

Wiltshire Guild
Spinners Weavers and
Dyers



Newsletter December 2018

Registered Charity Number 1168349

Letter from the Editors,



This year the committee has had to look long and hard at our finances, as much to ensure we have suitable reserve funds as to maintain our buildings, so we were delighted that the AGM indicated just how much members value what we have and what we do.

Wholehearted support for the committee, appreciating the fact that we have our own premises, the envy of many other Guilds, and the wonderful atmosphere of support and collaboration in the Show and Tell after lunch just made us come away with a lovely glow and energy to share and learn more in the future. So please,

if you have any suggestions for speakers, workshops or activities please do let Margaret know. Next year's programme looks very interesting and we hope that, if there is another summer like that of 2018, many of you will be again be out and about finding attractions to share in the newsletter: (hint!) by sending in a report, photos or just a note to your editors who really appreciated the submissions which filled the September newsletter!

Val Laverick, all the committee and your editors wish all of the Wiltshire Guild Members a very Happy Christmas and productive and healthy New Year.

Harriette and Julia

Welcome

A very warm welcome to new members;
Manda Rawlings, Nicola Bazire, Jill Burke, Jane Vowles,
Lucy Doughty, Jo Reese, Jo Pegrum, Harriet Cornwall
and Karen Walters.

We hope that you enjoy learning and sharing new skills
with the Guild.

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Chairman's Report 2018



2018 has been another busy year for the Guild. Many of us have been out and about to some interesting locations, and enjoyed the wonderful summer.

Well done to Dawn and Kathy who have again held classes for new weavers and spinners and attracted new members: a warm welcome to all the new members of the Guild.

The Patchwork sessions and Sewing Bee have been growing in popularity again this year and we have achieved some wonderful things of which to be proud. The second year of the Handicraft Group, where we explore many different crafts, is also continuing to prove very popular. A new regular Felting Group is held on the first Wednesday of each month, thanks to Sue Vince for organizing that. The Sewing bee is the third Monday of each month: contact Beryl or Colleen. Handicrafts fourth Monday: contact me or Val Leanerts. Patchwork second and fourth Wednesday: contact me, Beryl or Colleen.

The Guild's Summer Sale this year was held in our own Studios and not having to rent an external expensive venue meant that more profit was realised for the Guild. Next year we will hold an Exhibition only and again we will stage it at the same time as the Village Open Gardens. This year we sold tea and cakes and had our dye garden open, which was a great success. Thank you, Sally, for all your dedication to keeping our garden so tidy.

I would like to say thank you to Harriette and Julia, who have again made a great job of our newsletter. Well done to both of you, and also for agreeing to continue for another year.

It has been a very good year for speakers: Hanna Dahl, the curator at Trowbridge Museum; Nicola Builder and her Saori looms, Teresinha Roberts with her 'wild colours', and last month: the long awaited Mary Henderson with her wonderful Fair Isle knitting. Thanks go to Margaret for organizing the programme and Anne for helping out. Thanks also to Kathy for arranging our annual fleece sale.

Beryl and I have been organizing a new fundraising scheme which started with the two of us appearing before a sixty strong WI Selection Panel. This has resulted in the Guild being listed in the WI Yearbook as a venue for Group Visits. Two groups have already visited and we are receiving enquires for next year. Thanks to all who have helped out with the hands-on experiences for the first two visits which were very well received by our visitors.

My thanks for all of the support given to me this past year by all who have served on the Guild's hard working Committee. We have had much to do but I believe that our combined efforts have been productive as the Guild continues to move from strength to strength. I hope that members realise that things do not just happen by magic but by the dedicated work of many individuals. Special thanks to Beryl and Liz for holding the fort when I have been away and to Colleen for being our new Trustee. In addition next year we are delighted to welcome another two new members of the committee. Lastly, thanks to the wider membership: without your kindness and friendliness to one another and the generosity of sharing your skills then we would not be such a happy and successful Guild.

Valerie Laverick
Guild Chairperson

Treasurer's Report 17th November 2018

Bank Accounts Year End Balances

Current Account	£11,383.92
Deposit Account	£3,006.51

The current account balance includes the small profit made by the Guild this year and there is still just over £500 worth of cheques not yet cashed.

