

Wiltshire Guild
Spinners Weavers and
Dyers



Newsletter March 2016

Letter from the Eds.



In this newsletter we've tried to give you the usual range of articles and information. Thanks to those who submit articles, providing a change of "voice" and to all the committee for all the hard work they do in the background. With Spring more or less here the 'What's On' area is filled up nicely and we hope that you'll all enjoy the next three months of creating, sharing, discovering and learning.

Please do remember to let us have any reviews of exhibitions you visit, snippets of news or information and we look forward to seeing lots of lovely things you've made to sell at our various events this year.

Julia and Harriette

A warm welcome to new members;

Mary Croston, Margareta Richter, Christabel Francis,
Deb Turner, Mary Wheeler, Helen Lomax.

We hope you have fun learning and sharing new skills.

Dates for Guild Meetings in 2017

21 st January	15 th July
18 th February	19 th August (if we have a meeting)
18 th March	16 th September
15 th April	21 st October
20 th May	18 th November
17 th June	9 th December NB second Saturday in December for Christmas Party

CHRISTMAS RAFFLE

Hello Everyone,

I hope you all had a wonderful festive Christmas with your family and friends. It was lovely to see so many of you at our Christmas Party; I hope you all enjoyed yourselves.

This year the raffle made £165 towards funds for our Guild and I would like to thank everyone who supported the raffle by generously donating prizes and buying raffle tickets.

I would like to thank Julie and Val Laverick for helping to organize and 'set up' the raffle at the party and on behalf of all the Committee Members, may I wish you all the very best for 2016.

Take care and keep smiling!

Lyn Pybus



Commission for spinning Alpaca

We've had a request from Eunice Stride, one of the original members of the Wiltshire Guild, who no longer spins but would like to pay someone to spin up half a light fawn alpaca fleece for her so that she can knit a waistcoat for the alpaca farmer.

Please do contact her if you would like to help her:

Phone: 01373 826821

She lives in Dilton Marsh.



For Sale

Christina Stapley is selling her antique wheel (needs new footplate) and giving away an old microwave which could be used for dyeing. If interested contact her on 01249 821087 (Calne).

Maiu Part is selling an inkle loom and will bring it to the March meeting for people to see but if you are interested and she hasn't sold it then please call her on 01600 890026

Exhibition

The exhibition will be held at the same venue as last year: the United Church Hall in Bradford on Avon. Set up is on **Friday 29th July** and it will then run from **Saturday 30th July to Thursday 4th August**.

So please make a note in your diaries now; we'll need Stewards and of course lots of lovely stuff to exhibit or sell.

The exhibition gives us three ways to raise money to cover our costs and help Guild funds as well as publicising our work.

The Door Money:

We charge 50p for members of the public to enter.

Hanging Fees:

This is the normal way groups charge for entering items in a Sale or an Exhibition.

We only charge it for items over £15.

50p each for items £15 to £50 value:

£1 for items between £50-£100:

£1.50 for over £100.

The charge is the same for those items 'not for sale' i.e. Exhibition only.

The majority of goods of course, are less than £50.

Commission:

Goods of less than £15 - 10%.

Goods over £15 - 15%.

This is a low level of commission as shops normally have a mark- up of about 50%.

We can also make money if we sell **tea and cakes** which we will be doing, so will welcome **donations** again this year during the exhibition, please.

Any **help with stewarding** is most welcome and a little later in the year someone will be designated to deal with the rota.

Julie

CLOTH ROAD ARTS WEEK 2016 – BASIC INFORMATION

Hello Everyone,



The Cloth Road Arts Week is taking place from **Saturday 30th April – Sunday 8th May** this year. I am afraid I made a mistake on the Guild Programme and put the last day as being the 9th, this is in fact incorrect, so please will you alter the event as ending on the Sunday 8th May 2016, thank you.

