



Association of Guilds of Weavers, Spinners and Dyers

Registered charity number: 289590

3rd to 10th August
AGWSD Summer School 2025

Queen Margaret's University

Queen Margaret University Drive, Musselburgh, East Lothian, EH21 6UU



Image courtesy of QMU

Welcome to the brochure for the Association of Guilds of Weavers, Spinners and Dyers Summer School 2025

The AGWSD Summer Schools are very special occasions, not only for learning new skills but also for fun, friendship and inspiration. This inspiring week, with a Scottish flavour, will follow the long tradition of the Association Summer Schools starting on Sunday evening with a welcome and introduction to your tutors. The courses will run from Monday morning until Saturday morning and the week includes additional activities such as the silent auction, raffle, trade fair (Friday/Saturday), fashion show, evening lectures, tutors' exhibition, and the Certificate of Achievement Exhibition. We also plan to host a graduate showcase. The week will include a free afternoon on Wednesday when local visits will be possible and will end with a celebration on Saturday evening. Every effort has been made to keep costs as low as possible, being mindful of the cost of living. Summer School is still incredibly good value for money and bursaries are available to eligible guild members – see end of brochure.

Summer School coordinators – Janet Crowther and Sue Collins

Content Page

SS2025 -01	Felt–stravaganza ... a festival of felting!	Kirsty Tudor	4
SS2025 -02	Adventures in Double Twill	Cally Booker	5
SS2025 -03	Spinning fancy yarns	Jane Deane	6
SS2025 -04	Beginners' Weaving Workshop: Designing Tweed & Tartan	Janis Embleton	7
SS2025 -05	Textures in Woven Tapestry	Dot Seddon	8
SS2025 -06	'Twist, Twine, Loop' art baskets	Anna Corbett	9
SS2025 -07	Nature in our hands	Deborah Gray	10
SS2025 -08	Fine spinning for lace knitting	Elizabeth Johnson	11
SS2025 -09	Weaving on a warp weighted loom	Carey Fleiner	12
SS2025 -10	Fair Isle Steeked Cowl	Janette Budge	13
SS2025 -11	Design with Texture for Weaving on 8 Shafts	Charlotte Grierson	14
SS2025 -12	Spinning for consistency and balance, from thick to thin and back again	Sue Macniven	15
SS2025 -13	Double two tie exploration	Brenda Gibson	16
SS2025 -14	Tablet Weaving for the curious beginner	Belinda Rose	17
SS2025 -15	Beyond the Rainbow	Jules Billings	18
SS2025 -16	Fascinating Braids	Jean Leader	19
SS2025 -17	Plant fibres and beyond	Andrew Johnson	20
SS2025 -18	Blue prints: Pattern making with resist methods of Southeast Asia and a Ferrous Indigo vat	Elisabeth Viguié Culshaw	21
Accommodation and options			22
Travel to QMU			22
Course choices			23
Payment and cancellation			23
Booking information			24
Booking Form			25
			27

Tutor: Kirsty Tudor

Course Overview: To allow students to experiment with as many different felting techniques and fibres as we can comfortably cram in!

Course Content: We will explore sheep breeds, how their wool fibre felts and what they are suitable for, fibres for texture and other materials we can incorporate into felt. We will felt around resists to create 3D hollow vessels, felt to create basic jewellery, journal/notebook covers and pictures. We will build up a sample book of fibres and techniques throughout the week. The skills you learn will give you a strong foundation to continue your felting journey.

Student Experience Required: the course will be suitable for beginners or those with some experience of felting. I am passionate about students expressing their individuality in their work so while there will be planned projects the design of each piece will be student led.

Tutor Profile: Kirsty Tudor runs Falkland Felts in Falkland, Fife, Scotland. She learned to make felt twenty-eight years ago and regularly teaches workshops. Her passion for wool has led her down a slippery slope! She now has a fibre flock of twenty-two sheep, has learned to spin and has now taken up weaving and dyeing. She is passionate about working with British wool fibre from her own sheep and local farmers. She particularly enjoys making felted fleece rugs and felted vessels. While she has a love for crazy colours and texture her work is often inspired by an interesting rock or feather that she finds on the Lomond Hills or Fife Coast.

Materials/equipment for student to bring: Students are welcome to bring loosely spun yarn they have made, any fibre they would like to experiment with and wee samples of loose knitting or weaving we can incorporate into felt.

Materials/equipment tutor will provide: Kirsty will provide all materials and equipment required for the course as well as workshop summaries and information.

Additional cost: £55

Tutor Website: www.falklandfelts.co.uk



Tutor: Cally Booker

Course overview: In this class we'll take the classic 4-shaft twill and double it. With two layers of twill we can weave double width and a whole lot more.

Course content: We will explore the process of weaving two layers of twill on eight shafts. We'll make bold patterns through the exchange of layers and use of colour; we'll create subtle shading using our two layers to blend colours together; and we'll use the power of double weave to create twill tubes as well as fabric which is wider than the loom. We will look in detail at the design process for a double twill threading and tie-up or liftplan, and participants will have the option to rethread or to create a second warp to explore further possibilities.

Student experience: Suitable for the supercharged novice through to the advanced weaver. You should be confident in reading a draft and able to set up your loom before the course, following the guidance given. You should have some experience of weaving twill, but there is no requirement to have tried any double weave before. If you have, there will still be something new to discover!

Tutor profile: Cally lives and weaves in Dundee on the east coast of Scotland. She is drawn to places at the edge, where land and water meet, and in her work explores lines and boundaries, positive and negative, using multi-layered structures which hide and reveal. Cally has been sharing her passion for weaving through teaching and writing for over fifteen years, in person and online. She has served as weaving features editor and as chair of the *Journal for Weavers, Spinners & Dyers*. Cally is a member of the Society of Designer Craftsmen and a past president of Complex Weavers.

Materials/equipment for students to bring:

Design tools: squared paper, coloured pencils, tape and scissors.

Weaving tools: 8-shaft table loom prepared for weaving (full details will be provided) along with weft yarn, at least two shuttles, and the usual weaving accessories.

Materials/equipment tutor will provide: Additional yarns, a variety of samples and finished work. Books to browse and comprehensive handouts to keep.

Additional costs: Approximately £7 to cover printed course materials. If a substantial amount of additional yarn is used (e.g. for a second warp) it will be charged at cost price.

Tutor website: weavingspace.co.uk



Tutor: Jane Deane

Course overview: This course will teach you both how to design a fancy yarn and how to spin it.

