combs we will comb a range of fleece that are normally carded only, to make attractive and useful yarn. Fleece type and staple length will be discussed. Samples of a variety of fleece will be included in a display along with a selection of colour blended fibre and completed items.

**WASHING & DYEING** Information will be given on fleece scouring and yarn washing, and also on acid dyeing fleece for colour blending so that colours can be repeated accurately batch after batch.

**COLOUR BLENDING** Once the basic combing skills have been acquired we can move on to the fun part where a whole range of wonderful coloured roving and yarn can be produced. With careful fibre preparation these colours are easily repeatable.

**WORSTED SPINNING** The skills of worsted spinning will be taught and emphasis will be placed on making a uniform yarn which can be repeated. The amount of twist required for singles and plied yarn, the Tex count of the yarn will be explained and there will be exercises in spinning to a given count.

**HACKLE BLENDING** Using sliver made on the combs, there will be an opportunity to use hackles which can combine a range of fleece, colours and fibres to make exciting and unusual roving which can be spun, then knitted, woven or felted at home.

**STUDENT ABILITY** It is not necessary for students to have any combing experience but they do need to be reasonably competent spinners unless they wish to use their sliver for felting at home later.

**STUDENT REQUIREMENTS** One set of combs, diz, clamps –if bringing your own combs, spinning wheel, bobbins, lazy kate, 100gms of your washed fleece to discuss suitability for combing – max. 6” staple, hand towel, apron, notebook and pen. For end use samples if required knitting needles, crochet hooks, small flat shuttles/ tapestry needle and frame for weaving, etc.

**TO BE PROVIDED BY THE TUTOR** Eight sets of combs can be loaned for the course use, plus all syringes, oil, water sprays, fleece rulers, balances. Washed dyed and undyed Devon Closewool fleece, total wt. 400gms. – cost £25 per student.

Jaquie Teal has been spinning since 1970. She learnt wool combing from Peter Teal in 1976 and her father made a set of combs from instructions in Peter's book. In 1993 set up Teal & Co. (Wool Comb Makers) with Peter. Jaquie taught Woolcombing, Spinning and Colour Blending at SOAR 1995 & 1997 and at AGWSD Summer School at Falmouth 2007.

## DESIGN & DYE YOUR OWN SELF-PATTERNING YARNS

Tutor: Debbie Tomkies

THIS COURSE is for lovers of hand dyed, hand painted yarns, who would like to know how the patterning is produced.

STARTING with an exploration of colour theory students will create personalised colour palettes with which to design and dye an exciting range of samples of self-patterning yarns, including stripes and Fair Isle, using a range of fun techniques. At the end of the course, students can expect to take home a workbook of samples, knitted swatches, notes for further experimentation at home and a head buzzing with ideas for new projects.

EXPERIENCE NEEDED No dyeing experience is required, just enthusiasm and a willingness to experiment and have lots of fun!

To get the most from the course, students will need basic hand knitting skills (cast on/cast off, knit, purl, increase/decrease and, ideally, the ability to read straight forward knitting patterns).

EQUIPMENT REQUIREMENTS Rubber gloves, old clothes, apron, old towel (may get dye stained), knitting needles - a pair each of sizes 2.5mm, 3mm., 4mm, sets of double pointed knitting needles (sets of four or five – sizes as above), scissors, tape measure, bodkin, a collection of items in colours which inspire you e.g. pictures, postcards, fabrics, magazine pages, catalogues, paint charts. Small objects such as marbles, rock/crystals, dried flowers or similar items in your favourite colours would also be suitable. Coloured pencils, notepad, pen & pencil, sketchpad A5 or A4.

TUTOR WILL PROVIDE Yarns, dyes, and materials needed for the course. The cost of these will be £30 per student.

Additional material will be available for sale, if required, although this should not be necessary.

Debbie runs regular courses on hand dyeing using various dye systems. She teaches knitting and related subjects and is guest tutor for The Knitting and Crochet Guild study days. She has tutored on The Knitting and Stitching Show Learning Curve programme 2007. She is the technical feature writer for Simply Knitting magazine and has been involved with projects for Artesano Ltd. She is a partner in DT Craft & Design.