Deposit account

We have a savings account, usually referred to as our "rainy day fund", which currently has a balance of £3,006.51. The interest rate for this account is currently at 0.04%. This gave us interest of £2.85 for the year!!! It is unlikely that we could get a better rate elsewhere.

Guild Income and Expenditure

This year the Guild made a small profit of £88.83. Earlier in the year when it was predicted that we would make a loss, the committee decided to raise the door money to £3 per visit.

Subscriptions, as they are set at the moment, do not cover our fixed cost out goings, i.e. rent and electricity. As we were unable to increase membership subscription to £50 for this year (due to the restriction of our constitution), we have kept the subscription to £40 and asked for a £10 donation. Thank you to the majority of members who have paid the £10 donation.

We rely on other door money and fundraising activities to make up the difference and to provide us with funds to maintain our presence at these premises.

As you will see from the summary (*on the notice board and emailed to members*) we made about £200 from each of the sales. I have included the income from the sales table as this is now quite substantial thanks to Issy. The 100 club has also brought in funds of nearly £200, thanks to Anne. This year saw the ramp finally being fitted and paid for. As you will see on the summary the final cost to the Guild was £1,925.00. Prior to the ramp being fitted we needed to make some repairs to studios 3 and 4. The repairs were completed before the installation of the ramp and the cost was slightly less than expected. However, these repairs have highlighted the need for further maintenance requirements, particularly to studio 3.

Gift Aid

Thank you to all members who have completed a gift aid form. We have been able to claim back £216.72 from HMRC. This should be more next year as we have more members signed up and we can claim for the increased subscription plus the £10 donation.

You can complete a form at any time of the year, and you only need to complete a form once: you must be a UK taxpayer and let us know if you stop paying tax.

Subscriptions

Subscriptions and door money have been increased, and door money is now to be paid per visit. Following extensive discussions with both weavers and the committee, in an effort to come to a fair and equal membership subscription for all Guild members, it has been decided to withdraw the weaving fees for this year with a review before the next AGM.

Electricity

Our contract came to an end in June this year and I have changed supplier from EON to Npower and we now have a new 2 year contract at a much more favourable rate, which should save us about £200 per year.

Colleen went on to say that she was happy to continue to be Treasurer for the next year but would be standing down at the AGM in 2019. She would very much like someone from the Guild to offer to shadow her for this year so that they could have a seamless transition and asked for any volunteers for the position of future Treasurer to contact her to find out what is involved.

Thank you, Colleen, for your book balancing for 2018.

Rosemary Speller – Honorary Member



The Committee also decided to make Rosemary Speller an honorary member of the Guild for her long term contributions, not least as spinning teacher to many of us. We were also delighted to see Rosemary was recovering from her recent hospital stay and were inspired by her gift of a woven Christmas tree for the Guild.

Annual Guild Cup to Liz McCarron Heal

Liz McCarron Heal was given the Guild Cup for a new annual award for her achievement in being the first member to gain a Certificate of Achievement from the Association of Guilds of Weavers, Spinners and Dyers. This will become an annual award so we hope she will keep the cup nice and shiny over the year!

Eds. We hope that other members will be inspired to take up the opportunities that the Textile Studio offers to develop their skills



Programme for 2019

January 19:

Soup Lunch and Social.

February 16:

Talk by Joyce Meander.

Knitted Military Comforts, Crimea to Present Day.

March 16:

Talk by Gillian Burbidge.

Fibre to fabric: The Fine and Applied Art of Feltmaking.

April 13:

Pop-up Shop.

The Spinning Wheel

(No Guild sales table)

May 18:

Skills Day.

(No Guild sales table)

June 15:

Fleece Day.

July 12:

Workshop.

Dyeing with Jill Jones.

July 20:

Bring and Buy Sale for Guild funds.

(No Guild sales table)

August 17:

Shared lunch.

August date to be arranged

Visit to Frome Museum.

September 21:

Subscriptions.

(No Guild sales table)

October 19:

Talk by Kay Galloway

Angora goats.

November 16:

AGM Show and Tell.

December 14:

Party and Quiz.