This time we are trying something slightly different. **Studio 1 will be used to display goods for sale – SMALL ITEMS ONLY, PLEASE.**

Larger items will be displayed to showcase the many types of work we can and do offer our members – these items WILL NOT BE FOR SALE. Stewards will also be asked to bring along work they can demonstrate while stewarding which I know many of you do anyway. In actual fact, these demonstrations were highly successful last year at our summer exhibition in Bradford-on-Avon as they gave visitors the opportunity of being able to both see and ask questions on the various crafts the stewards had taken along to work on during slack periods.

Studio 2 will be used to display items which are not for sale and for refreshments. Therefore, we are asking for cake donations as well as stewards.

The office downstairs will be used each day between 12noon and 1pm for 'taster' sessions for which we will charge £5. We are very fortunate to have found members who have agreed to run these sessions, but a lot can happen between now and April. Bearing this in mind, if you could sign up as a 'back-up' should anyone have to cancel that would be lovely.

In a nutshell, we need:-

- . Small items to be sold on the sales tables
- . 5 stewards per day
- . Reserve 'taster' demonstrators
- . Cakes to sell

At this moment in time I am not asking for cake bakers, we can sort that out a little later.

Information will also be sent out at a later date giving terms and conditions for goods to be sold in the same way as we have in the past.

If you can help in any way, that would be wonderful. I look forward to hearing from you.

Many thanks,

Lyn Pybus

Telephone number: 01225 774440

Email: lyn.pybus25@gmail.com

Taster Sessions for Cloth Road

All 12.00 noon – 1.00 pm £5 Session

Saturday 30th

DROP SPINDLE with Helen Haysom

Sunday 1st

SPINNING with Val Laverick

Monday 2nd

BASIC KNITTING with Nina Wilton

Tuesday 3rd

RIGID HEDDLE with Jackie Shewring

Wednesday 4th

PATCHWORK with Colleen Russell

Thursday 5th

PEG LOOM with Jackie Shewring

Friday 6th

FILET CROCHET with Julie Holmes

Saturday 7th

BRAIDING with Jenny Smart

Sunday 8th

SPINNING with Kathy Davis



[Needle felting book by Jenny Barnett](#)

Eileen Broadley brought her copy of *Needle felting Workshops with Jenny Barnett* to Harriette's Craft Day in her village. Eileen was inspired by the book and has made a beautiful little owl and family of foxes.

Here is the owl and the fox is on the front cover.

The book is available by mail order on the link above. It costs £16.99 with £2.50 postage.

Countryfile in Devon

If you missed the episode of Countryfile on 24 January 2016, it is now too late to catch up on BBC iplayer. It featured [John Arbon Textiles](#) which is a mill in South Molton in Devon. Many of you will have seen them at Wonderwool, or other events, so will know that they are a small concern making worsted yarn and knitted products with vintage machines, using mainly British wool and alpaca.

One of the products; the Stanbury sock is named after the local farmer John Stanbury who was featured on the programme. He has developed a breed which he calls the Exmoor Blueface, which is a cross between the Bluefaced Leicester and the Exmoor Horn. This breed survives well in the harsh winter on the Devon coast and produces a fine lustrous fleece ideally suited for strong durable socks when blended with some nylon.

John Arbon Textiles a large variety of tops in natural colours and dyed blends as well as all sorts of socks and yarn. They offer discounts for Mill members. Memberships costs £25.00 for a lifetime subscription. The website also has some partner offers with magazines that can be explored. It is certainly worth a look.

Interest in the products increased enormously after the programme and the [blogpost](#) about the show stated "... *we have been bowled over with an unprecedented amount of orders, more so than ever in the history of our small family fun Devon business.*"

Speakers and activities for April, May and June 2016

In **April** [Mayumi Kaneko](#) (M.A. Bath Spa) is coming to speak to us.

On coming to live in England, Mayumi saw an article about the Frome Textile Workshop. She had no earlier experience, but those of us who met her there saw her skill. She went on to achieve her textile qualifications and uses paper yarn to good effect. She says that using paper as a warp and weft created fabric which is used origami style. She will be showing her fabulous designs to us in April.