Course content: We will start with an image, idea, found object or whatever appeals to you and work through a few simple exercises looking at texture, colour and form (the end use for the yarn.) This is not an art class, and the exercises are very simple and straightforward. We will look at a variety of techniques for preparing the fibre for the outcome we want, maybe to add colour or texture or simply to have the best technique for the outcome we wish.

We will aim to spin at least one fancy yarn a day: core spun yarns, snarl, boucle, beehives, insertions, beads, etc. By the end of the week, you should have a collection of yarns that relate to your inspiration.

Student Experience Required: Students should be aware of the difference between woollen and worsted spinning techniques.

Tutor Profile: Jane has taught spinning, particularly yarn design, throughout the UK, Europe and in Australia and New Zealand. She has been a Summer School tutor several times.

She is co-author, with Alison Daykin, of Creative Spinning (Gaia, 2007), a contributor to Inspired to Spin, Snape and Daykin, 2023, and to the Journal and Tiny Studio magazines.

She is also a weaver and passionate natural dyer and is one of only 2 natural dyers (so far) to have been awarded an Associateship of the Society of Dyers and Colourists.

Materials/equipment for student to bring:

Wheel and spare bobbins (most fancy yarns have multiple plies so the more bobbins, the better!)

Hand Carders

Lazy Kate

Scissors

Notebook and pen

An inspiration

Paper, pencils, paints, glue, paper scissors, double sided sticky tape, rubber, ruler - whatever you think might add to your design work.

Materials/equipment tutor will provide:

A spinning wheel; Drum carder; Small combs; Hand carders

Sufficient fibre in various colours and types for the week; I will have beads and various items to use as insertions.

Additional cost: There will be a materials charge of £40 per student.

Tutor Website:

<https://janedeane.co.uk/>



Photo: Gaynor Gilbert

Course Code: SS2025 –04 Course Title: Beginners' Weaving Workshop: Designing Tweed & Tartan

Tutor: Janis Embleton

Course Overview: Students will design and weave their own tartan or tweed fabric, producing a Shetland wool fabric that can be used as a scarf or to make a stitched item such as a cushion or bag.

Course Content: Students will work with the Shetland wool yarn, exploring colour and proportion before designing their own tweed or tartan fabric. A selection of fabrics, both commercially produced and hand-woven, will be available for study and to aid design. Once designs are completed, the students will learn the process of winding the warp and dressing the loom. During the weaving process, attention will be paid to developing a consistent beat, good shuttle handling and solving common problems. Finishing techniques for the woven cloth will be discussed, including how to prevent fraying, repairs and laundering. Students will be encouraged to make detailed notes recording their design ideas and all technical information, developing good practice for archiving weave projects. At the end of the course, students will have a length of fabric to take home. They will have a good foundation in the basics of weaving on which they can develop their practice and skills and an understanding of the importance of notetaking and archiving their work.

Student Experience Required: The class is suitable for beginners or those with some basic weaving knowledge; an appreciation of yarn and fibre is essential as is an awareness of handling yarn and textiles in general. Basic arithmetic is a requirement, but we will not be doing anything other than simple addition, subtraction, multiplication and division. During the dressing of the loom, students will be encouraged to work in pairs, helping each other to set up the looms so a willingness to work with others is essential.

Tutor Profile: Janis has been a professional weaver for almost thirty years, working in her garden studio in the Scottish Borders. She works extensively with clients on commission pieces which include upholstery and apparel fabrics, interior accessories and exclusive personalised fabric. Keeping the skill of hand-weaving alive is fundamentally important to Janis and she hosts workshops for all levels of experience and works in the artistic community and community at large. Janis has travelled to China on two occasions to work with women from ethnic minority groups. The focus was to teach new techniques to experienced weavers; there were myriad difficulties but ultimately, with a lot of hard work, beautiful fabrics were created.

Materials/equipment for student to bring: Four shaft table loom with a minimum weaving width of 30cms (12"). The loom will require a minimum of 200 heddles (50 per shaft). 10dpi (40/10cms) reed. Cross sticks and warp sticks (and/or paper). Warping frame/board. Raddle with increments in centimetres. Threading and reed hooks. Two boat shuttles with bobbins, two stick shuttles. Two shoelaces 40-60cms long. String. Scissors. Notebook, pen, pencil.

Materials/equipment tutor will provide: Weaving yarn (100% Shetland wool). Bobbin winder. Spare shuttles and bobbins. Fabric samples to aid design work. *I can also provide looms and other equipment to students who do not have their own or cannot borrow from a friend or Guild; there is a limited number of these and will be provided on a first-come-first-served basis. No extra fees will be charged for the loan of this equipment, but should any damage or loss occur, the student will be expected to repair or replace the item.*

Additional cost: £10 for yarn.

Website: www.flight-weaving.co.uk



Tutor: Dot Seddon

Course Overview: To introduce, explore and experiment with different methods of creating texture in traditionally woven tapestries.

Course Content: The course will cover as many of the following techniques as time and personal preference will allow: the different uses of the soumak knot, continuous and cut ghiordes knots, sculpting, twining, chaining, overlay and twisted and pulled warps. There will be discussion about suitable designs where these textures can be used. Please don't think that you will be going home with a finished tapestry – you should be going home with a selection of useful samples.

Student Experience Required: students should have some confidence in basic tapestry weaving which includes warping a frame loom.

Tutor Profile: Dot is an experienced teacher, tapestry weaver, dyer and spinner of some 40+ years. She has given workshops at numerous schools, community groups and Guilds around the country and at 4 previous Summer Schools.

Materials/equipment for students to bring: students only need to bring scissors, their tapestry beater/bobbin, notebook and pencil and a small frame loom if they have one.

Materials/equipment tutor will provide: all the yarns used during the course and sample looms if students are unable to carry their own.

Additional cost: about £5 for the notes and yarns.

Tutor Website: Dot doesn't have a website of her own but some images of her work pop up if you type her name and/or "Gilkes Street Artists" into your computer.



Course Code: SS2025 –06

Course Title: 'Twist, Twine, Loop' art baskets

Tutor: Anna Corbett

Course Overview: Create useful and / or decorative baskets, bags and other vessels from plant fibres. We will start with making string, one of the first human technologies, then go on to explore the many possibilities of looping, an ancient technique found throughout the world.

Course Content: Starting with simple looping, you will be supported to develop your own ideas within a framework of different looping variations. We will work with a range of wild and cultivated plant fibres and learn how to harvest, process and prepare them.

Student Experience Required: Suitable for beginners, no experience of basketry is required. Looping is slightly similar to some aspects of knitting, knotting and crochet, but precedes the development of all those skills. It's a slow but very satisfying technique that requires the minimum of tools or equipment.

