

Wiltshire Guild Spinners Weavers and Dyers



Newsletter June 2018

Registered Charity Number 1168349



Letter from the Editors,

Time marches on with the same tempo every year, but this one seems to have gone very fast, “How can it be June?” is a phrase I have heard more than once!

According to *Springwatch* the natural world is a few weeks behind the norm for this time of year. I am using this as my excuse for very few projects getting to that finished stage. The double dose of *The Beast from the East* may also explain my increased gas bill! I think this may be the galvanising factor in my aim to actually make something with my collection of handspun hanks of woollen yarn in preparation for winter.

We have some lovely contributions from members in this newsletter which we have very much enjoyed reading and am sure you will too.

All ideas for articles are most welcome.

Have a happy a creative summer!

Harriette and Julia

A very warm welcome to new members; Georgina Beazeley and Jane Wildey. We hope you enjoy learning and sharing new skills with us.



Front Cover. Grand opening of the new ramp – see also page 3

Grand Opening of New Disabled Ramp 11th May 2018

The Wiltshire Guild of Spinners Weavers and Dyers, part of the National Association is one of over 100 Guilds throughout the UK. Unlike many Guilds we are fortunate to have our very own premises based at Steeple Ashton. Rather than hiring local halls for our regular meetings this means we have four studios, two of which are fully equipped and dedicated to weaving. The others are flexible and used for workshops, meetings and demonstrations. In our garden we many grow many plants associated with our crafts, from dye plants; willow and dogwood, used for weaving; to soapwort and rhubarb which are used in fibre preparation.

Our regular activities are spinning, weaving, dyeing with both natural and synthetic dyes but also include felting, knitting, crochet, basketwork and a number of other crafts including patchwork, a sewing bee and other handcrafts such as beading. Our space enables us to be flexible and we are always delighted to welcome new practitioners.

The main aim of the Guild is to preserve the skills associated with the local wool trade heritage and to promote and pass them on to the next generation. We do this by sharing and expanding our combined knowledge and skills as well as contributing to local events to demonstrate our craft activities. We run courses in weaving and spinning in Steeple Ashton and welcome any new visitors. For interested groups we offer visits to show you what we do and lots of opportunities to “have a go”.

Our premises are fully accessible, with wheelchair ramps to the weaving studios and a stair lift in the main building. Recently we received a £6,825.00 funding boost from the Hills Group Limited to enable us to purchase a new disabled ramp to our weaving studios. The money has been made available through the Landfill Communities Fund (LCF) which is administered for Hills by Community First, the Rural Community Council for Wiltshire. We are also grateful to The Walter Guinness Trust, Andover, for their contribution of £1000. The total cost of the ramp was £9750 so these grants made an enormous difference to our being able to keep the outside studios safe and accessible. Thanks to members of the committee and Guild for their help and support in making the applications.

Val Laverick

Woolley Grange demo on 7th May



Some Guild members accepted the invitation to demonstrate at the Country Fayre last year and we were invited back again this year. Four of us were able to be there: Mabel, Val Laverick, Kathy Davis and me. This was the first outing for my

“cleaned out” knee so it was a good chance to try spinning or be able to help with other activities. The weather was set fair so we were in a lovely position, under the trees in front of the hotel. We were given several tables and lunch of lasagne and salad was even supplied although, by then I’d already eaten my homemade sandwich. Kathy had brought various activities: simple weaving sticks so children had a nice “worm” to turn into a bracelet and take home, I had found a small display board on Freecycle and we pinned up samples of various wools, fibres and textiles. There were some drop spindles as well to try and we all had our wheels. I had also brought a scarf loom my husband made for me and this was popular with some of the children to have a go at weaving. There were lots of families and visitors from both the local area and as far as France and Austria.

I spent a lot of the afternoon with one or other small child between my knees helping me treadle or an older child treadling while I spun the wool. Once we had produced a bit of yarn I doubled it back and gave it to them to take home. One little girl of about eight had a go earlier on and then returned after an hour or so and mastered both treadling and spinning while several little boys (and their fathers) were absolutely fascinated about how clever the wheel was. During the afternoon Val kept a tally of how many visitors we had to our stand: 150! I think Kathy took a number of enquiries about our classes and membership so we may have some new members in due course. It was a lovely afternoon and, particularly in good weather, I’d highly recommend going along and demonstrating spinning and weaving at Woolley Grange when the opportunity arises.