In **May** we have a visit from [The Weaver's Bazaar](#); The Weaver's Bazaar was set up by Matty Smith and Lin Squire following attending the 2008 West Dean Tapestry Summer School. Frustrated by trying to find the colours they needed to weave, they decided to set about finding appropriate yarn and an expert dyer. You will see from the collection of yarns they will bring to sell that they have provided tapestry weavers with a wonderful range. They are both still actively weaving and involved in exhibitions and the world of tapestry. Their tapestry examples are wonderful.

In **June**, Liz is doing natural dying and Kathy Davis is kindly organising the fleece sale once again.

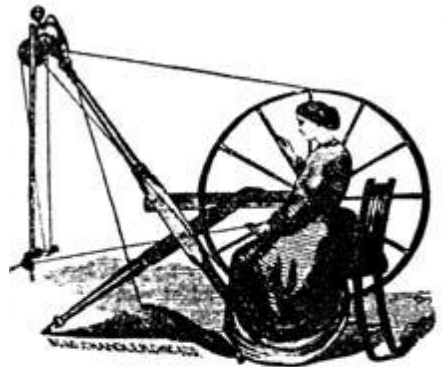


Unusual spinning wheels.

Once you are connected to the World Wide Web, there are times when the temptation to idle a few minutes away looking for a “bargain” that you had no intention of purchasing or going on a trail of links is irresistible. This is largely an unproductive pastime, but I recently saw this pretty little wheel for sale on eBay. Unfortunately, I have not been able to find much about it.

Whilst researching this wheel, I found [HilltopCloud’s blog](#) from September 2015 which includes a link to a video of a [pendulum wheel demonstration](#). This wheel is like a Great Wheel, but the spindle is attached to a pendulum, thus enabling the spinster to sit down whilst working. It is an extraordinary contraption patented in Canada in 1870. Peter Teal explained in an [article](#) in 2009 for the online Guild of Spinners Weavers and Dyers that although the industrial revolution had spawned inventions such as the Mule and Spinning Jenny in the UK from 1720, which were immediately used on an industrial scale, in Canada and USA, there was still a necessity for a cottage industry to produce yarn and cloth as the importation of goods was very expensive for early settlers. This is why new patents for inventions based on the Great Wheel were issued in Canada and America for another century.

PATENT PENDULUM SPINNING WHEEL!
Save Time and Health - Cannot be Surpassed.



Patented March 18, 1856
Manufactured by WAIT & BUTTRICK,
Waitsville, Jefferson Co., Wis.

Yarnmaker are compiling a [list](#) of 20th Century spinning wheel makers in the UK. There are an astonishing number of names listed, including Jon Starkey who lived for a time in Midsomer Norton making “Easy Spin Wheels”, pictured here. This is the treasures possession of Katie from HilltopCloud who kindly gave me permission to use the photo.



The partners of one or two of our members whose collections of wheels are expanding, may quake in the knowledge that here are vast arrays of different styles of wheels that just may be the next *must have*. [Joan Halliwell-Dean](#) had a collection of 38 wheels some of which you can see on the link. I have asked Joan for some help in tracking down the maker of the pretty yew wheel and she tells me that her friend bought a similar one in an auction recently but she does not have details of who made it.

Unfortunately, her large collection of wheels has been split up, but she has found good homes for all but a few favourites.

Julia

The Little Grey Sheep

Trish Grey was recently visited by Emma from The Little Grey Sheep who was very impressed with her award winning flock. Guild members who have bought fleeces from Trish will understand Emma’s enthusiasm. She bought grey katmoget called *A Pinch* from Trish and would like to buy *Nectar* next year when he is a shearling. Emma breeds Gotland and Shetland sheep which are crossed to produce a sheep with fine lustrous wool. The fleeces are scoured in Yorkshire and spun in Devon.

The [website](#) is well worth a look.

Julia

Spinning Art Yarn Workshop!!

I'm currently at the planning stage of organising a workshop on learning how to spin different yarns including core, boucle, crepe and novelty yarns! This is a lot to cover in one day, so I'm wondering how many people would be interested in either a ONE or even TWO day workshop. The dates proposed are, June 11th & 12th or 2nd/3rd July.