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## FUN with ACID DYES

Tutor: Amanda Hannaford

THE COURSE is suitable for those with no previous dyeing experience, as well as those who may have dabbled in the past, but would like to explore all the creative opportunities that open up when you acquire a sound knowledge of synthetic dyeing techniques.

The course will start with basic instruction on making and using dye stocks. Recipes and methods will be given for creating repeatable colours and varying depths of shade. We will concentrate mainly on dyeing wool and silk, but also will experiment with some of the newer fibres and different animal hairs.

The course will deal with colour mixing and how to make all colours of the rainbow from a limited starting palette, how to use a photograph or artwork as a colour design source and colour matching. We will cover many different ways of applying the dyes to yarn and fibre:- space dyeing, injection dyeing, two tone dyeing, rainbow dyeing and dyeing small amounts in the microwave. We will also use the dyes to create patterning on yarn and fabric, including such techniques as Shibori, Ikat, Dip dyeing and creating delicate effects on silk fabric in the microwave.

So everyone learns the basics using predictable materials there will be a set materials pack (estimated cost £30, payable to tutor at the start of the course)

This will include enough supplies to complete all the exercises, students are encouraged to bring along any fibres, yarns or fabric they would like to explore, for further experimentation if time allows. With sufficient notice, the materials pack can be tailored to suit either spinners, weavers or knitters.

STUDENT REQUIREMENTS Please wear old clothing and bring an apron (plastic coated if possible), rubber gloves, notebook, pencil and scissors. No specific dyeing equipment will be needed. Amanda has been spinning for over 20 years and dyeing for almost as long. She is a member of Somerset, Peter Tavy and Online Guilds, and has served a term as The Journal representative on the GPC and is currently in charge of the Certificate of Achievement. She has been awarded Certificates of Achievement in Spinning and Dyeing and also has a C&G Teaching Certificate. She ran a successful course at the last Summer School, has given private tuition in spinning and dyeing for several years now and has also run 1 & 2 day workshops for Guilds and other organisations. She offers talks and workshops to other Guilds through the Association's Speakers List and has had work selected for several Association National Exhibitions.

## **INKLE LOOM WEAVING**

Tutor: Anne Dixon

THE COURSE is suitable for students at all levels of experience, from complete beginners to advanced inkle loom weavers.

THE AIM will be to extend each student's expertise and knowledge according to the individual's ability through exploration of many techniques from basic colour patterning through to more complicated work and new ideas. It will be possible to weave at least three inkles during the week, using several interpretations of each technique. The key element of the course will be pattern design and for these I will provide design sheets that I have devised.

**EQUIPMENT REQUIRED** Each student must provide their own open sided inkle loom, either table or floor standing and at least two small stick shuttles. Students can bring their own yarns or these can be provided at cost. The maximum charge for yarns should be in the region of £15 although this will depend on the type of yarn selected.

Inkle loom weaving is both fun and challenging. It's not just for belts or bag handles, but can also be used for decoration and jewellery, hangings and furnishings, silk ribbons and sturdy tapes.

Anne Dixon has been practising, experimenting and researching band-weaving techniques from around the world for over thirty years and has invented some of her own. She has researched the history of inkle, band and ribbon weaving and the looms used to construct them. Her most recent acquisition is a reconstruction of a 15C band weaving loom – in some respects even simpler than an inkle loom.

## **DESIGNING & WEAVING COMPLEX WEAVES & FREEFORM DESIGNS ON SIMPLE 4 SHAFT LOOMS**

Tutor: Annie Devriese

HAVE YOU ever wanted to free yourselves from the vertical/horizontal lines in weaving? Have you ever wanted to make a wonderful damask or brocade? The Chinese invented the draw loom for it, but pre-Columbian weavers were masters in weaving the most complex techniques on simple backstrap looms.

THE AIM of this course is to learn to weave freeform and complex techniques on simple 4 shaft looms.

You will learn the necessary skill to make a drawdown of a self-made design and learn how to weave this design (for which normally many shafts are necessary) on a simple 4 shaft loom (with pickup techniques). Teaching will differentiate according to the experience of the students. Several techniques will be possible – damask, summer/winter, double weave and others. The leap from a drawing to a design and weave plan will be explained.

**EXPERIENCE REQUIRED** Students should be able to warp up their looms, basic weaving experience, basic understanding of weave plans.