Weaving at the Guild

Dear Members

A separate weaving fee is no longer charged if you wish to use the weaving studios at the Guild. This means any Guild member can come along and make use of the equipment, or weave something on one of our looms for just the £3 daily door money. This decision will be reviewed after one year but I am hopeful it will be an exciting opportunity to encourage more members to use our studios (which are the envy of many Guilds). I expect we shall be reviewing our policies for studio use and loom booking in the near future, but do email me in the meantime if you have any questions about this.

At the moment our studios are open on Tuesdays and Thursdays from around 10.30am to 3.30pm.

Please note that you will already need to know how to weave if you wish to use the studios. Although the weavers are more than happy to help each other out, these sessions are really for us to work on our own projects.

If you are interested in learning how to weave please contact me directly or look up the information on our Guild website.
Happy weaving.

Dawn

thompsondawn@btinternet.com

Eds. This is a really exciting development for the Guild and a genuine opportunity to pick up skills and share ideas.

Please see page 17 for Dawn's hint on making a buttonhole in your precious woven fabric.

'Moving On in Spinning' course January 2019

The 'Moving On in Spinning' course is planned again for January/February 2019.

The course runs for four sessions and aims to cover some of the more technical aspects of spinning, like worsted and woollen spinning, novelty yarn spinning, plying and blending. The course is aimed for those who have been spinning regularly for at least a year.

The cost is £75 – all materials included. If you think this may be of interest, come and chat and let me know.

Kathy Davis.

Trowbridge Museum



Trowbridge
MUSEUM

Trowbridge Museum is closed until 2020, but that does not mean the activities and courses have ceased. Activities range from; guided walks, weekly sketching sessions for GCSE students, afternoon talks, a team quiz and textile craft courses.

These are some courses available in the next few weeks;

24th November - Christmas Felting Workshop (£15)

8th December - Hand Loom Weaving for beginners (£40)

15th December - Shrink, crinkle and fold: Transforming woven cloth (£40)

Click [here](#) to view and book your courses



Tereshina Roberts – Wild Colours talk in September



In September we had the wonderful Tereshina Roberts from Wild Colours and Wild Fibres to come and talk to us. She was an engaging speaker and not only told us about herself and how she works but shared so much information that I ended up taking 8 pages of notes! I'll try and share just a little of what she said but she has lots of information on her linked websites where she actually keeps her notes so we can share in them and has supplied many of us with seeds, dyes, fibres and even paper.

Tereshina is from Brazil and, after doing a Biology degree she was working for the World Wide Fund for Nature studying birds in Amazon rainforest when she met her English husband who was studying mosquitos. She came back to England with him 35 years ago and, after living in Africa for a while, returned and did a City and Guilds embroidery qualification where her use of Dylon gradually led her to appreciate the beauty and subtlety of natural dyes. When they moved to Birmingham and were house hunting she was attracted by how the local allotments looked a little like shanty towns.

One thing led to another and she not only grows dye plants and produces seed for sale but runs her websites, is a media personality (*Gardener's World*, *Gardener's Question Time*) as well as being a member of about three guilds. She now has three studios and a part-time assistant to manage all the orders and still loves her allotments!

Here are just a few points I noted down: I could fill the entire newsletter with my notes otherwise but you will get a sense of the humour in her talk as well!

Madder: grow for three years to get decent sized roots.

Mordant: Alum used for wool and cotton, logwood and alum use cream of tartar as well. Alum makes fibres waterproof so rinse when mordanted or when dry and soak for longer before dyeing.

Plant fibres: uses aluminium acetate then only need one dyebath

Nepal: no access to alum so they use rhubarb leaves, stag horn/sumac, acacia, oak galls, juniper (also Native Americans use this by burning the green leaves and using the ashes – she recommends holding the branches over a bonfire and then shaking the ashes into a metal wheelbarrow).

Weld: very strong yellow when mordanted with alum. Harvest before tops are dry when tops are green. If it sets seed then it's too late.

Dyer's Greenwood: perennial and very light fast.

Golden Rod: not as bright but English people like it. Harvest before flowers open

Tansy: keeps mosquitos away from fishermen's hats.

Dyer's chamomile: 2-3x weight of fresh flowers to weight of wool. It is easier to use extract.

Coreopsis: use stems too for printing. Botanical Prints Facebook group shows you how to do it, steam after laying and wrapping.