A one day workshop would cover the more straightforward methods, followed by the more complex on the second day. How we split the days or indeed if we just have one day workshop will be purely dependent on demand. The tutor is Jill Shepherd who used to teach textiles at Bath University and teaches all over the UK as well as Holland and America. There would be a charge and it would be easier if you are already able to spin. I'd need at least 10 people but could go up to approx. 15 people. I already have a good amount of interest and will put your name on the list on a first come first served basis.

Please let me know as soon as possible AND if you could commit to one or two days and which weekend is best, so I can confirm with Jill. I'll have to decide dates based on majority availability if that's ok. Let me know what kind of yarns you would like to learn to spin, so I can also get a feel of what's required.

Thanks.

Kathy

Note from Eds.

I came across Jill Shepherd when trying to research the pretty yew wheel, as Hilltop Cloud mentioned the pendulum wheel which was restored by Jill (aka Wrigglefingers).

The Montgomery Guild has rather helpfully compiled some useful YouTube links [here](#) and at the bottom of the list Jill is demonstrating how to use a drum carder.

This course will be a great opportunity to gain skills with an excellent teacher.

Julia

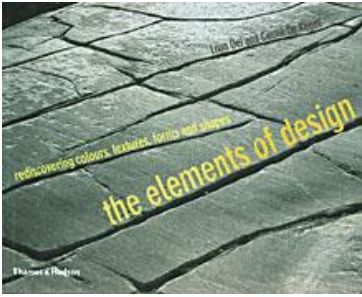
January Guild Day: Colour for the Terrified

Run by Lyn's friend, Anne Poole – a talk, no, a workshop, which was great fun. She has been a teacher of art and design for thirty years and was Head of Department at Devizes School until leaving in 2002 to work as a freelance Community Artist and Trainer all over Wiltshire. In 2008 she was asked at short notice to work part-time to fill in and has continued working at Sexey's School, Bruton where she teaches Art and Design to all ages and A level Photography. Textiles are a large part of her life: making clothing and curtain making as well as free motion embroidery in artwork.

About 20 of us settled joyfully down to use crayons, pastels, scissors, glue and textiles, following her instructions to create a very wide range of samples and giving us ideas how one begins to create designs and work with colours. Very briefly, this was the process we followed:

1. Look at the colour wheel. Choose three analogous colours (next to each other). Colour an A4 piece of paper with the three colours. Cut the piece of paper in half and swap one half with someone else. Cut the swapped sheet into shapes suggested by a photograph we all had a copy of (a very interesting piece of architecture). Make a "letterbox" in a piece of paper and move it over your design until you can see some colours and shapes you might like to reproduce. This can be scanned into a computer and treated like a kaleidoscope to create a pattern repeat.
2. Using a technique initiated by [Wassily Kandinsky](#) and by [Victor Vasarely](#), known as "The Father of Op Art" who created his Foundation in Aix in Provence in 1966.

Choose a photograph from a magazine or postcard. Use your letterbox to select an area of the picture where you like the range of colours and perhaps shapes. Using crayons, pastels or yarn make a "wrap", showing the range and possibly proportions of each colour in your letterbox. Use this selection as a basis for your project.



Anne also showed us an inspiring book: *The Elements of Design, rediscovering colours, textures, forms and shapes* by Loan Oei and Cecile de Kegel, published by Thames and Hudson ISBN: 9780500283394 used copies readily available – new copies about £17.00.

As we were all enjoying using the water soluble crayons several people wondered what they were and where they were available. Anne explained that they are widely available and see below details of Derwent's versions which I quickly looked up (but have so far avoided buying!). Anne was an enthusiastic and inspiring teacher and we all enjoyed the afternoon. Thank you, Lyn, for introducing her to us.