Tutor Profile: I work with plant fibres, exploring traditions that lie at the meeting place of basketry and textiles. I collect and grow plants to make both useful and decorative items. With a background in organic gardening, and a fascination with the rhythms of the seasons, I have a deep love of plants and respect for the natural world. I am interested in the connections between people and plants throughout different cultures and history and explore these in my work which is rooted in the landscape that surrounds me.

Materials/equipment for student to bring: Scissors, pocketknife, secateurs. Bring any decorative fibres, textiles, yarns and threads which can be incorporated into your work according to individual preference.

Materials/equipment tutor will provide: Plant fibres, specialist tools for preparing fibres

Additional cost: £15 - £20 approx per student

Tutor Website: Instagram:
[@stringmakeranna](#)



Tutor: Deborah Gray

Course Overview: We will use local plants and other found materials to create colour, cordage and textiles, employing techniques which rely on our own hands and minimal equipment, while considering the impact of our practices on the environment. You may assemble your work in the form of a hand-made textile book - or in another form of your choosing.

Course Content: The course will include collection of plant materials from the local environment, and techniques such as tatakizome (hammer-dyeing), solar dyeing, making cordage, off-loom weaving, stitching and more. You can also incorporate drawing, text and other techniques in your work if wished.

Student Experience Required: no previous experience is necessary, just an open mind to the possibilities of working with plant materials.

Tutor Profile: Deborah Gray is a textile artist based in Oban on the west coast of Scotland. Recent work explores the links between landscape and the raw materials for textiles which it produces. Exploring the potential of animals (for fibre) and plants (for fibre, colour and more) to create work which resonates with the place of origin. Deborah has been teaching spinning, natural dyeing, knitting, stitching and other textile techniques in Scotland and internationally since the 1980's. Artist-in residence at The Icelandic Textile Centre in 2018, 2019, 2021 and 2024. Co-Lead since 2021 of EcoCreative Cluster, a project based in Oban establishing a community dye garden with associated workshops and building an international network of artists using natural dyes and pigments. Founder of Artspace Oban, studios for working artists and makers.

Materials/equipment for student to bring: A full list will be emailed to registered students prior to the Summer School. It will include Rainproof coat and footwear; Tupperware (or similar) box around 2 litres capacity; 2 carrier bags (supermarket type); Scissors: thread snips, fabric scissors and robust scissors for cutting plants; Craft knife; Cutting mat or old chopping board at least A4 size; An old (blunt) dinner knife; An unwanted hardback book; Notebook, pencil/pens etc.; Drawing and painting materials if you wish (or for any other techniques you want to include);

*Optional: the following items are for solar dyeing – the process takes more than a week so you will leave the course with the jars full of liquid, which will be heavy. Also unsuitable for air travel. If transporting the jars home would be problematic you might prefer to omit this part of the course and concentrate on the other techniques. Printed instructions will be provided.

*2 x 2litre glass preserving jars (kilner-style) or large jars with good screw lids; *2 x 50g skeins of undyed wool yarn (white or natural light grey).

Materials/equipment tutor will provide: sufficient materials and needles will be provided in a pack for each student, including Cotton /linen fabric; Cotton embroidery thread; Paper – various types; Needles for embroidery; Bodkin; Awl. Tutor will also provide consumables such as mordants, glue, tape, etc.

Additional cost: £25 per student.

Tutor Website: www.deborahgraytextiles.co.uk

Instagram: @deborah.gray7



Course Code: SS2025 -08

Course title: Fine Spinning for Lace Knitting

Tutor: Elizabeth Johnston

Course overview: Lace and fine lace yarns are perfect for delicate shawls, stoles and scarfs, but also evening jackets and wedding dresses. These yarns can be spun as a warm lightweight woollen yarn, or a worsted spun yarn which has that perfect drape. The class will learn to identify fine fibered fleece, and perfect different preparation methods and spinning techniques for these yarns. With the correct quality of fleece and skills these yarns are very achievable.

Course Content: Fleece selection for fine lace. Preparations of carding, combing. Spinning worsted and woollen yarns and investigate the different qualities and uses of these yarns.

Student experience: Students must be able to spin a consistent thread and be comfortable using hand carders.

Tutor profile: Elizabeth Johnston is a Shetland spinner, knitter, natural dyer, and sometimes weaver, Elizabeth learned to knit from her family before she learned to read and write. Using age-old spinning and knitting skills handed down through generations, Elizabeth turns Shetland fleece into beautiful soft yarns and knitted Fair Isle and lace items. She tutors spinning and knitting classes, publishes knitting patterns and sells her work through her business Shetland Handspun. She is also a tutor at Shetland Wool Week. Elizabeth is the author of two chapters in *Shetland Textiles 800 BC to the Present* and co-author of *The Warp Weighted Loom* with friends from Iceland and Norway.

Materials/equipment: for the students to bring: Spinning Wheel (a high ratio wheel), 3 bobbins, oil, apron, hand carders, dog comb, flick carder, a lazy kate and a niddy noddy, notebook and pen, note cards to store samples. Knitting needles: 2.5mm, 3mm, 3.5mm, also 2mm if you have them.

Materials/equipment the tutor will provide:

Fleece and top. Extra hand carders, dog combs, flick carder/dog brush, lazy kate and niddy noddy, and one set of single tine combs.

Additional costs: £5 per person

Tutor website: www.shetlandhandspun.com



Course Code: SS2025 -09

Course Title: Weaving on a warp weighted loom

Tutor: Dr Carey Fleiner

Course Overview: This course is an introduction to and working with a warp-weighted loom. We will talk about the history of these looms. Students will learn basic techniques to produce a woven project – from dressing the loom, planning/designing, and weaving a small project (a scarf or bag) using naturally coloured and dyed Shetland wool yarn.

Course Content: Over the course of the five days, the students will aim to: Dress their looms for simple tabby weave with a tablet-woven header, plan their weaving design, and weave off a sample project; this will include measuring the warp with a tablet-band, attaching the warp, chaining the warp, tying up the weights, &c. Students will dress their looms for a multi-heddle weave with a tablet-woven header, plan their weaving design, and weave off a sample project. Time-permitting: plan and add a patterned panel either on one of their projects or as a stand-alone sample.

Student Experience Required: some weaving experience would be helpful but not necessary.

Tutor Profile: Dr Carey Fleiner is Senior Lecturer in Classical (Roman) History at the University of Winchester. She has been learning and practicing textile techniques for nearly 50 years, including spinning, weaving, nalbinding, and sprang.