Harriette

Trowbridge Museum



Hanne Dahl is curator at Trowbridge Museum and came to talk to us in March about the wonderful archives they hold there as well as the planned refurbishment and expansion. The museum will be closed from this summer and is due to reopen in summer 2020. Hanne would like to include local people in work with the museum and, as you will read, Dawn immediately took her up on her offer!

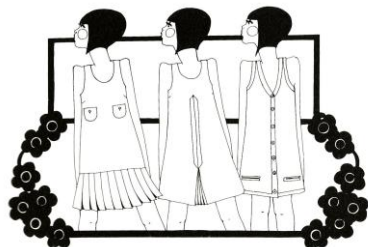
Trowbridge was important from medieval times for cloth production and by the Victorian era there were thousands of spinning looms working to produce fabric. Between 1950-1970 new fabrics were being designed and people like Mary Quant were ordering bespoke cloth for their fashions. Hanne has found many sample books going right back to the 18th Century up to 1974 when J&T Clark donated his pattern books to the museum.



The Museum gives her a budget for buying vintage garments made of fabric produced locally and she has had some wonderful finds on ebay including the odd Gor-ray skirt and she can identify some Mary Quant garments from the cloth samples she has in store. The plan is for the museum to expand to the third floor which has been empty since the mill closed. The Museum will be closing on 2nd June 2018 but you can see [information](#) about what they hold here (and hopefully will be more accessible in 2020)

We look forward to a creative future partnership with Guild Members and the museum if Dawn's work is anything to go by! Do contact [Hanne](#) if you'd like to find out more.

Eds. I am sure there are lots of us who remember the names of fashion houses that were all the rage. Did anyone visit to Biba? Or did you wear a Horrockses frock? Maybe owned a Hermes scarf? We would love to hear your stories.



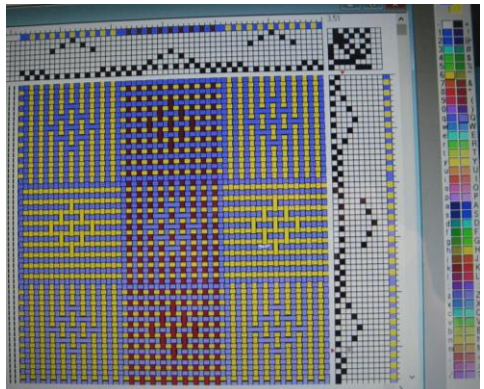
Inspiration from Trowbridge Museum Weaving Archives

After Hanne Dahl's very interesting talk at our March Guild meeting I decided to write a small article to share my experience of using the Trowbridge Museum Archives for weaving design inspiration. I went along to the museum a couple of years ago as I knew they were looking for someone to help out with their old looms. As it happens, I wasn't able to help very much as they really needed someone with more technical knowledge to help with the motorized power looms, but whilst I was there Hanne very kindly showed me some of the Museum Archives. These were absolutely fascinating, with some designs so complicated and intricate that a magnifying glass would be needed in order to fully appreciate them. However, we came across a design that we both liked, and Hanne thought it would be interesting to try to copy this pattern and possibly use it for items to be sold in the Museum.



Here is a photo of the original archive material. This was designed by George Charmbury who worked in the Trowbridge Mills from the 1930's to the 1970's.

I enjoy a design challenge. I managed to work out the threading plan and lift plan using fibreworks computer software.





I then wove a linen scarf, using just two colours instead of three and Hanne wove beautiful book covers for sale in the museum.

Recently I decided to re-use this pattern to make some bath mats. I used dishcloth cotton which I dyed turquoise and teal using Procion Dyes. As I knew this wouldn't be enough yarn for two mats I also added the same yarn that I had previously dyed using woad grown in the garden (not a very successful dye bath resulting in a very weak blue/grey colour). I reduced the centre diamond pattern which meant only six shafts were needed instead of 8, and I used the woad dyed yarn as plain tabby to split the patterns into small groups.



Hanne mentioned that she would like other weavers to use the Trowbridge Archives for inspiration, so if the opportunity comes along in the future I would heartily recommend it.

PS If any of you would be interested in looking at the fiberworks computer software this is the link to the [website](#)

Shopping corner!



A Yarn shop in Woodborough- highly recommended!

If you want to combine a day out with yarn shopping – and why not? Then try visiting [Flock on the Plain](#):the shop looks lovely and stocks hand-dyed luxury yarns.