**EQUIPMENT REQUIRED** 4 shaft table loom + reeds, stick shuttles, warping posts or frame, cross sticks, raddles, scissors, squared paper for weave plans, notebook. Yarn can either be brought or can be bought at cost from the tutor.

Annie worked for 15 years as a specialist in science education at the University of Brussels. She took up weaving and now teaches the theory of handweaving techniques. Annie teaches in the school in Belgium where she herself trained. Her students come from various backgrounds – trained textile designers, from art schools and hobby weavers.

She is a member of the London Guild. She gained her Bradford Certificate in 2003 researching and developing the use of interesting colour and double cloth techniques.

## WARP, WEFT, SETT – THE ELEMENTS of WEAVE STRUCTURE

Tutor: Melanie Venes

DISCOVER the joys of creative sampling with this thorough investigation of cause and effect – the ‘What If’ school of weaving. Beginning with plain weave and twills, we will build a collection of samples from a vast array of yarns, constantly comparing and contrasting the effects created by different structures, fibres and finishes. Each day will introduce an additional element; extra warps, blocks, floats and layers, not forgetting colours, textures and twiddly bits.

Gain a deeper understanding of the relationship between yarn properties and weave structure, learn to deal confidently with new yarns, and celebrate both the predictable and the unexpected results.

EXPERIENCE REQUIRED Suitable for all levels (beginners welcome, but if you have not dressed a loom before, please let me know in advance.

EQUIPMENT 4/8 shaft table loom, warping posts or frame, raddle, warp paper, cross sticks, reed hook, shuttles (weaving equipment can be provided by prior arrangement, but it would be a distinct advantage to bring your own), washing up bowl, steam iron, pressing cloth (muslin or fine cotton), towel, notebook, pens, scissors, tape measure, needles and pins, glue stick or double-sided adhesive tape, stapler, hole punch.

TUTOR SUPPLY Yarns/materials will be provided at cost, this should not exceed £25.

Melanie qualified to teach textiles (mainly dressmaking at secondary level) and has taught across the entire range, working in schools and adult education. Moving away from stitch into weave she gained a Bradford Diploma in 1987. For over fifteen years she has taught Loom Weaving at the Handweavers Studio in Walthamstow.

Recent commissions include a fabric for a TV production, for scientific testing and, circling back to her original training, weaving for garments.

## SHADOW WEAVE & REPP WEAVE – The same but different

Tutor: Janet Phillips

Shadow Weave is a weave structure based on plain weave. It is a block- weave structure creating geometric shapes made up of vertical and horizontal hair-line blocks.

Repp Weave is a warp-faced structure, which also creates geometric shapes made up of two different colours.

In fact Shadow Weave and Repp Weave are identical structurally.

THIS COURSE is a weave structure/fabric design hands on workshop, based on these two structures covering 8 shaft designing and aims to develop in the students, who attend, the following skills:

An understanding of how the two structures are similar.

An understanding of how the two structures are different.

An understanding of how to push the design boundaries of these traditional structures.

An ability to construct an original design ‘off loom’, and then obtain a threading plan and lifting plan.

Access to Fibreworks computer weave software will be available.

ABILITY Students attending this course must be able to make warps and dress a loom without help and be confident in weaving in general but otherwise fairly beginner weavers are welcome.

Intermediate and advanced weavers who do not know these structures well will also be welcomed.

Students will have to bring a table loom that is in good working order and general weaving equipment including: an 8 shaft table loom with 75 heddles on the front four shafts and 40 heddles on the back four shafts, 2 stick shuttle and/or boat shuttles, 20 beam sticks/slats/5 colour supplements, lease sticks, bobbin winder, warping frame, yarn creel, tape measure, scissors, large eyed needle, 3 large pins, pencil, notebook, coloured crayons, threading hook, sleying hook, squared paper notebook, file with plastic inserts, examples of fabrics that they have woven, any books on Shadow and Repp weaves they may have. If possible bring 1000(+) Patterns in 4,6 and 8 Harness Shadow Weave by Marion Powell. Publ. and Dist. by Robin and Russ Handweavers (available from Camilla Valley Farm Weavers’ Supplies –!! HYPERLINK “<http://www.camillavalleyfarm.com>”)

THE TUTOR will make warps and send one to each student prior to the course. Students should arrive with their looms dressed according to the instructions given. Students will be expected to allow all the other students to use their loom. Students may want to make additional warps during the course. The tutor will provide all yarns. There will be a materials fee to cover the yarns supplied of approx./ up to max. £18 each.