Buckthorn Berries: also known as Persian Berries – Tereshina had problems with PayPal because they are reviewing anything using the description "Persian"! She also had some handmade paper she was selling called "Persian Flowers"!

Madder: you can print with the roots, very light fast and used for 5000 years: Tutankamun tomb, Vikings, Cricket Balls, American Flag: madder and cochineal. Invasive, dig up every winter to control the size of plot, prickly and can give a rash. Roots best when 3-5 or even 10 years old. Fresh roots give orange, aged more red. Dry in greenhouse for a week, wash, dry then brittle and break easily. Add chalk.

Her story about importing 25kg of cochineal was a wonderful saga of complications finally overcome but to avoid the risk of boring you I won't go on.

Needless to say, we would love to invite her back and it would be a shame to miss her talk next time, so do keep an eye on the programme for next year!

Thank you, Margaret, for arranging this fun, inspiring and fascinating talk.

To look at her sites [here](#): or find out more about her [here](#) and if you want some inspiration but have plenty of time to wonder at the delights of Pinterest then [here](#) are some of her sources and pictures.

Harriette



[Killybegs Hand Knotting Carpet Museum](#)

John and I celebrated our Golden Wedding Anniversary in 2018 circumnavigating Ireland aboard the good ship Oriana. One of our ports of call was Killybegs in Donegal Bay in the Republic of Ireland, a small town with a large fishing fleet. I had read that there was a hand knotting carpet museum in the town, which was not difficult to find after a visit to the information centre.



A very warm welcome greeted us as we entered the museum and were shown into a room showing a film of how 'Donegal Carpets' were made. A conducted tour of what remained of the once extensive factory then followed. Samples were provided so that the quality might be examined and visitors were encouraged to have a go at adding knotted woollen strands to a sample rug.

The factory is no longer commercially making carpets, although a limited number of sample rugs were priced for sale. Carpets made in the factory grace the floors of Buckingham Palace, Dublin Castle, the Oval Office in the White House and many more prestigious buildings.

Photos of these carpets, as fitted, were on display.





During our visit, a craft fair was being held in the town; I enjoyed a very pleasant hour chatting to local crafters who were not only displaying their work, but demonstrating their skills. They were interested to learn of the Wiltshire Guild and what we get up to in Steeple Ashton.

The visit to the port was rounded off with the best fish and chips ever, freshly caught and cooked, and sold from a kiosk right on the sea front. We sat on the sea wall to eat it with the sound of Irish music drifting from a pub across the road. I would recommend a visit to Killybegs and the carpet museum if you are ever in the area.



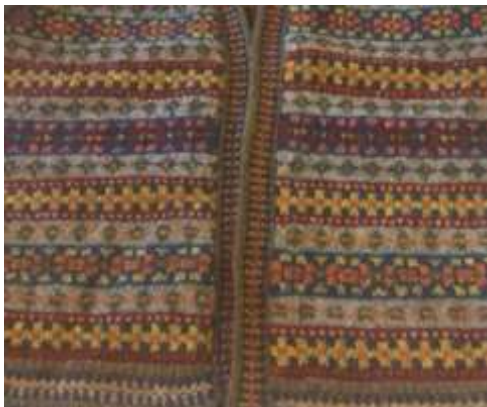
Mary Henderson: My Knitting Journey

Mary was another lovely speaker who told us all about her work designing knitting patterns, most of them Fair Isle for *Rowan yarns*, *The Knitter* and *Simply Knitting*. She lives in Frome, although originally from America.



She was scheduled to give us a talk last year but just before she was due to visit Steeple Ashton she had a nasty fall at home. She knocked her head heavily but luckily one of her sons was at home and realised that it was not a simple bump to the head and called an ambulance. After a few days in an induced coma due to a severe brain haemorrhage and despite being initially diagnosed as “lucid but not capable”, Mary was

soon knitting again. This surprised all the nursing staff and her sons because the severity of her brain injury had led them to fear the worst. Although she now has a plate in her skull to replace shattered bones and suffers some relatively mild long term effects such as being unable to drive as she gets tired easily, Mary has continued to recover while knitting constantly and organising her large stash of yarn!