Materials/equipment for student to bring: Scissors; Yarn for tying warp, etc (you can never have too many ties); 16/2 linen thread/yarn; 4-6 Yarn holders/bobbins; Garden twine, cotton/hemp/jute is fine. 2 or 3 ply is good; Tapestry needle; Stick shuttles (4-6 of various lengths are recommended); Wooden dowel (1m x 50mm is fine; Notebook and pencils; Graph paper; Minimum of 3kg of garden gravel/pebbles (usually comes in 3.6 kg bags – this is for the loom weights); Tapestry fork or beater (those wide plastic hair picks also work if you do not have a wooden one).

Materials/equipment tutor will provide: studio-sized A-frame warp-weighted looms and basic loom accessories (heddle bars, heddle braces); Weaving swords; Bags for the loom weights; Linen/jute thread for warp binding.

Additional cost: Optional: The studio looms will be available for purchase (est. £200) as will the weaving swords (est. £30)

Required: Students will need to bring their own Shetland wool yarn, a minimum of 500g each in at least two colours. Recommended stockists

- Jamieson of Shetland carry 500g cones of Shetland wool
<https://www.jamiesonsofshetland.co.uk/weaving-yarn-23-c.asp>
- Uppingham Yarns carried 500g cones of fine Shetland Type wool
https://www.wools.co.uk/index.php?seo_path=shetland-type-wool
- Wonky Weaver carries slightly thicker Harrisville Shetland
<https://www.wonkyweaver.com/harrisville-shetland>

Tutor Website: cdfleiner.com. I am also @AugustaAtrox on Instagram, Facebook, and Twitter



Course Code: SS2025 –10

Course Title: Fair Isle Steeked Cowl

Tutor: Janette Budge

Course Overview: The Course will cover Fair Isle knitting techniques and different approaches to choose colours in relation to your pattern.

Course Content: We'll look at a variety of ways to choose colour for a Fair Isle project. Also knitting techniques to get good tension, catching floats, steeking (creating extra stitches in your pattern so you can knit in the round), reinforcing steeks, cutting and finishing. You will knit a Fair Isle steeked cowl during the week.

Student Experience Required: Students should have stranded knitting experience of knitting with 2 colours in a row. Knitters should be able to knit and purl and knit in the round with at least 1 colour.

Tutor Profile: Janette Budge was born in Shetland in the 1970s and brought up on a croft on the Westside. During her childhood her mother knitted yoke jumpers to sell to supplement the family income. Janette learned to knit around the age of six and quickly picked up traditional Fair Isle knitting skills from her mother, grandmother and school knitting teacher. She is a member of the Shetland Guild of Spinners, Knitters, Weavers, and Dyers, as well as growing her design and tutoring business. Now teaching a range of fair isle classes to suit all abilities. And has also developed a range of illustrated talks. Publications Janette has designed and written articles for over the last 8 years include Shetland Wool Week, Confident Knitting and Shetland Wool Adventure Journals. She has taught at festivals and retreats in Dornoch, Denmark, England the US and of course Shetland. Her favourite thing about knitting is playing with colour in her fair isle work. She has a passion for sharing Shetland's knitting history and culture.

Materials/equipment for student to bring: Please bring either 4-5 Double pointed needles or circular suitable for 139 sts in the round for the yarn listed. A crochet hook size 2.5mm and a tapestry/wool needle for sewing yarn. A notebook and pencil and phone with a camera or digital camera will also be useful. Five shades of either Jamiesons of Shetland Spindrift or Jamieson and Smith jumper weight wool with the intention of sharing. Janette has a way of calculating the yarn required for each row; often only a few grams of a colour is needed. (There are other local Shetland wool producers who participants can email me for a list if they would like to use a small single farm producer.)

Materials/equipment tutor will provide: Full pattern and chart; an additional 50 balls of yarn colours to choose from.

Additional cost: £3 per person to cover handout; plus, the cost of any of the tutor's yarn that is used.

Tutor Website: janettebudge.com



Course Code: SS2025 -11

Course Title: Design with Texture for Weaving on 8 Shafts

Tutor: Charlotte Grierson

Course overview: The aim of this course is to build your confidence in using weave structures to create texture in your weaving. To help you translate and interpret an idea or image into weaving. During the week you will weave two lengths of samples on two different threadings.

Course Content: You will start with a warp on your loom, re-threading in the second half to a different threading. As you weave through a series of weave structures, we will explore the qualities and textures you can achieve, and what you need to consider. As the summer school has a Scottish theme, I would like you to bring an image relating to Scotland. This could be urban, rural or industrial, it can be your own photograph or cut from a magazine. It might be an image of a Scottish artists work. Choose it for its textural qualities.

Student experience: Aimed at students who have started weaving, and up to intermediate weavers, who want to develop their knowledge of structures. A basic understanding of the function of weave drafts is required; for example, you should be able to follow a weave plan from a book. Students will need to be able to warp their loom at home, following an initial threading plan. During the week students will need to be able to re-thread their loom to a different threading. You will have lifting plans in number format to follow.

Tutor profile: Charlotte Grierson has a BA in Constructed Textile Design from Manchester and an MA in Textiles from Goldsmiths. She is a handweaver based in London with over 25 years of experience, designing and making her own functional and art-led work, and has exhibited her work in design shows and galleries all over the UK. She also has over 20 years' experience of teaching practical weaving classes. Charlotte runs a range of workshops on structures teaching all levels of weavers.

Materials/equipment for the students to bring: an 8-shaft loom with a warp already on it. A threading and a reed hook for re-threading and re-sleying. Shuttles - Stick shuttles will be ideal as there won't be a bobbin winder. An image relating to the Scottish theme (see above). A selection of weft yarns to work with. These can be small amounts from your stash and include the left-over yarns from your warp, novelty yarns, yarns you are keen to work with, and yarns that relate to your image either in colour or texture. Scissors; pins or 'T' pins for tying in threads; a notebook.

Materials/equipment the tutor will provide: teaching materials including books for inspiration and techniques, a handout for each student and a selection of weft yarns to supplement those students have brought. Drawing materials and paper.

Additional costs: £5 per student to cover the handout and use of tutor's materials.

Tutor website: www.charlottegrierson.com



Course Code: SS2025 -12

Course Title: Spinning for consistency and balance,
from thick to thin - and back again

Tutor: Sue Macniven

Course Overview: An in-depth look at the technicalities of spinning, from preparation to finished balanced, beautiful yarns. Students will leave with a full understanding of how, why and what we do to create a range of yarns.