Janet studied industrial textile design at the Scottish College of Textiles and graduated with a First Class Honours Degree in 1972. She worked in industry for several years before buying a 16 shaft Dobby Loom and began commission weaving and selling functional woven fabrics full time. Initially she specialised in rug weaving but now weaves much finer fabrics. Her first book “The Weaver’s Book of Fabric Design” was published in 1983, her second “Designing Woven Fabrics” in 2008. She has taught woven textile design for over 30 years and still has a passion for encouraging new weavers to become weave designers. [www.janetphillips-weaving.co.uk](http://www.janetphillips-weaving.co.uk)

## FELTED STOLES

Tutor: Helen Melvin

THE AIM of this course is to make a piece of wearable art, a luxurious soft and silky felt stole, which combines the finest of fine wool with silk fibres and other delicate fabrics. Participants on the course will be able to experiment with a variety of felt techniques including gossamer felt, felting with fabrics, shibori, and will dye fibres and fabrics with their own palette of colours mixing extracts of natural dyes to create a unique colour range.

**EXPERIENCE REQUIRED** Students who are new to both natural dyeing and felting may find it challenging as the course covers a wide range of dyeing and felting techniques. The course may not be suitable for students who cannot exert downward pressure or who have serious back problems, but I am happy to have disabled students with such conditions accompanied by a helper.

**EQUIPMENT REQUIREMENTS** For Dyeing - Disposable gloves (not the loose fitting vinyl ones but ones that fit well), rubber gloves for handling hot items, dust mask (as sold by hardware stores), household paint brushes ¼” & ½”. Clingfilm, pack of plastic cups - 25, plastic garden labels –pack of 50, (please note cut up milk bottles tend to shrink and curl in heat and are difficult to decipher), waterproof marker pen – this is essential otherwise samples will be lost, kitchen roll, bucket for wetting out fibres/fabrics, wash bowl for carrying hot dye samples in, jug for rinsing brushes, stirring stick(s) glass rod or wooden dowel, set of measuring spoons are useful ¼ teaspoon -1 tablespoon, zip wash bag – the sort to wash socks in the washing machine. For Felting – Plastic carrier bags x 2, piece of bubble wrap about 8ft long, olive oil soap, sprinkle bottle, (1 pint milk bottle with 1 doz. Fine holes punched in the lid with a thick needle is fine), scissors – dressmaking and embroidery, old towel, thick sewing thread, large eyed sharp needle, knitting needles/crochet hooks for freeform crochet and knitting (optional), sponge/cloths to mop spills, dental tape.

For Record keeping – I recommend either a Snowpake file as it has a place on the front cover to put a photograph or card with some plastic sleeves and at least 12 sheets of A4 black card to mount samples on. (WHSmith sells these) However any ring file will do if participants cannot get hold of this one or a ring bound black sketchbook large enough to mount the dye samples on and samples of felt. So at least 265mm x 210mm but otherwise any size. Most art shops sell these. Silver or gold pen to write on the card with is useful but not essential. Students may find spray mount useful but this is quite expensive so any means of attaching samples that you are happy with are fine- glue, pins, staples.

Design source – students might like to bring photos, art work, pictures that contain colours or texture that inspire them and which they might use to create the Felt Stole.

Material cost for the course will be £40 includes all dyes, fibres, fabrics, jewellery findings and comprehensive notes.

Helen is a craft/artist working in felt and natural dyes. Her landscapes, mostly inspired by the Welsh countryside in which she lives, are made with handmade felt naturally dyed and stitched. She has published two dye books and is currently researching fermented dyes and inks. She is an experienced tutor having produced workshops in a variety of feltmaking techniques and natural dyes for eighteen years both locally and nationally. Helen has exhibited at Penryhn Castle, the N. Wales Open, at many venues with Chameleon including Theatr Clwyd and a variety of local galleries.