[Derwent](#) *Watercolour pencils – Great watercolour pencils that offer the control of a coloured pencil and can be mixed with water to create interesting colour flows. They're not as bright as Inktense pencils and blocks so they're ideal if you like to do more subtle watercolour paintings. The soft texture of the core makes them easy to blend and layer and you can create a variety of effects by adding water, from bold images to delicate washes. Watercolour pencils are not permanent so once the colour is dry you can re-wet it and move it about again.*

Watercolour Inktense blocks combine the brilliant colours of Inktense pencils with the freedom of blocks making it easy to cover large areas really quickly. You can use these watercolour blocks dry or add water to create deep, intense colour washes. Once dry Inktense becomes permanent and you can work over the top of it so it great for layering and for use on silk and cotton! (I'm sorely tempted – Harriette).

Hilary Vallis sent a note to say: Regarding the brushes that have water in their handles. There are two makes: [Pentel](#) and Derwent and they come in three sizes. The Art shop in Bath stocks them; they cost just over six pounds.

In Praise of the Mule

No, not the donkey, but the breed of sheep.

When I first considered learning how to spin I looked around at the sheep in the next door field and imagined spinning beautiful, luxurious yarns costing next to nothing. How naive of me. Fleece can be coarse, itchy, dirty, matted and totally unsuitable for soft knit-wear. But, nevertheless I have regularly used fleece from the local farmer even though more than one person has advised me to throw it away. I still love the thought of working with fleece grown in the fields surrounding my home. My local fleece is the mule. This is a Blue-Faced Leicester ram crossed with one of the hill or mountain breeds and because of this mixed background every fleece is quite unique.



Year one

I had a bit of a shock when I started to spread out my first two mule fleeces. I thought I had been sold a cow by mistake! They were huge, and would comfortably cover a double bed. One had quite a long staple and I suspected that I could get a semi-lustrous yarn from about 50% of this fleece. The rest was too

dirty and matted to do anything with. After washing, I got out the dog comb and managed to produce combed slivers that I worsted-spun and then plied. This was woven into a scarf using basket weave and leno lace.

The second fleece was very spongy and quite soft so I made my first attempts at long-draw spinning and it was eventually woad dyed and knitted into a poncho and cowl.



Year two

I thought I would take a break from the local fleece as I had treated myself to one of Trish Grey's Shetlands, but towards the end of summer I received a call from the Mother of the local farmer saying she had just put a fleece onto her grass verge with a sign telling people to help themselves. So, feeling sorry for a neglected fleece, I went and claimed it. This mule fleece was curly and felt a bit like a brillo pad, but it was grey, and I immediately wondered

about the colours that could be produced when dyeing with a natural grey fleece. The quality of the fleece really didn't warrant spending hours carefully carding, so I crammed as much as I could cope with through the drum carder and quickly spun the batts not worrying at all about all the lumps and bumps running through my fingers. I then dyed this with woad as well as red, yellow and green acid dyes. The resulting colours turned out really lovely: deep blue, burgundy, mustard and deep petrol green. As all the lumps and bumps took the dye differently I ended up with a tweedy, mottled effect as well. It still felt like a brillo pad, so I decided to weave some material with the yarn and made a lined skirt.



Year three

I again ordered two more mule fleeces, but this time I asked for first cut fleeces in the hope that I would get something a bit softer than a brillo pad. One of them is quite soft with a reasonably long staple but I thought I would tackle the other fleece first. As this wasn't quite as silky I thought it would be a good opportunity to try out Jeanne's instructions for dyeing on a greasy fleece (thank you Jeanne). I ended up with a complete rainbow of colours.



Because of its length, this fleece really needed to be combed but the idea of preparing a whole fleece using a little dog comb was really out of the question so I wondered if using English Combs would be a good solution. The only trouble there was the cost of purchasing a set, so I spoke nicely to my husband and he managed to make me some. I must admit I think I fell in love with these combs. They were perfect for the fleece. I highly recommend [Amanda Hannaford's](#) YouTube videos on how to use English Combs, I watched these over and over until I was able to produce lovely long slivers which I worsted spun and then Navajo plied. As the fleece was quite tough and I suspect it will be very hard-wearing I wove the yarn into material (using indigo dyed warp threads) and made a church kneeler for the local church. The rest is waiting to be spun, but it has been dyed in various colours using home-grown indigo, chamomile, madder and golden rod over dyed with indigo.