The shop is in a complex with a garden centre, café and other artisan shops so there is plenty to do if you are accompanied by a non-yarn inspired companion.

Gina who runs the shop also has an [online Etsy](#) shop if you cannot wait to actually go to Woodborough.

Wool combs and hand-dyed braids in Cornwall

A few of us who professed no interest in the royal wedding and stayed on after the fire safety talk at the May Guild meeting were treated to a demonstration of Liz’s “nose to tail” method of processing a fleece. Liz prefers to comb the fleece so that you have a stock of prepared fleece for spinning worsted, the shorter locks can be carded for woollen spinning and even the remaining rough bits can be spun for projects that will not be worn next to the skin. Thus the whole of the fleece is used.

If you want to try Liz’s method, then wool combs will be next on your Christmas wish list! Of course, our usual suppliers will be happy to oblige but [Pipps and Co](#) in Penzance looks very interesting, they also supply hand dyed yarn and braids.

Kaffe Fassett Exhibition at Mottisfont House in January 2018

Ever since Kaffe Fassett became a name in knitting I have wanted to see his work. I've followed his career, especially as he progressed from knitting to tapestry and then patchwork. This exhibition gave me that opportunity.

After a lovely drive to Mottisfont in glorious sunshine we made our way to the house and up to the first floor where the exhibition was staged. The four rooms used were colour coordinated with the work on display within them. The first room was blue and contained several quilts in varying shades of blue. Here I was able to see some of his early quilting and see a progression to an advanced standard of design and workmanship. The room also contained both knitted and tapestry cushions together with a loose leaf binder telling about his life and the items in the room. There were also knitted garments in a range of colours and designs totally new to knitters of the 1970's.



The following room was quite a vibrant green which showed off his many cushions tapestry cushions and a wall hanging beautifully. The room also contained an easy chair covered in a green tapestry which was exquisite.

These first two rooms were quite big but the following yellow room was somewhat smaller. It contained an older arm chair with open sides, cabriole legs and padded wooden arms. This was covered in a beautiful tapestry in softer colours but great detail. Above it hung a quilted waistcoat in stronger shades of yellow and a small wall hanging. There were knitted items in intricate designs with frequent colour changes again showing a progression in his development of design and style.



The final room was bright red and for me contained the highlight of the display: a stunning knitted triangular shawl in a vibrant red with touches of softer reds, cream and a dark grey. It was flamboyant and next to it, on a mannequin, was a beautiful red cape: equally showy. The quilted items in this room were in many strong shades of red: beautifully designed and made but, for me, the limited colour together with the use of so many pattern cloths detracted from the appeal of the quilts.



The exhibition was very popular and for many people the red room was the highlight. I found the whole event very enlightening and stimulating with plenty of food for thought. It never fails to amaze me how many people can be talented in so many different ways, although I accept that the link between these skills is strong. Kaffe Fassett's use of colour and design developed over a career spanning close to sixty years and was started by a visit to a woollen mill in Scotland where he bought yarn and needles then, on the train back to London found a fellow passenger who taught him the basics of knitting.

Marianne Dowding

Eds. Thank you Marianne, this looks like it was well worth the trip to see this exhibition. Luckily, The Victoria Art Gallery in Bath is hosting another exhibition of work by Kaffe Fassett with Candace Bahouth. The last exhibition of their work was a few years ago and was well worth a visit – this one will not disappoint. [A Celebration of Flowers](#) by Kaffe Fassett with Candace Bahouth at the Victoria Art Gallery, Bath BA2 4AT. Tickets £4.50 or reduction for concessions. The exhibition is from 19 May 2018 - 10:30am to Sunday, 2 September 2018 - 5:00pm

Saori Weaving



Nicola Builder from Wayward Weaves in Stroud came to talk to us about this wonderful, rule free Japanese form of weaving.

(Pronounced Sa-or-y – means “weave yourself”: The 'Sa' of Saori has the same meaning as the first syllable of the word 'Sai' which is found in Zen Buddhist vocabulary. It means "everything has its own individual dignity". The 'Ori' means weaving.

Saori is hand weaving that emphasises and prioritises creativity and free expression. No rules, no fear – just pure absorption and immersion into weaving and working with yarn and threads. This ‘non-technique’ is meditative in nature and aims to build a clearer expression of your human self from the process itself and the resulting hand woven cloth.