## 3D FELT for FASHION ACCESSORIES

Tutor: Lyn Jenkins

THE AIM of the course will be to provide the required knowledge to produce a wearable and fully functional fashion item from 3D felt which requires no stitching in the construction. **Students will learn** how to use varying wool types to produce felt for different purposes, and initially produce a number of samples ranging from gossamer fineness including nuno to strong thick felt for sculpture or footwear leading to 3D felt – wall hanging with pockets, simple beret and/or pot/bowl/vase. Having mastered the basic techniques, students will then select the fashion accessory of their choice and produce over the rest of the week, a hat, large bag or slippers/boots/mittens. Students will produce their own patterns.

THIS COURSE will be suitable for beginners to feltmaking as well as more advanced students.

**EQUIPMENT/MATERIAL REQUIREMENTS** Hat block if desired, (tutor will have only 6 available), shoe last – if choosing to make slippers, (tutor advises buying a size smaller than foot size) both these items may be purchased from Wingham Wool Work, a variety of fibres including merino, silk and Norwegian wool, rubber gloves if allergic to soap, plastic milk bottle with lid pierced to sprinkle with, one yard piece of plain nylon curtain net, scissors, olive oil soap, plastic basin or margarine container or jug, several old towels – decent size, cane roller blind with hanging fittings removed, pencil, ruler, tape measure, sewing needle and thread, small selection of handspun yarn preferably coloured for decoration, scraps of coloured/patterned anything fine with open weave, hand cards for blending fibres, piece of dowel same width as cane blind, tea cloth or plain cotton, iron. If making slippers - pr of old tights: cotton socks, rubber solution glue ie. Copydex. If making hat - tutor will provide petersham ribbon at cost.

TUTOR SUPPLY Pattern material, petersham ribbon, packs of colour co-ordinated fibres, all at cost.

Lyn is a graduate of Newcastle on Tyne University, studying Fine Art, specialising in Printed Textile Design. She has been involved in education since in Universities, Colleges, and schools countrywide. She gained the Bradford Certificate in Handloom Weaving and Spinning during 1983-4 and set up her own workshop. She is a member of Lincolnshire Guild, being chairman 1988-91. She has been a member of the International Feltmakers Association since the late 80's and regional co-ordinator from 1992-8. She has exhibited widely nationally and abroad. Lyn regularly runs workshops at her studio and been involved in many residencies throughout the country. She sells her work through exhibitions and galleries.



## **COMPANION'S PROGRAMME**

We hope to run a programme throughout the week for the partners of the students.. Accommodation is sharing the bedrooms, which will be twin-bedded, with breakfast, dinner daily and the Gala Dinner on the Saturday inclusive in the fee. Lunches will be either sandwiches, provided at extra cost by the college, or stopping off at pubs or cafes.

Lincolnshire is rich in its variety of visitor attractions. You will see mention of some to be considered on the Companion's booking form. Lincolnshire is not all flat - new visitors to the area are often surprised how "unflat" some of it is.

If there is something of interest that you know of and feel would be worth adding to the list please include it on return of your completed form.

One scoop attraction is being worked on but as permission has not been agreed at present we are not at liberty to publish what it may be. The exact programme will be worked out once applicants' forms have been returned and considered. You will then be contacted and informed of the probable programme. You may then consider withdrawing if it is not to your liking and your deposit will be returned.

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### **TRAVELLING to LINCOLN.**

Lincoln is served by good road connections to the rest of the country. It may be reached by rail easily from London and the north via the E Coast line, changing at Newark Northgate, and from the west with some trains serving Lincoln direct. Please check rail services nearer the time. Although at the moment we are told no disruptions are planned to the service, unscheduled work does take place.

Details of possible accommodation before/after the School will be sent to the successful students allocated courses.



**Summer School 2009**  
Bishop Grosseteste University College, Lincoln

### **BOOKING FORM**

Most bedrooms are single rooms with washbasins, but can be doubled if students wish to share. (No price reduction.) All floors are accessible via a lift, if required. Rates quoted are per student with FULL BOARD, all meals are included in the cost. Day student rates include lunch, coffee/teas and Gala Dinner only.

### **COURSE FEES**

Fees must be paid in £ Sterling. All payments from abroad must take account of any costs liable to be charged. Deposit fee must be included with the booking form and will be banked on receipt. In the event of your not being allocated a place your deposit will be refunded in full.

Balance of fees is due after 1<sup>st</sup> April 2009 and before 30<sup>th</sup> April 2009

Please note that the deposit cannot be refunded after 1<sup>st</sup> April 2009, and the balance is non-returnable after 1<sup>st</sup> July 2009. However, in the event of a course having to be cancelled for any reason all payments will be refunded.