I won't go on any more, but I must say that I am very grateful to the mule for taking me into areas of spinning and dyeing that I probably would not have ventured into had I purchased carefully selected (and probably "better quality") fleeces. You can't make a silk purse out of a sow's ear, but isn't a pig-skin purse far more practical? I don't really think there is such a thing as a bad fleece, but we just need to find the most suitable way to prepare it and the most fitting item to make with it.



PS Some of you may have seen the recent "Country File" TV programme which featured a Somerset farmer making socks out of mule fleece. Perhaps this should be my next venture!

Happy spinning.

Dawn

The Association of Guilds of Weavers, Spinners and Dyers

Lesley gave us an overview of what the national Association of Guilds does. Here are her notes;

£4.25 of our annual subscription (currently £34.00) goes to the Association which undertakes the following:

[The Journal](#) - £6 each or annual subscription for 4 per year available at a discount if ordered via our treasurer, Terri, for bulk orders (normally done shortly after our September membership renewal). There is also an online element being developed.

National Conference – biennial. Democratic structure – resolutions and representatives. Next one **Lincoln 10-12th June 2016**

Speakers as well as Association and Guild business: **Daniel Harris** – London Cloth Co, **Fiona Gardner** – from NZ developing flock and standard of fleece, **Bobby Kociejowski** – designer, **Adam Jordan** – disabled weaver. Contact a committee member if you'd like to represent Wiltshire Guild.

Summer School – biennial. Top crafts people. Optional residential. **Next is in 2017 near Winchester, Hampshire.**

National Exhibition. This year it will be in our region. **Threads in Time at Killerton House, 8-18th Sept**, which has its own Exhibition “Fashion to Dye for” and own costume collection.

Selected work submission by 6th May by photograph. Initial fee £3 then if selected £6.50 via our Guild Sec (details in December 2015 newsletter and online).

Open Exhibition. Bookmarks 2 x 8 inches (20 x 5 cms) max. returned afterwards. £3 each bookmark. Any craft – knitting, tatting, braids, woven etc. via our Guild. **Sec needs to know numbers by 30th June, will be collected in July to be sent 8th Aug via our Guild.**

Certificate of Achievement. In various skills: Spinning, weaving, tapestry weaving, natural dyeing and synthetic dyeing. Takes as long as you need. Portfolio of samples and a project. Syllabus on website. Self-directed so you need to get together with others and use the list of mentors provided.

Certificate of Advanced Textile Studies – in depth study. Development of further qualifications for each craft area: piloting Foundation Certificate for entry level which Kathy is helping to test. It should take 9 months to a year and include a workshop.

Promotion of our craft. Stalls at Wonderwool, Woolfest, Knitting and Stitching Show.

Online Guild - a good forum for sharing and learning.

Newsletter on web site and sent to Guild Secretaries.

Library. Books can be loaned out. Catalogue online.

Insurance Public liability

Web Site 3 areas

A – Public area – find a Guild, finding craftspeople.

B – [Members area Web Information Page](#), Info on exhibitions, summer school, list of speakers, guides to fleece handling etc.

Username: wip@wsd.org.uk

Password: agwsdwip2012

C – Administrators only – How to run a Guild, put on an Exhibition, health and safety, list of speakers etc.

Thanks, Lesley for giving us this overview.

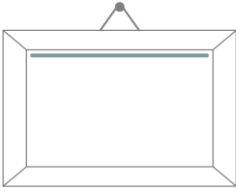


Estonian yarn

Maii showed me this wool at the Christmas lunch. It's the result of the Estonians visiting the Guild two years ago. When they were here we told them about the [Natural Fibre Company](#) in Cornwall as they didn't have any way of processing their fleece. Two of them extended their visit and drove down to Cornwall and made contact with the owners. As a result they have sent their fleeces there, had them returned and are now selling the knitting wool in Estonia.

We have helped develop a new business in Estonia!