The founder of Saori was an exceptional woman. Misao Jo was born in 1913 in Osaka, Japan and sadly passed away at 104 years old on 10 January, 2018. Misao initiated this journey at the age of 57 after studying and teaching Ikebana and rearing a family. Also exceptional are her sons, and internationally Kenzo Jo has developed and continues to refine the Saori looms and equipment.

Nicola explained that whilst you can do Saori weaving on an ordinary loom the Saori ones are designed to be very simple to use and have lots of useful attachments and accessories to make the weaving a simple pleasure. Nicola has travelled in the States and Japan and loves the freestyle approach of Saori clothing as well, where you try not to cut the cloth when making garments. She was wearing a beautiful, simple wrap sort of jacket which was simply two rectangles of cloth joined with a twist. Several of us simply had to try it on!

Karen Skeates was wearing a brilliant square necked vest she had made from 2 of her vintage skirts in wool and some linen trousers which she had cut into strips to weave (Sakiori) with a strip cutter and used a black or blue cotton warp. Nicola sells these cutters as well as Saori equipment and can supply ready-made warps for the looms as well. The standard width is 60cm but they now come in 90cm as well. They are metal, portable and easy to tidy away when you need the space. She runs taster sessions and workshops in Stroud but was about three weeks from having a baby when she came to talk to us so is taking some maternity leave.

If you want to find out more there is lots of the web and Nicola is still selling books and supplies through her [website](#) or, can be contacted on her mobile telephone number 07815 712 792.

We all enjoyed having a go on her loom and I'm sure we will be seeing some Saori inspired products very soon at Guild meetings.

I found it very inspiring and just wished I had more hours in the day to play!



Harriette

Eds. Nicola is now on maternity leave, but the online shop is open. We all loved using the loom which was beautifully crafted and can have lots of accessories. The boat shuttles were a delight.

Following the Threads

In 2003 a number of budding textile artists met when we each decided to study part time at Bath City College. Initially this was the Open College Network course in Creative Textiles and in 2004 Creative Machine Embroidery. We continued to meet at the Husqvarna studios in Bath. Two members of the group then went on to study City and Guilds Creative Machine Embroidery Certificate Level 3 followed by Diploma at Missenden Hall in Berkshire.

It so happened that a number of people on the City and Guilds course also lived within easy reach of Bath and by 2009 when they completed the Certificate Course we needed more space and moved to The Old School, Colerne. This was the moment Following the Threads was born.



We held our first exhibition at West Barn, Bradford on Avon in 2009, which was a great success. These exhibitions have become an annual event. The group enjoy working towards an agreed theme which gives their work a focus. Themes have included Reflections, Heirloom, The Rough with The Smooth, Inspired by Landscape, Metalwork and Alchemy.



The textile pieces produced are very varied with a range of techniques, materials and styles being used. Last year these included free machine embroidery, textural hand embroidery, beading, the use of water soluble fabric, and hand dyed fabrics, felt making, patchwork, quilting, fabric painting, applique, layering of fabric, fabric distressing, rust dyeing, stitched mixed media, use of non-woven materials.

For the past couple of years there has been a group project. This year's being Medieval Tiles will be on show at the exhibition in August.



The 2018 exhibition theme is SERENDIPITY. As usual it will be interesting to see how everyone has interpreted the theme when everything comes together.

You are invited to come along and see our exhibition.



SERENDIPITY an exhibition of Creative Textile Art revealing how a wide range of interpretations and embroidery skills can be used to produce works of art we shall be at;

The West Barn, Barton Grange, Pound Lane, Bradford on Avon, BA15 1LF on

Thursday 16th August to Sunday 19th August. We are open 10.00am to 4.30pm



There will be demonstrations and lots of items for sale including gifts, cards, fabric, sewing and knitting ephemera and books.

By Margaret Laurence (New Guild Member)

Eds. Thank you for inviting us Margaret.

The photos are a testament to the hard work and expertise that your group put into the craft of embroidery.

The World Cup 2018 – BBC Trailer



My interest in football is most definitely undetectable, but the trailer for the BBC coverage of the World Cup caught my attention. The immediate reaction was to do a bit of research: The animation is based around a series of embroideries featuring iconic World Cup

moments. The design takes influence from Bayeux Tapestry and the graphics of historical posters from the Soviet Union. Animated by Nicos Livesey, The *London Embroidery Studio* produced the embroideries. In an interview for *It's Nice That* the senior embroidery designer Lucie McKenna explains that the company had to work in shifts over a period of 3 weeks to produce 650 embroideries for the stills.