Mary yearned to do Fair Isle knitting as a child and she has continued to develop her skills in the craft. She has a wealth of knowledge not only about the practicalities of knitting, but also the sometimes expensive legal pitfalls of designing for a magazine or yarn supplier. She brought a large collection of her knitwear and her sample books. It was fascinating to hear the process from a design brief to the finished article in a magazine requiring specialist skills of pattern writers, typesetters, model agencies, proof readers and photographers, not to mention editors, marketing professionals and admin staff. Depending on the contract, the pattern may not belong to the designer ever again, or at best for six months, when she can resell the pattern, but cannot use the typeface of the magazine or the artwork.

Mary was a very entertaining speaker, with stories of her hugely creative and talented siblings, tales from her working life as a librarian and of her journey to becoming a prolific knitwear designer. She is very keen to share her skills and I am sure we would all look forward to another talk in the future.

She suggested lots of books: [Fairisle Knitting](#) Sheila MacGregor, [Traditional Sweater Book](#) Madeline Weston, [Kate Davies Designs](#) is a rather lovely blog which is well worth a look, as are books by [Marie Wallin](#), Wilma Malcolmson at [The Shetland Designers](#), you can check out Mary's own design on her [Ravelry](#) page and if you are in Frome – and to be honest any excuse is a good excuse to be in Frome- you can be tempted in Mary's favourite yarn shop the [Frome Yarn Collective](#).



Harriete and Julia

Jämtlands sheep

Harriette is always on the lookout for an interesting article or nugget of information and had made some notes about a breed of sheep called Jämtlands. Sometimes life, family weddings, friends moving house, garden sitting and village responsibilities of all kinds get in the way of remembering where the notes come from! So thanks to whoever mentioned this breed as we have done some further research.

The breed was developed in Sweden because the company that made clothes in Sweden (WoolPower) is only able to make woollen garments using merino yarns from Australia and South America and would like to make clothes in a more sustainable way. The factory is based in Östersund and just on the off chance that any of our intrepid members happen to be nearby, they say they welcome visitors!

In the same way that the Bowmont sheep in the UK was developed by breeding native Shetland sheep with Merino to improve the fleece, the Jämtland breed is a mix of the native Swedish Svea and merino. Svea sheep are themselves a mix of Texel and Finull breeds. Texel is a breed originally from Holland that was imported for the quality of its meat. Finull is an old breed that has very fine wool and is related to merino. There were merinos in Sweden in the 18th century. Finull literally means “fine wool” in Swedish.

The breeding programme started in 2004 and the Jämtland sheep breed was presented at the World Merino Conference as a new breed in 2010 which was quite remarkable considering that it took the Macaulay institute 24 years from 1988 years to develop the Bowmont as a breed.

A fully grown Jämtland stud weighs between 90 and 120kg, and the ewes 80 to 110 kg. Their wool usually has a thickness of 17-23 microns which is similar to the Bowmont fleece of 17.5 microns.

I have found that you can buy Swedish fleece on line- be warned it is quite expensive! But have a look at this site on Etsy if you dare.

Whilst researching this sheep I found that farmers in Sweden have a method of shearing their sheep which looks far gentler than the normal method; somehow the sheep is persuaded to stand on the shearing stool which is, in effect, a metal table and the head and neck is secured in a brace, (the sheep look quite calm and comfortable) the shearer is able to take time gently shearing the sheep and once the head and neck are shorn, the stool can be raised for ease of access.

I found [this blog](#) for the Felting and Fibre Studio which has a lovely article about the use of a shearing stool. I am no expert on sheep body language, but even to my eye this ram looks quite relaxed about the whole procedure.



Julia

Printing with Botanicals



Julia and I were lucky enough to catch a small but perfectly formed exhibition in Keynsham library of patchworks produced by the prize winning Helen Grist from botanically dyed textiles using logwood, brazilwood, walnut husks, fustic, onion skins and carrot tops. Whilst she has been making patchworks for many years her interest in natural dyeing was only triggered relatively recently on a group walk where the leader explained that one of the mills in Keynsham was used for producing dyes for clothing and textiles. She

says: “My first foray into patchworking was in 1970 and I have been addicted ever since. Although I also knit, embroider and tatt, patchwork and quilting remain my first love. Totally addicted to hoarding even the smallest of scraps, I have come to realise that the time to use them is now, before they swamp my studio. I have recently become interested in dyeing my own fabrics to use in my patchwork and this is an area I wish to pursue.”