Course Content: We will delve into the reasons why your yarns are lumpy, and uneven in twist. From fibre choice to washing, preparation and drafting techniques. Controlling thickness and degrees of twist to suit specific fibres and the needs of specific projects/patterns. Finally, plying to balance your yarns perfectly, 2 ply, 3 ply and chain plying. Finishing your yarns.

Student Experience Required: You should be able to spin yarn that holds together and be able to keep the wheel going whilst drafting.

Tutor Profile: I learned knitting and tatting at a very early age and was immersed in design of all kinds all my early life. 1985 I learned to spin and quickly realised that this is where my heart lies. 1990 Completed Open College of Art "A Creative Approach to Textiles" Course. 1999 I broke the World Record "longest Thread" in Tasmania then again in 2001. I taught handspinning and dyeing at Berkshire college of Agriculture for 5 years. 1990 to present day I have taught workshops and given talks and demonstrations to many guilds in the UK and summer camp in New Zealand and Australia for Majacraft. I have exhibited in local and National exhibitions and taught at the AGWSD Summer School. 2008 I moved to Scotland and set up a residential workshop in Twynholm where we offer workshops in all aspects of hand spinning. My design inspiration comes mainly from colour, with the characteristics of a fibre dictating how it should be spun and what the finished product could be. In the early years I spun from natural fleeces which gave me a great insight into the handle of wool and how crimp can dictate the degree of twist and thickness of yarn. I have developed my own way of spinning and teaching which allows students to spin quality yarns from the start avoiding lumps and uneven twist and thickness.

Materials/equipment for student to bring: a wheel in good working order, as many bobbins as you have, a lazy kate, niddy noddy, (a pair of carders, fine to medium wool combs, if you have them). A dog comb (not brush) medium tooth. Wool tops, finer fibres such as silk, camel etc if you have them. A loose-leaf folder for notes with some clear pockets for samples. Please also bring some sample skeins of yarn already produced.

Materials/equipment tutor will provide: Carders, combs etc available for shared use for those who don't have them. A couple of spare wheels in the event of unfixable issues. A fibre pack with suitable washed fleece and fibre to cover the needs of the workshop (including various grades of quality wool suitable for a range of uses from fine lace weight to thicker more robust wools for outer wear).

Additional cost: £55.00 per pack.

Tutor Website: www.handspun-exotics.co.uk

On Ravelry and YouTube I am known as chicksinrubber



Course Code: SS2025 -13

Course Title: Double two tie exploration

Tutor: Brenda Gibson

Course Overview: This course is an exploration of some of the many possibilities of the very versatile double two tie threading system. This is not a tied weave nor any specific weave structure, but a system of threading of a loom. Under this system, the lifting of two particular shafts forms a background right across the cloth whereas other shafts act differently in different areas or blocks.

Course Content: Weaves will include turned twills, plaited twills, summer and winter+, beiderwand, and many exciting double weave options, including 3 blocks of true double weave on 8 shafts! The format of the course will be a 'Round Robin' so that students will move round and weave on each other's looms as well as their own to take home a collection of different samples with corresponding weaving notes.

Student Experience Required: Basic weaving knowledge – how to make a warp, set up a loom and follow a weave draft. Content will be fine-tuned to the ability and experience of individual weavers, so that both beginners and more experienced weavers can have a beneficial experience.

Tutor Profile: Brenda determined to 'take weaving seriously' after retiring from her first career as a financial regulator and is largely self-taught. She became a teacher quite soon afterwards and has taught regular weaving classes ever since. She progressed from 4 to 8 shaft table looms, then to a computer dobby and now mainly weaves on a 32 shaft Louet Megado but also has an 8 shaft Louet Kombo for workshops and some sampling. She is passionate about weaving, and weaves quite prolifically, so now sells her work also. She has contributed articles to Handwoven magazine, Complex Weavers Journal and the book Eight Shafts Beyond the Beginning (Complex Weavers). She is a member of the London Guild (currently President), the Online Guild (currently lurking), and Complex Weavers (currently Second Vice President).

Materials/equipment for student to bring:

Equipment: A table loom or other portable loom with 8 or more shafts, two (preferably boat) shuttles, and usual weaving sundries e.g. lease sticks, threading/reed hook, pins, tape measure, scissors. The loom should be pre-warped in accordance with instructions provided individually to each student by the tutor.

Materials: Warp and weft yarns, note taking materials

Other: The use of weaving software is not a requirement but will gladly be supported if you wish to bring it.

Materials/equipment tutor will provide: Handouts, woven samples, warping board, bobbin winder, laptop running Fiberworks pcw, yarns, reference books, weaving sundries.

Additional cost: Maximum £5.00 for necessary class materials.

Additional yarn at cost if extra warps are made.

Tutor Website: www.brendagibson.com



Course Code: SS2025 -14

Course Title: Tablet Weaving for the curious beginner

Tutor: Belinda Rose

Course Overview: Learn the framework and rules of tablet weaving and use them to make original designs.

Course Content: Methods of warping and equipment for different types of tablet weaving designs; yarn choice, including colour and tonal value; students will make several warps over the week and weave them on inkle looms. The warps will be suitable for simple designs, diagonals, threaded in designs, vacant hole, double faced and double weave bands. By the end of the week students will be confident in making warps and weaving with up to 32 tablets. Some warps will not be woven off during the week and can be completed at home after the course, using an inkle loom or weaving backstrap style. Backstrap weaving will be demonstrated. The tutor will share practical tips and ideas for making small items such as pin cushions, headbands, shoelaces, and bookmarks.

Student Experience Required: Tablet weaving is methodical. An ability to focus on detail and occasionally tune out distractions is advantageous.

Tutor Profile: Belinda explores weaving techniques using a variety of equipment, from tablet weaving to traditional and high tech modern digital looms and a digital jacquard loom.

Materials/equipment for student to bring:

Inkle loom. *A limited number of inkle looms are available to hire - please contact the tutor.*

Students comfortable with backstrap weaving may bring their own equipment and weave that way.

Tablets: 150 will be sufficient for 6 warps. Recommended size 5- or 6-cm square. Buy or make your own.

Inexpensive card tablets will work better than wooden. Beater: a six-inch wooden ruler with smooth edges works well. Buckets or plastic bowls, for restraining balls of yarn, preferably two to share.

Notebook with squared or dot paper. Coloured crayons and felt tip pens in assorted colours; black Sharpie if you have one. Scissors - small embroidery, plus larger for cutting bundles of yarn. Tapestry needles, two, medium gauge; pins, a few. Ball of strong string. F clamps – two. Crochet hook - 3 to 4mm. Small enough to fit in the holes in the tablets. Tape measure. Feel free to bring small quantities of yarn, smooth strong and not at all hairy or sticky for experiments.