You can send in booking forms at any time but allocation of course places will not be done until 31<sup>st</sup> January 2009. If any course is oversubscribed at that date allocation will be by ballot. If you require acknowledgement of your application prior to allocation of places please send two SAE. Late applications, after 31<sup>st</sup> January 2009, will be allocated to available courses.

### **HOW TO BOOK**

Students and Companions have separate booking forms.

Every applicant must complete a separate booking form. Extra copies of the brochure and booking forms can be downloaded from the Association website

( [www.wsd.or.uk](http://www.wsd.or.uk) ) or by post from Judith Penneck, address below. Please enclose a C5 stamped (36p) self addressed envelope. (Takes A5 paper)

Please send your completed form(s) with your deposit, plus a C5 stamped (36p) self addressed envelope to:

Judith Penneck, Fougou, Silver Street, Wragby, Market Rasen, Lincolnshire, LN8 5PJ

**Summer School 2009**  
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## **COURSE FEES**

	Fees	Deposit
<b>Residential</b>		
Residential (Guild member, full board)	£450	£200
Residential (Non-Guild member, full board)	£495	£200

(NO reduction for sharing a room)

### **Day Student**

Guild member		
Tuition, lunch, coffee/teas, Gala Dinner (no other evening meals)	£260	£120
Non-Guild member		
Tuition, lunch, coffee/teas, Gala Dinner (no other evening meals)	£290	£120

### **Companion's Programme** (see back cover)

Guild or non-Guild, breakfast, evening meal, Gala Dinner (sharing with a residential student)	£300	£120
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## COURSES BOOKING FORM

Please complete using BLOCK CAPITALS

Name.....Title.....

Address.....

Postcode.....Telephone.....

Email.....Guild.....

An emergency telephone number will be required when signing-in at start of Summer School

Residential/Day student    Disabled Facilities Required    (Please delete as necessary)

Sharing a room with (if appropriate).....

### WHICH COURSE WOULD YOU LIKE TO ATTEND?

1<sup>st</sup> choice.....

2<sup>nd</sup> choice.....

3<sup>rd</sup> choice.....

Have you attended a Summer School before?    Yes/ No

### DO YOU HAVE ANY DIETARY REQUIREMENTS?

Vegetarian    Non-dairy    Vegan    Other.....

### DO YOU HAVE ANY MOBILITY PROBLEMS?

.....

Please enclose \* a cheque for the deposit, made payable to AGWSD SUMMER SCHOOL 2009  
\* a SAE (DL size) or 2 if acknowledgement of your application required

Signature.....

Send to: Judith Penneck, Fougou, Silver St., Wragby, Market Rasen, Lincs. LN8 5PJ

## COMPANION'S BOOKING FORM

Please complete using BLOCK CAPITALS

Name.....Title.....

Address.....

Postcode.....Telephone.....

Email.....(Guild.....)

An emergency telephone number will be required when signing-in at start of Summer School

Sharing a room with .....

### THE PROGRAMME

(Please Circle)

Will you have a car?.....Yes/No

Are you over 60? (for entry fees).....Yes/No

Would you like a walking day (part of the Viking Way)?.....Yes/No

Would you like to visit WW11 Memorial Flight?.....Yes/No

Are you interested in a sight seeing drive?.....Yes/No

Would you like to visit a coastal Wildlife reserve?.....Yes/No

Would you like a conducted visit to Lincoln Castle/Cathedral?.....Yes/No

Are you interested in visiting the Deep Sea Fishing Museum at Grimsby?.....Yes/No

Do you want to come and stay and then do your own thing?.....Yes/No

There are numerous places to visit. We will work out the programme when you indicate your interests.

### DO YOU HAVE ANY DIETARY REQUIREMENTS?

Vegetarian    Non-dairy    Vegan    Other.....

### DO YOU HAVE ANY MOBILITY PROBLEMS?

.....

Please enclose \* a cheque for the deposit, made payable to AGWSD SUMMER SCHOOL 2009  
\* a SAE (DL size) or 2 if acknowledgement of your application required

Signature.....

Send to: Judith Penneck, Fougou, Silver St., Wragby, Market Rasen, Lincs. LN8 5PJ