We had a lovely chat and she, too is a great fan of Tereshina and Wild Colours and would have loved to have come to the talk we had in September. I’ve promised to let her know our future speakers in case she would like to come along too. I hope you find her work as inspiring as we do.



This photo is of a beautiful crazy patchwork by Helen, featuring her samples of leaf dyeing.

Karen Skeates and Liz McCarron Heal have both had recent experience of natural dyeing (see previous newsletters featuring Karen's wonderful designs) and here they are in deep conversation about recent experiments with natural dyes.



Harriette

Dawn's sewing tip



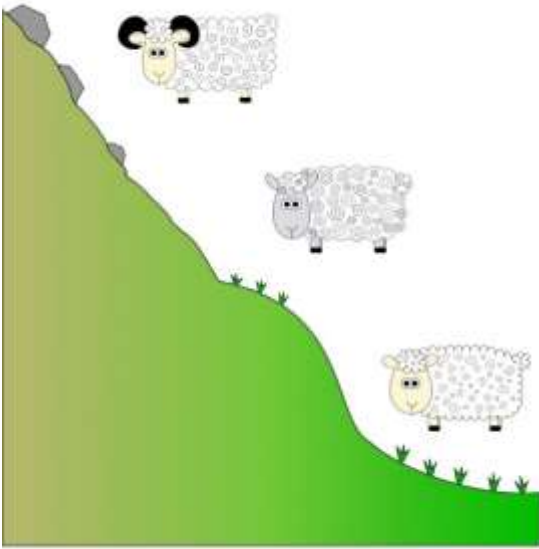
When making the slit for the opening in a machine-sewn buttonhole place a pin across each end of the slash line in order to avoid the disaster of slashing straight through your buttonhole stitching.

Happy sewing.

Dawn

Eds. We are hoping for the story of this lovely cloth.

The UK sheep industry is set out in a 'stratified system'.



The stratified sheep system is unique to the UK, and is perfectly designed to play on the strengths of different breeds and the varying environments and habitats of the country. The UK is made up of a huge range of terrains and landscapes, playing host to about 90 different sheep breeds and crosses.

The stratified system is divided into three tiers: hill, upland and lowland. Some sheep will stay on the same farm, or in the same tier, for

their whole lives, while others are moved down the system. This system is crucial in keeping the UK sheep industry productive and efficient, and a collapse of any area would change the entire face of the industry.

Hill

Typical breeds: Welsh Mountain (several types), Swaledale, Scottish Blackface, Cheviots, Rough Fell, Dalesbred, Derbyshire Gritstone, and Herdwick.

Traits: Hardy, thick-coated, able-bodied, excellent mothers, adapted to living in the harsh hill conditions.

Purpose: Pure-bred breeding stock. Surplus female lambs and wether lambs are sold as stores to upland/lowland farms to be fattened. Older ewes that have lambed several times are transferred to the milder climates of lower areas and crossed with longwool breeds to produce Mules and half-breds.

Where to find them: Highlands and islands of Scotland, mountain areas of Wales. Hill areas have harsh climates; short growing seasons, relatively poor quality of soil and long winters.

Upland

Typical breeds: Bluefaced Leicester, Border Leicester, Teeswater, Wensleydale, and Devon & Cornwall Longwool.

Traits: More prolific than hill breeds, and do better on the lower, easier terrain. Mules inherit mothering abilities of hill relatives.

Purpose: Older ewes' drafted from the hills can continue to breed in the easier conditions, and are mated with longwool upland breeds to produce Mule lambs – ewe lambs transferred to lowland farms for breeding and male lambs reared for meat production, either here in the uplands or on a lowland farm. Ewe lambs sold to the lowlands to be crossed with a lowland/terminal sire breed. Surplus female and all wether lambs sold as stores for fattening in the lowlands.

Where to find them: Areas of Northern England, such as The Pennines and Lake District, and also in the South West, on Dartmoor and Exmoor. Conditions are less harsh than in the hills, but land and soil is still not very productive

Lowland

Typical breeds: Texel, Suffolk, Charollais, Clun Forest, Romney, Oxford, Hampshire and Dorset Down.

Traits: Grow fast, have a heavier frame, more prolific.