Lesley



Framing Artwork

If you are thinking of framing a piece of artwork, whether it's textiles, photographs, anything in fact. Please remember to always buy a larger frame and place the item in a mount. Not only will the image look better in a mount, it also means that the artwork will not be touching the glass and this is important because moisture can build up in any room as the heating goes 'on and off'. Over a period of time this will turn to mould which will eat away the image, if there is no airflow.

Suitable mounts can be purchased in any art shop/photographers or retailers such as [The Range](#), or [The Works](#), or your local picture framer who can cut you a mount to size. Try visiting your local framer and asking for offcuts of mount board which are “must have” for any box of treasures.

I found this rather jolly [video](#) about how to frame a cross stitch picture. She uses [foam core board](#) as a backing which is worth investigating, for stretching textile pieces as it has a strong polystyrene core and is ph neutral.

A welcome visitor to the February Meeting

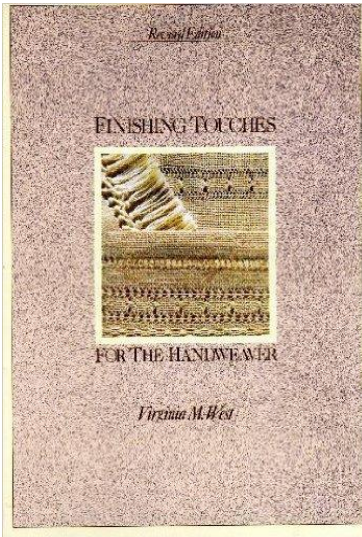


We were delighted to welcome Scott Nelson from Dumfriesshire who visited our February Guild day. He quietly settled down and finished knitting his hat. He belongs to the Dumfriesshire Guild but was visiting his sister in Chippenham and thought he'd see how we did things down here! He is a railway signalman who works shifts and finds knitting the perfect occupation for quiet spells on the night shift! He heartily recommends Barbara Walker's *Treasury of Knitting Patterns* for inspiration.

ISBN-10: 0942018168

Try your local library for a copy to see if you want to own one as it is priced at about £34 and there is a series of four books.

Book Reviews



Jenny Smart very kindly lent me [Finishing Touches for the Handweaver](#) by Virginia M West when I was asking her about finishing techniques and how to do them for some of my recent weaving. I've managed to find this book on Amazon, it costs about £25.00. It is great if you want to discover projects and techniques for your woven pieces. The illustrations are lovely and clear and the projects well explained. I'm looking forward to using the ideas for some really professional finishing.

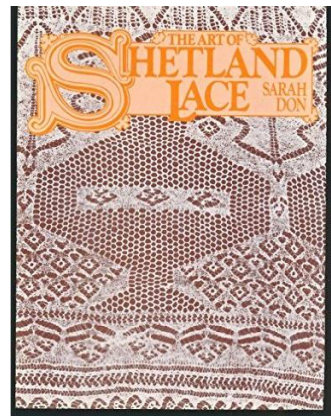
Publisher: McGraw-Hill Contemporary; Revised edition (1 April 1995)
ISBN-10: 0934026408

Julie lent me [The Art of Shetland Lace](#) by Sarah Don which is available from Amazon from about £5 if you want a second hand copy. This has excellent black and white pictures of samples as well as written patterns (Julie had to help me with my first effort at reading a chart: a French pattern!).

Publisher: Mills & Boon; 1st Edition (27 Jun. 1980)
ISBN-10: 0263064514

Thank you to both Jenny and Julie for lending their books – all in the spirit of the Guild of sharing and learning.
Harriette

(Other booksellers may be able to accommodate your request for copies of these books! Julia)



Broccoli and Stilton Soup

Margaret Moore made this for the January Guild soup lunch and it was so much appreciated that several people suggested we include the recipe in the next newsletter. You can obviously scale up quantities if you wanted to feed the entire Guild!