[The Tapestry](#) (let's not get into the technicalities of tapestry v. embroidery!) has certainly caused interest on the internet and is a fantastic example of how sport, art and technology can be mutually inspiring.

Julia

Would you like to be paid to spin a fleece for someone?

As the name on the Guild website I occasionally get contacted by people wanting someone to spin a fleece for them. I usually say that it's too time consuming and consequently too expensive for anyone to be interested, but I'm just checking. If anyone would like to consider this task/ adventure/ experience(!) please let me know. I can refer the enquiry to the right person. Thanks.

Lesley Greaves: lesleygreaves52@hotmail.com

Fire safety

At the May Guild Day (Royal Wedding Day and wall to wall sunshine!) we had an officer from the Dorset and Wiltshire Fire Service to come and talk to us about fire safety both in connection with our use of the Guild buildings and in our own domestic context as well.

Guy Tadman discussed the Guild Fire safety routine including how to get less mobile members out of the building in case of a fire. Committee members arrange regular checks and fire practices. Please ask any of them if you want more information.

Domestically the advice is as follows:

- Fit a working smoke alarm – in hallways and landings
- Take care when cooking and never leave cooking unattended (75% of fires start in the kitchen).
- Plan and practise your escape route
- Make a bedtime check: turn off chargers for phones and ensure laptops not left on or (even worse) in beds.
- Don't overload your electrics
- Put cigarettes right out: douse butts in water.
- Use candles carefully: ensure they are out before retiring to bed.
- Have your chimney swept regularly: once a year if you have an open fire or stove. If you have a thatched roof the most important thing is to ensure your chimney is well pointed so fire can't heat the thatch.

Carbon Monoxide

The officer explained why it is so dangerous: being odourless, colourless and cumulative. He emphasised how important it is to have a Carbon Monoxide detector/alarm and to act immediately if the alarm is activated.

CO poisoning occurs when any fuel-burning appliance has not been properly installed or maintained, or when there is poor ventilation. Sources can include boilers, gas fires, central heating systems, water heaters, cookers and open fires.

The build-up of carbon monoxide can also be as a result of any of the following:

- Indoor use of a barbecue or outdoor heater.
- Using cooking appliances as heaters.
- Burning fuel in an enclosed or unventilated space where there are no air vents, windows or doors left open or ajar.
- Faulty/damaged heating or cooking appliances.
- Badly ventilated rooms – sealed windows or no air bricks.
- Blocked chimneys or flues – bird's nests, fallen bricks, growing vegetation, poor DIY.
- Running engines (such as cars or ride-on lawnmowers) in enclosed garages.

We recommend that all homes have carbon monoxide detectors fitted as well as working smoke alarms. CO detectors can be bought in most supermarkets and DIY stores – they're not expensive and they save lives.

The danger signs

- Yellow or orange, rather than blue, flames (except fuel effect fires or flue less appliances which display this colour for effect).
- Soot or yellow/brown staining around appliances or fireplaces.
- Pilot lights that frequently blow out.
- Increased condensation inside windows.

Symptoms of CO poisoning

The early symptoms of CO poisoning can be easily confused with many common ailments and can develop quickly or over several days or months.

Look out for:

- A headache
- Feeling sick and dizzy
- Feeling tired and confused
- Being sick and/or having stomach pain
- Shortness of breath or difficulty breathing

What to do if you think you are suffering the effects of CO

- Open the doors and windows to ventilate the affected room.
- Switch off all gas appliances and don't use them again until they have been checked/ fixed by a registered gas engineer.
- Leave the property immediately and get out into the open air.
- If appropriate, seek urgent medical advice from your GP or your nearest A&E department.

It is important to get medical advice if you think you might have CO poisoning as it is difficult to remove it from the body and you may need treatment with oxygen or, in severe cases, in a hyperbaric chamber.

Escape Plan and night time routine

Have an escape plan for the whole household so you all know what to do in the event of a fire.

A simple bedtime routine will help make things safer.