Materials/equipment tutor will provide:

Bound handouts in a large format.

Tablets and yarn for a Sunday evening initiation band.

Packs of 2/8 mercerised cotton yarn will be provided at the cost of £5 per warp. Students can expect to make six to ten warps.

Additional cost: Handouts and additional materials £10; plus warps as above.

Tutor Website: www.belindarose.co.uk



Tutor: Julia Billings

Course Overview: Take a deep dive into the world of natural dyes to create a wide palette of colours, from rich to subtle and clear to complex: a rainbow and beyond. We'll explore the colour potential of plants growing in our surrounding landscape, as well as a handful of important traditional dyestuffs, to build a palette of 50+ shades on protein and cellulose yarn and cloth and a solid body of knowledge around the practice of natural dyeing.

Course Content: We'll begin by scouring protein and cellulose fibres and then follow the proper mordanting procedures to allow for maximum uptake and retention of dyes by the different fibres. We'll spend time in the surrounding landscape, identifying, harvesting useful dyeplants and discussing the environmental responsibilities inherent in the dye process. We'll set up and work with numerous different dyebaths, using local and exotic species to create a range of foundational shades; duplicates of these will then be overdyed and modified to achieve multiple shades from each bath, generating a wide, complex and beautiful palette. This will enable plenty of time to develop and practice the skills involved in dyeing and deepen an appreciation of and sensitivity to making colour. We'll then apply all that we've learnt for a joyous final day, using up all remaining colour in the baths and foraged materials alongside resist techniques and bundle-dyeing to make pattern and colour on knitted and woven fabric. Participants will take away 50+ shades in the form of mini-skeins of thread/yarn and fabric samples, as well as their own work from the final day, comprehensive notes on all processes and recipes from the workshop and a solid understanding of the fundamental steps in dyeing with natural materials and developing a range of shades.

Student Experience Required: This course is perfect for both beginners and those with some experience working with natural dyes who would like to expand their knowledge and practice.

Tutor Profile: Julia is a craftsperson and horticulturist based in Bridgeton, Glasgow, where she runs a natural dye and textile studio, producing plant-dyed yarn and threads for other craftspeople and facilitating workshops on dyeing, knitting, mending and other textile skills. She uses local plants as much as possible in her practice and actively seeks to work with invasive and weedy plant species and minimally-processed, locally-produced fibres. Julia believes firmly in the importance of the transfer of skills for the ongoing elevation of craft and has facilitated workshops on dyeing and knitting, including at Shetland Wool Week. She frames workshops around time-honoured skills that participants can then develop and build on.

Materials/equipment for student to bring: Gloves, apron, closed-toe shoes, notebook and inspiration. Participants are welcome to bring a special skein of yarn or piece of cloth to dye on the final day; details on this will be sent out after registration.

Materials/equipment tutor will provide: All dyes, equipment and yarn and fabric; extra materials will be available for purchase.

Additional cost: There will be a fee of £30 per participant to cover the cost of materials, dyes, mordants etc.

Tutor Website: www.woollenflower.com



Course Code: SS2025 -16

Course Title: Fascinating Braids

Tutor: Jean Leader

Course Overview: The course will cover a variety of decorative braids that can be made without any special equipment.

Course Content: The details of how the six different types of braids shown in the photograph are worked will be explained — for the two-strand and sling braids only fingers are needed, for the crossed-warp, Navi awapa and fingerloop braids the end of the warp is attached to a fixed point, and for the final group cards with slots for the threads are used. Students can then choose whether to work samples of each type or concentrate on working just a few different types. Starting and finishing the braid, arranging colours, suitable yarns, and ideas for ways of using the finished braids will all be discussed.

Student Experience Required: For both beginners and those with some experience of making braids.

Tutor Profile: I started weaving and making braids over 30 years ago, then I discovered bobbin lacemaking and that became my main textile interest for quite a while. In addition to teaching lacemaking, I have written books about lacemaking and have taken an active part in lace organisations in the UK and USA.

Over the past twenty or so years, I have been making more braids and trying to find time to spin and weave too. I am fascinated by all the different ways in which threads can be combined to make beautiful braids.

I have taught braiding for some Scottish Guilds of Weavers, Spinners and Dyers, at a Braid Society weekend, for the online-Guild of WSD, the Braids and Bands group, and at the Braids conference in 2022.

Materials/equipment for student to bring:

Wool, cotton or acrylic yarns of various thicknesses — e.g rug wool, double knitting, pearl cotton, 6-strand embroidery floss.

If possible, warping posts and G-clamps for attaching warp end to table. Back-strap of some sort for attaching working end to waist (optional).

Materials/equipment tutor will provide:

Some yarns, a few warping posts and G-clamps

Additional cost: £5 for hand-outs with instructions (probably less)

Tutor website:

www.fascinatingbraids.com



Braids from left to right: two-strand (2), sling (3), crossed-warp (2), Navi awapa (1), fingerloop (3), braids made on cards (3)

Course Code: SS2025 –17

Course Title: Plant fibres and beyond

Tutor: Andrew Johnson

Course Overview: During the week we will look at and work with various plant materials including Flax, Cotton, Nettle, Phormium Tenex, Banana and any others I can lay my hands on. We will look at the fibre and the different ways of preparing to spin and discuss how they can be used in their different forms.

Course Content: Handling and preparing different fibres for spinning and methods of spinning them. How the yarns need to be handled to make them usable either for weaving or other manufacturing processes.

Student Experience Required: Intermediate (basic yarn production on a wheel useful)

Tutor Profile: With over fifty years of spinning experience working with a variety of fibres and techniques, and over forty years of experience teaching textile techniques at all levels, Andrew is a well-rounded tutor who brings a lot of technique and understanding of the fibres we use. He has been a member of a Guild since he was 11, took a degree in textiles at Farnham, lectured in Embroidery as the Briggs Fellow and then taught in Adult Education. He was Handicraft Advisor to the Island of St Helena for three years, returning to the UK to start an interior design business before entering his present role as a Priest in the Church of Wales. He never stops being involved in textile related work, always developing his knowledge of textile craftsmanship. He has served on the Journal, GPC and is at this time pleased to be able to serve the association as President.

Materials/equipment for student to bring: Spinning wheel with selection of drive ratios.

At least 3 bobbins.

If you have one, a charka or similar spindle wheel.

Bring spindles, if you like to use them; a tahkli or top whorl spindle (not more than 30gms) is recommended.

Carders, Lazy Kate, Niddy-noddy.