Purpose: Mule ewes mated to a lowland terminal sire breed to produce cross-bred lambs. Most lambs are reared for meat production but some may be kept for replacements. The easier terrain and conditions, better grass growth and larger frame inherited from the terminal sire mean that these lambs grow faster and produce more meat in less time. Slower growing lambs join the store lambs that have arrived from the hill and upland areas to be fattened on root crops over the autumn and winter months.

Where to find them: Some low lying areas of Wales and England, mostly in central and eastern England where soil is far more productive and therefore mostly arable. Sheep become part of arable rotations, where fields that have grown crops for a number of years are put to grass to help improve the soil. Today, meat is the main product of sheep, although skins, wool and milk also have their own markets. The sheep sector employs 34,000 people on farms and a further 111,405 jobs in allied industries. This contributes a huge £291.4m to employment.

For more [information](#)

Eds. Thank you, Jackie (Bridgen) for widening our knowledge.



NEW INTERNATIONAL WOOL FESTIVAL TO COME TO NORTH WALES!

Ewe Felty Thing and Promise Art and Crafts are delighted to announce the launch of The Internationalwool Festival, Anglesey 2019; to take place at the Anglesey Showground on the 24-26th August 2019!

This brand-new three-day festival will showcase artisans from across North Wales, the UK and around the world, in a family friendly and fun celebration of all things woolly.

Run by Nikki Small of [Ewe Felty Thing](#) and Ann-Marie Warren of [Promise Art and Crafts](#), Llandudno, along with an enthusiastic team of organisers and a Flagship Group of producers and artisans from the UK Wool Industry; The Internationalwool Festival, Anglesey 2019 will be a unique take on a wool show.

By combining local, national and international talents, the festival plans to showcase a unique selection of products which would not usually be found at the same event or even in the same country. We are especially keen to support local artisans from the North Wales area who will have the opportunity for a stall in their own dedicated area within the show.

Linking together with Guilds and Breed Societies, The Internationalwool Festival will have a wide variety of skills and animals on show. Visitors will be able to experience the entire lifecycle of their purchases, from sheep to finished product, and even have a go at various aspects of the process. Children and families will be well catered for with activities suitable for all, alongside more advanced workshops for experienced wool enthusiasts.

For those staying nearby or joining us at our on-site camping or glamping villages, there will also be a variety of evening entertainments, including a live music event on the Saturday night – The Wool Ball – with a dress code more wool shawl than black tie.

For more information, please visit [here](#), call in to Promise Art and Crafts, 22 Madoc Street, Llandudno, LL30 2TL, or give us a call on 01492 878510

Bobotie and Blatjang

This is a classic South African sort of Shepherd's Pie; it is lighter than ours with no potato on top and is usually served with Blatjang which is a sort of apricot chutney paste. I had this at a friend's house (she was brought up in South Africa) and it is easy, warm and comforting: just right for midwinter.

<p>Bobotie 1 lb raw or cooked minced mutton, 2 tblsp butter, 1 dsp ground almonds 1 or 2 slices white bread 1/2 cup milk Juice of 1 lemon 1 onion 1 dsp curry powder 2 egg Pepper and salt</p>	<p>Heat oven to 200C Mix one egg with meat and one egg with milk. Soak bread in water, squeeze dry and add to minced meat. Chop onion finely and fry gently in the butter, remove from heat. Mix curry powder and lemon juice. Add almonds, meat, bread, onion and curry powder together and season. Put mixture in pie dish and put a couple of bay leaves (or slices of lemon) on top. Beat up egg with milk and pour over meat mixture and bake for about 20-30 minutes until top is set.</p>
<p>Blatjang (simple BBC recipe) 250g pack ready-to-eat dried apricots ½ tsp dried crushed chillies 1 red onion, quartered 2 garlic cloves ½ lb salt 1 tsp ground ginger 50ml cider vinegar 1 heaped tblsp light muscovado sugar or (optional 100g sultanas)</p>	<p>Put apricots in a bowl and pour over 600ml boiling water. Leave for 30 to soak and cool. Tip apricots and soaking liquid into food processor with all remaining ingredients and blitz till smooth. Tip into saucepan, cover and simmer for 20-25 minutes till thick and pulpy.</p>

Harriette

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