- Close all internal doors at night to stop any fire from spreading.
- Check the cooker is turned off.
- Turn off and unplug any electrical appliance that isn't designed to be left on all the time (such as a fridge or freezer).
- Make sure any candles and cigarettes are fully extinguished.
- Turn off any portable heaters.
- If you have a real fire, make sure there is a fireguard in front of the grate.
- Make sure exits are clear and door/window keys are where they should be.
- Tell any guests how to escape in the event of a fire.

The [Fire Service](#) also makes *Safe and Well Visits*, to provide you with smoke alarms and advise vulnerable people how to best keep themselves and their household safe.

Please call 0800 038 2323 or, go [online](#) for lots more information and advice.

Eds. This is a bit off topic, but the talk was very interesting and of so much importance to everyone. All of the members who stayed were very pleased to have done so, two having had personal experience of CO poisoning and despite protestations to the contrary, I am sure we all sneaked a little view of the wedding on catch up television!

Framework Knitters Museum

I think all families have unlikely legends and mine is that we are related to William Lee, who invented the knitting frame in 1589. So far, there is no evidence of the Lee connection but, one of my father's ancestors, James Kershaw, was a framework knitter.

On a recent trip to see my sister, we went to [Hardwick Hall](#) (a must for fans of Elizabethan history and tapestries) and [The Framework Knitters Museum](#) in Ruddington. It is a real gem.

The collection of knitting frames can still be used and are maintained by the volunteers. One recent acquisition dates back to 1750. Working conditions were cramped and noisy. The pay was poor and because the knitters had to rent the looms, they were lucky if they had enough money at the end of each week to feed their family. The cottages were tied so if you were ill, then you lost your livelihood and accommodation.



The equipment in the centre of this picture is a bobbin winder. The skeins would be on an upright skein holder much the same as we have in the Guild (or had, I looked for it recently and could not find it!). The bobbins are cone shaped. It was a child's job to wind the bobbins – thus the source of the rhyme, “Wind the bobbin up, wind the bobbin up, pull, pull, clap, clap, clap.” In the early 1800's

wide framed machines were invented which made small scale production uneconomical. The beginning of the industrial revolution coincided with depression of the cloth trade due to wars with France and crop failures.

Workers were starving and unrest was inevitable. The [Luddites](#) were driven to desperation and turned to attacking mills and factories. This little museum gives an insight into what being “as poor as a stockinger” meant. The local pub is called The Frame Breaker – frame breaking became an offence punishable by death with an Act of Parliament in February 1812.



If you are not likely to be visiting Nottinghamshire, then do look at the website of the museum it is most informative.

Julia

Chemo Hats

If, like us, you always have a knitting project on the go then this could be a good one for the summer either to build up stock to sell or to give to charity or friends in need. My brother in law suddenly developed alopecia and needs to wear a hat a lot of the time, either to protect his head or keep it warm so I have made this one for him in dark alpaca. This basic advice and pattern from [Interweave Knits](#) is easily adapted to different people and sizes and we hope you enjoy making it or using as a basis for something you create.

- Ensure the yarn is soft but warm and knit in the round so that seams don't irritate sensitive skin.
- Choose a dense enough pattern to keep the head warm, don't use a lacy pattern.
- Keep away from strong smells, pets or smoking as skin can be extra sensitive.
- Choose a design that covers the head but, if you know who you are making it for, suits their preferences: colour and shape.

Hat Details

Finished Size 16 (17.5, 19)" circumference and 8.5" tall.

Yarn Any DK Weight of your choice, 1 skein.

Needles Size 2 (2.75 mm): 16" circular (cir) set of double-pointed (dnp).

Adjust needle size if necessary to obtain the correct gauge.

Notions Marker (m); tapestry needle.

Gauge 22 sts and 40 rnds = 4" in Garter Basketweave patt.

Hat

With circular needle and using the Old Norwegian method (Long Tail cast on or a loose cast on), CO 88 (96, 104) sts. Place marker and join in the round. Knit 1 round, [purl 1 round, knit 1 round] 9 times. Work Rounds 1–16 of Garter Basketweave chart 3 times, then work Rounds 1–8 of chart once more. Shape crown: Work Rounds 1–16 of Crown chart, changing to dnp when necessary—11 (12, 13) sts rem. Break yarn, leaving an 8" tail. With tapestry needle, thread tail through rem sts and pull tightly to close top of hat.