If you have them, combs or a dog comb/brushes (mini carders), a hackle. Any interesting clean fibres you have acquired. 3m of ½ inch ribbon or tape. A full length (to the ground) apron.

A distaff (a broom handle will do) - preferably a free standing one not attached to the wheel.

A small bowl for water, sponge to fit in the bowl (a small Tupperware box with lid works well)

A butter knife, a wooden chopping board, rubber gloves and gardening gloves, a hand towel.

Notebook and tie-on labels. Scissors.

Materials/equipment tutor will provide:

Raw fibres suitable for the week.

One off equipment such as a pot for boiling fibres and a gas ring for heating it.

Chemicals for extracting fibre.

A series of hackles and clamps for holding them to the table.

Additional cost: in the range of £30 depending on what I can source nearer the time.



Course Code: SS2025 -18

Course Title: Blue prints: Pattern making with resists methods of Southeast Asia and a Ferrous Indigo vat

Tutor: Elisabeth Viguié Culshaw

Brief outline of the course: You will explore mark/pattern making on cellulose fibre (linen and cotton mainly) using resists methods from South East Asia (Soya lime paste and brush batik) and a Ferrous Indigo vat. You will learn to set up and maintain a large ferrous vat as well as a chemical vat. You will learn to dye with up to three shades of blue and finish your pieces.

Course Content (we will adapt to the skill level of the group)

Day 1: Introduction to the course, the chemistry of Indigo and setting up of the reduction vats with natural indigo pigment (100 l ferrous vat, 25 l hydrosulphate vats). Introduction to fibres and preparation of the material. Preparation of the soya paste.

Day 2: The print resists, how to use the soya/lime paste from China, creating stencils, testing the vats, creating 3 shades of blue.

Day 3: (half day) Dyeing, printing, introduction to brushed batik from Indonesia.

Day 4: Dyeing, printing, further batik marks.

Day 5: Dyeing, for more shades, upscaling, removing paste and wax, finishing pieces.

Day 6: (half day) troubleshooting sessions, organising display. What about the vats? Exhibition

Student experience required: No prior experience required, just love of blue.

Tutor profile: Elisabeth Viguié Culshaw is a French born textile artist and a grower of dye plants. She runs a sustainable studio in the West end of Glasgow and a dye garden in the Glasgow Botanical Garden where she grows Japanese Indigo. She specialises in Botanical printing and Indigo dyeing. She travels often to South East Asia to study Indigo dyeing technique. In 2024 she undertook a specialised study of resist printed methods in Japan. She teaches online and in person. She runs a yearly program of "At home" for Japanese Indigo and Woad growing. She is a member and a teacher of the online guild.

Materials/equipment for student to bring: Needles, threads, scissors, selection of cellulose material you wish to try (need to be scoured), plastic stencils, simple designs to be turned into stencils, sketchbook. A pallet knife or scraper (type for plaster), pencil and special fabric pen that vanishes when heated, small flat and round brushes, gloves, apron, towel for hand drying, plastic bags to take wet work away and one jam jar with lid. A safe container to take away a share of ferrous Indigo vat.

Materials/equipment tutor will provide: Indigo vats will be set, both large ferrous vat and small chemical vat, printing paste and wax will be used, a selection of pieces of linen for original samples.

Additional cost: Thick and thin Scottish linen as well as natural cotton and silk will be available to buy @ £10/metre. Original kit including the dye vat will cost around £35. Tutor will offer Natural Indigo to purchase for future home vat.

Tutor social media: <https://linktr.ee/Bettysbeautifulife>



Additional Information

Queen Margaret's University is a high-quality venue, close to Musselburgh and to the east of Edinburgh city centre. The compact single site campus means facilities are just a few minutes' walk apart on the flat, with accommodation on site, a coffee shop and bar facilities.

1. Accommodation and options

The campus has several accommodation blocks which offer standard single en-suite bedrooms. These are in self-contained flats for six students and each flat has a shared kitchen and comfortable living/dining area which is equipped with a refrigerator, freezer, oven, microwave, kettle, and toaster as well as a large dining table and chairs. These are typical student study bedrooms in halls of residence close to the teaching rooms and other facilities.

There is a non-resident option for those who live locally or for those who wish to find their own accommodation off campus.

Companions and those who wish to attend summer school without attending a course can be accommodated on campus.

There are **no** camping facilities on site – there are, however, commercial campsites close by. We advise that you book in good time.

Fully accessible facilities: There are ground floor bedrooms available, a limited number of these are fully accessible. Please make a note on the booking form if you require a bedroom that is fully accessible. A carer can be accommodated in an adjacent room

Additional nights' accommodation will be available for early arrivals on Saturday 2nd August and late check outs on Sunday 10th August. These are single en-suite rooms and will be charged at a rate of £50 per night, room only. Please contact events@qmu.ac.uk for further information and to reserve a room. There will also be an online booking link available to book in due course.

2. Travel to QMU (*Information taken from QMU website*):

The best way to access the campus is through public transport or walking/cycling. We have Musselburgh train station at our front door and bus services stopping on campus. National cycle Route 1 provides direct access via active travel.

By Car: Queen Margaret University, Queen Margaret University Drive, Musselburgh, East Lothian, EH21 6UU. Vehicles can access the campus via the A1, between the exit for Newcraighall/Craigmillar and the Old Craighall Roundabout. There are entry and exit slip roads to campus on both northbound and southbound carriageways of the A1. Drivers should note that the access by car is not permitted via Whitehall Farm Road (by Musselburgh Station). Vehicular access can only be gained from the A1. There is plenty of free car parking on site – and four electric charging points.

Edinburgh has a Low Emission Zone, but QMU is well outside the area; you should not need to drive through it unless accessing the city centre; see link <https://www.edinburgh.gov.uk/low-emission-zone/lez-works>

By Bus: Lothian Buses services 4, 30 and 106 all terminate at QMU, while services 46 and 48 are available from Whitehill Farm Road, a short walk from campus. These services provide regular connections between the University and the city centre, Edinburgh Royal Infirmary, Musselburgh Town Centre, Dalkeith and Haddington. Timings are subject to change; please check Lothian Buses website nearer the time.

By Train: Musselburgh Station is directly outside the campus entrance and runs regular services into Edinburgh which takes 6-8 minutes.

By Air: Edinburgh International Airport serves the area. It is possible to travel by public transport from the airport to the university - a journey of approximately one hour.

3. Meals and refreshments

The residential full-board packages include all meals (breakfast, sandwich or similar lunch, evening meal). Mid-morning/mid-afternoon refreshments are **not** included.

For non-residential students, lunch and evening meals are included.