Ingredients

- 1 diced onion
- 2 heads broccoli (also works with frozen broccoli about 1 ½ lbs)
- 1 litre chicken or veg stock (stock powder is fine)
- 1 tbsp. olive oil
- 1 potato peeled and cubed (medium size)
- 4 oz. [Stilton](#) cheese*

Put oil in a pan and gently fry onion, (do not brown) for about 15 mins, then add potato and broccoli, fry gently for about 5 mins. Add stock, and season with salt and pepper. Bring to boil and when everything is cooked, (about 20 mins) liquidise, add cheese and season to taste.

Stilton and blue cheeses vary, as do personal tastes, so feel free to add more cheese, but don't overdo it!

Margaret Moore

** There are just 6 dairies in the world licensed to make Blue Stilton cheese
Stilton is a "protected name" cheese and by law can only be made in the three counties of Derbyshire, Leicestershire, Nottinghamshire
It takes 136 pints milk (78 litres) to make one 17 lb (8kg) Stilton cheese*

*(For more information about Stilton than you ever thought there was to know – click on the link in the word **Stilton** in the ingredients list)*

What,s On

<p>Until 10 April Victoria Art Gallery, Bath</p>	<p><u>The Vanity of Small Differences</u> A series of six large scale tapestries by Grayson Perry, were created alongside the award-winning Channel 4 series, <u>All in the Best Possible Taste</u>. The tapestries chart the 'class journey' made by young Tim Rakewell and include many of the characters, incidents and objects Grayson Perry encountered on journeys through Sunderland, Tunbridge Wells and the Cotswolds for the series. Grayson Perry's <u>'Map of Days'</u> will also be on display for duration of the exhibition. Amusing, accomplished and thought provoking HD</p>
<p>Opening 19 March Costume Museum Bath</p>	<p><u>A History of Fashion in 100 Objects</u> The Fashion Museum Bath presents 100 'star' objects from its collection in the headline exhibition showcasing a history of fashion from the 1500s to the present day</p>
<p>Until 20 April Royal Academy, London</p>	<p><u>Painting the Modern Garden</u> Masterpieces from Monet, Matisse, Renoir, Van Gogh, Klimt and many more and Monet's Agapanthus Triptych reunited specifically for this exhibition. Very inspiring.</p>
<p>23-24 April, Builth Wells</p>	<p><u>Wonderwool Wales</u> 10th Anniversary</p>
<p>Until 8 May <u>Forty Hall and Estate</u>, Enfield</p>	<p><u>Black Sheep, the darker side of felt</u> – a travelling exhibition from the National Centre for Craft and Design(also exhibiting a sculpture by Harriette's daughter, Alice Cunningham)</p>

<p>Until 10 April Bowes Museum, County Durham</p>	<p>Quiltscapes & Quiltline by Pauline Burbidge. Quiltscapes & Quiltline features a collection of new work by this acclaimed textile artist, inspired by the beauty of the rural landscape around her home in the Scottish Borders, where she lives and works.</p>
<p>14th & 21st April Trowbridge Town Hall</p>	<p>Taster sessions “Exploring Textiles” with Sian Midgley and Victoria Morris. Trowbridge Town Hall has a comprehensive programme of Arts Events throughout the year.</p>
<p>14 May – 12 June M Shed Bristol</p>	<p><i>“Briswool is a huge, intricately crocheted and knitted model of Bristol featuring all your favourite hangouts.”</i> The model has been updated for this new exhibition with new features. The M Shed is well worth a visit and can be combined with a walk round the docks and a visit to the SS Great Britain or a trip on a ferry.</p>
<p>10-12 June 2016 AGWSD Biennial conference Bishop Grosseteste University, Lincoln</p>	<p>Lasting Impressions 13th Biennial Conference</p>
<p>24-25 June Cumbria, Cockermouth</p>	<p>Woolfest</p>
<p>8-18 Sept AGWSD National Exhibition, Killerton House, Devon</p>	<p>Threads in Time AGWSD National Exhibition</p>
<p>Sadly, Bristol Wool Fair is no longer taking place in Sept 2016.</p>	<p>“It is with a great deal of regret that we have decided not to run the Bristol Wool Fair in 2016.”</p>

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