Finishing

Weave in ends. Block to measurements. (see link above for picture and chart)

What's On

<p>30 June 2018 – 19 May 2019 Fabric Africa Bristol Museum and Art Gallery Queens Road, BS8 1RL</p>	<p>Highlights from our World Cultures and British and Empire and Commonwealth collections will reflect the variety of patterns, colours, materials and techniques created as well as focusing on the personal and provocative stories they can tell.</p> <p>The selection of textiles and clothing dates from the late 1800's to the present day.</p>
<p>25 May – 23 September 2018 Orla Kiely – A Life in Pattern. London Fashion Museum 83 Bermondsey Street, London SE1 3XF (Look at the courses on the website!!!)</p>	 <p>BOOK ONLINE</p> <p>Orla Kiely A Life in Pattern 25 May – 23 September 2018</p>
<p>7 July – 2 September 2018 Woman's Hour Craft Prize – on tour Bristol Museum and Art Gallery see above for address</p>	<p>Showcasing the most innovative and exciting craft practice in the UK today, this exhibition from the V&A marks the 70th anniversary of BBC Woman's Hour.</p>
<p>1st September Southern Wool Show, Newbury Race Course</p>	 <p>The Kennet Valley Guild will be there.</p>
<p>22nd – 30th September Shetland Wool Week</p>	

Redcurrant tart

Here is a lovely Nigel Slater recipe, perfect for summer: A large and spectacular tart with crumbly pastry and a vanilla-cream filling.

Serves 6.

For the pastry: 300g plain flour 200g butter 2 tbsps caster sugar 1 large egg yolk	For the filling: 300g double or whipping cream 200g strained yogurt 2 level tbsps caster sugar vanilla extract 400g redcurrants or a mixture of white and redcurrants
---	---

You will need a shallow, loose-bottomed tart case, 20 x 30cm, lightly buttered.

Make the pastry: put the flour into the bowl of a food processor. Add the roughly diced butter, then blitz for a few seconds until you have fine crumbs. Tip in 2 tbsps of caster sugar and an egg yolk and blitz very briefly once again, then tip out on to a clean work surface. Bring the ingredients together to form a ball, and then roll into a short, thick sausage. Cut thin slices from this and line the tart tin with them, laying them up the sides and pressing the pieces gently together with your thumb so there are no holes. Chill the pastry for a good half-hour before baking, otherwise it will shrink.

To make the filling, pour the cream into a chilled bowl and beat it gently until it thickens. You want to stop before it is thick enough to stand in peaks. Gently fold in the yogurt, then sweeten with the sugar and a few drops of the vanilla extract. Cover tightly with cling-film and refrigerate.

Bake the pastry in an oven preheated to 180°C/gas mark 4 for about 25 minutes until it is dry and pale biscuit-coloured. Remove and leave to cool.

Carefully lift the pastry from its tin. It will be very fragile. I tend to keep the pastry on its base. Fill the case with the vanilla cream. Rinse the fruit briefly, remove the currants from their stems and pile them on top of the cream. Dust with icing sugar if you wish, but only just before serving.

Guild Roles		
Chair	Valerie Laverick	01380 870432
	valerielaverick@hotmail.com	
Vice Chair	Beryl Francis	01380 870524
	badgersberyl@icloud.com	
Secretary	Liz McCarron Heal	07871 101670
	secretarywiltsswd@gmail.com	
Membership Secretary	Kathy Davis	01380 739609
	kathy-d@hotmail.co.uk	
Treasurer	Colleen Russell	01380 828758
	crussell@btinternet.com	
Assistant Treasurer	Val Lenaerts	01380 870186
Library	lenaerts@waitrose.com	
Health and Safety	Sue Vince	01380 871929
Minutes Secretary	sue_vince@btinternet.com	
Programme Secretary	Margaret Holden	07421812360
	holdenjandm@aol.com	
Demonstrations	Karen Skeates	01225 975041
	karenskeates@tinyworld.co.uk	
Hundred Club	Anne Reddan	01793 525016
Assistant Programme Secretary	annereddan@outlook.com	

Non – Committee roles

Sales Table	Issy Whitford	07745 644612
	izzbird@yahoo.co.uk	
Health and Safety assistant	Rachel Berger	
Fund Raising	Joanna Goodfellow	
Website	Lesley Greaves	

Wiltshire Guild Website	National Association website	
Newsletter edited by Harriette Dottridge and Julia Shahin		
hdottridge@hotmail.com	01761 490445	07791 832592
juliashahin@blueyonder.co.uk	01179 867255	07928 219877