The on-site facilities include a coffee shop (which is open during the day, providing hot and cold drinks, sandwiches and snacks), a bar, free Wi-Fi for residents and parking.

4. Course preferences

Please read the information provided by each tutor when considering which courses to apply for and ensure that you have the relevant experience and equipment. To increase your chances of gaining a place, please put down three course choices when you apply, ranked in order of preference. As places are drawn 'out of the hat', you will be allocated to an available place following your preferences. Once all preferences have been taken into account, any unallocated places will be offered to remaining applicants. Notification of course places will be made by 31st January 2025.

5. Equipment and materials

There is information in the course description about any equipment and materials required for each course. If necessary, your tutor will contact you with further details of what you will need to bring.

6. Wednesday afternoon activities

Musselburgh train station is very close to the University, and the train takes on average 6/8 minutes to get to Edinburgh Waverley Station. The Edinburgh Fringe Festival will be taking place at the same time as Summer School, so there will be plenty going on. Information about other local places to visit will be made available nearer the time.

7. Payment

Payment is to be by BACS, full details are on the booking form. The deposit must be paid at the same time as sending in the booking form and by 31 December 2024. The balance is to be paid by 31 March 2025. For those unable to use BACS, please contact the co-ordinator at bookings@wsd.org.uk.

8. Cancellation

If you cancel before 31 March 2025, your deposit will be refunded. If you cancel from 1st April 2025 onwards, your payment will only be refunded, less any costs, in exceptional circumstances and if the place

can be filled. You are strongly advised to take out your own insurance to cover your individual needs, as you would for any holiday or travel within the UK.

If the event is cancelled by the AGWSD or Queen Margaret's University, then payments will be refunded in full.

9. Booking Form and Bursary Applications

The booking form can be found on pages 25/26. The Bursary Information is on page 27.

Copies in Word format of the Booking Form, and Bursary Application Form have been sent to guild secretaries to circulate with the electronic version of this brochure. They can also be downloaded from the AGWSD website <https://www.wsd.org.uk/summer-school/>

They should be downloaded, completed and sent by email:

- for the booking form to bookings@wsd.org.uk
- for the bursary form to secretary@wsd.org.uk

In the rare event of problems downloading either of the forms please contact your guild secretary for help.

Further copies of this brochure, the Booking Form and Bursary Application are also available on the AGWSD website at <https://www.wsd.org.uk/summer-school/> or from your guild secretary



AGWSD Summer School 2025 Booking form

to be sent to Co-ordinator to arrive by 31st December 2024

Name			
Address			
Phone landline		Phone mobile	
Email			
Your Guild Name			
Emergency Contact (name & phone no.)			

List 3 Courses	Course Preference 1	Course Preference 2	Course Preference 3
Course Code			
Course Title			
Tutor			
Bursary code (if applicable)			

Accommodation options	Indicate which	Total Cost	Deposit (to be paid with booking)	Balance (to be paid by 31 March 2025)
1. Single en-suite: Course, full board		£950	£325	£625
2. Non-resident: Course, lunch, evening meal		£450	£150	£300
3. Companion: Full board		£725	£250	£475
Non-Guild member +£100 payable with the deposit (does not apply to companion)				
Fully accessible room or ground floor required? (Please indicate which)				
Please state any special dietary requirements (e.g. vegetarian, vegan, specific allergies):				
Any other matters you feel that the Co-ordinator should be aware of:				

Payment method
1. BACS payment to Lloyds: Account Name: The Association of Guilds of Weavers Spinners and Dyers Summer School Sort code: 30-90-89 Number: 57068560 Type: Business Please use applicant's initial and surname as a reference, and e-mail your form to bookings@wsd.org.uk
If you are unable to pay by BACS please contact the Co-ordinator via bookings@wsd.org.uk

Please initial to confirm the following:	Initial
1. I have read the course descriptions and confirm that I have the relevant experience for the courses I am applying to join	
2. I will be able to supply all equipment listed as 'students to bring' in the course details	
3. I have noted any additional materials costs, as stated in the course details	

Please return your completed booking form as an email attachment to bookings@wsd.org.uk

General Data Protection Regulations Collection

- Everyone applying for Summer School will supply personal details relevant to their application and attendance at summer school.
- All personal data will be securely stored and only shared with relevant parties to enable you to attend summer school. It will be stored and protected in a manner that conforms to the legal requirements of the GDPR
- By sending this form to us, you are accepting our conditions for applying for a place at Summer School

Please initial to confirm the following:	Initial
1. I understand and accept that these details are required for processing my application	
2. I give permission for any special requirements to be shared with the venue if necessary	
3. I give permission for my name and contact details to be passed to my allocated tutor	
4. If you do not wish to appear in photographs that may be used for future publicity, you are responsible for ensuring that you are not included in these. Please tick this box to indicate that you understand this.	

AGWSD Bursaries for Summer School 2025 Queen Margaret's University

In meeting the educational aims and objectives of charitable status, the AGWSD invites application from current guild members for bursary awards to attend Summer School 2025. Bursaries are awarded to those guild members who show they would have difficulty financially in attending conference and who will use the learning to further their own practice as well as sharing the learning with others.

The bursaries are awarded at the discretion of the AGWSD General Purposes Committee based on the evidence submitted by the applicant and the two referees. A proportion of the course fee will be considered.

Applicants will have been a member of a guild affiliated to, or an associate member of the AGWSD for at least two years. The information submitted by the applicant and referees will be treated in confidence.

Please note bursaries are not available to those who have previously received an AGWSD bursary for a summer school for the last two summer schools.

Applications are made by completing the bursary application form. There is a form for the applicant and one for each of two referees. Referees should be people who know you well, these may or may not be guild members but must not be family members.

Filling in all the boxes on the form is required by the applicant and their referees. Omission of any part of the application will result in the application being null and void.

The bursary application form and this information is available from Guild Secretaries or can be downloaded from the Association website at <https://www.wsd.org.uk/summer-school/>

Completed applications must be received by 22 November 2024 by the AGWSD secretary at secretary@wsd.org.uk

The applicants will receive the decision on their application by 6th December 2025 which is before the closing date for Summer School applications.

Successful applicants will be issued with a code to insert into the application form which will be used to adjust their payment.

Please note: The offer of a bursary does not guarantee a place at the Summer School

General Data Protection Regulations Collection

- Everyone applying for a bursary will supply personal details relevant to their application for a bursary
- All personal data will be securely stored and only shared with relevant parties to enable your application to be assessed. It will be stored and protected in a manner that conforms to the legal requirements of the GDPR
- By sending this form to us, you are accepting our conditions for applying for a summer school bursary