

Wiltshire Guild  
Spinners Weavers and  
Dyers



Newsletter March 2017

Registered Charity Number 1168349

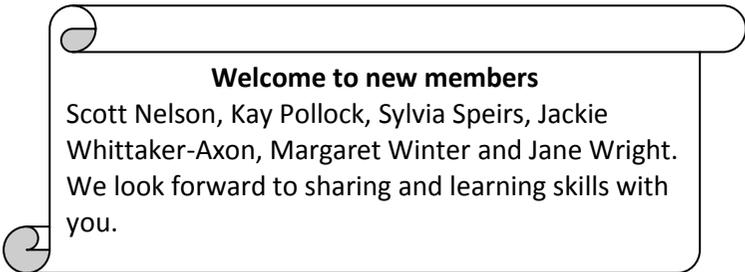
## Letter from the Eds.

Julia and I went to the February Craft and Chat session and really enjoyed it. There were about 13 of us and Auli demonstrating (aka teaching) inkle weaving. She demonstrated weaving letters and shapes in linen and answered a number of awkward technical questions. Her homemade loom and tools made by her husband eclectic experience are extremely valuable to us beginners. She shared tips from Rosemary (from Canada), from Estonia and from others of Avon Guild.

Meanwhile there was knitting, spinning, embroidery, tapestry, carding and joint help and problem solving going on.

We both find the serendipity of the crafts extraordinary: no sooner had we had the fascinating talk about Lace last month than news of the Lace exhibition in Bath was considered essential for your What's On section! Please continue to let us know what you would like included or shared in the newsletter and look out for any new events.

Julia and Harriette



### **Welcome to new members**

Scott Nelson, Kay Pollock, Sylvia Speirs, Jackie Whittaker-Axon, Margaret Winter and Jane Wright.  
We look forward to sharing and learning skills with you.

Front cover picture;

### **Shearing & Spinning day 11/06/16**

Thanks to SIMAT images for the photography services and to all others who helped and attended.

## **April Guild Day**

**Jill Hillman 15th April 2017 – 11am-1pm**

### **Using Colour Families**

Jill Hillman, Artist and maker is a Guild Member who has kindly agreed to give a practical workshop for a **maximum of twelve people** on the subject of, 'Using Colour Families' following a request by a Guild Member. The aim of this workshop will be of special interest to those members who have difficulty with selecting and putting colours together to get the best possible results from their work.

Jill gained her MA in Fine Art at the University of the West of England in 2010; she has also studied at Winchester, Southampton, the Slade School of Art, and Wiltshire College, Trowbridge.

Locally based in Trowbridge, Jill has taught and exhibited her paintings and textiles in the UK and Germany. Of late Jill has enjoyed restoring Teddy Bears, some of which have been on display at Trowbridge Museum.

Full workshop details will be given nearer the time as well as a materials list. Please remember that places are limited, so sign up quickly if this subject interests you.

## **Ann Warren 15th April 2017 - 2pm**

### **Illustrated talk on, 'My Textile World**

Ann will be taking us on a journey as she navigates us around her, 'Textile World'. A local Artist based in Bradford-on-Avon specialising in textiles and a Cloth Road Artist. Ann will lead us through her footsteps as we trace her involvement with the Bradford- on- Avon [Millennium Textile Wall-Hanging](#), her links with the *Kendal Quaker Tapestry* and no doubt along the way, she will tell us about the knowledge and techniques she uses from silk painting, embroidery, to photography and watercolours, all inspired by her love of nature and travel.

If this whets your appetite, then do come along and listen to Ann's presentation. I look forward to seeing you all as we buckle- up for the ride!

## May Guild Day

**NOSEK – 20th MAY 2017 at 2 p.m.**



Caron, of Noseks Just Gems, a family run business in Bradford-on-Avon will be giving a talk/demonstration on beading and hopefully bringing along materials, so that everyone can have a go at producing a small piece of work to take home with them. She will also be bringing along a selection of goods which members can purchase.

Caron is a jewellery designer and is known for creating a variety of kits for jewellery and other craft products. She often contributes her designs to various magazines and Noseks Just Gems are very proud they were nominated for the award of, 'Best Supplier of Jeweller Kits' in the Make and Sell Jewellery Awards 2013. Caron also holds the MCSJ Diploma in Precious Metal Clay and has created some beautiful and unique designs.

Caron regularly holds locally based workshops covering anything from general beading to instruction in one of her designs.

Noseks Just Gems offer a wide range of high quality craft materials for beading, jewellery making, arts, crafts and crafting. They also stock a wide selection of Kumihimo braiding products including both round and square discs, findings and braiding materials.

Contact details are:-

Tel: 01225 – 706222

Email: [caron@noseks.co.uk](mailto:caron@noseks.co.uk)

Website: [www.noseksjustgems.com](http://www.noseksjustgems.com)

Address: 4 Lamb Yard, Kingston Road, Bradford-on-Avon BA15 1FG

## **June Guild Day**

**Fleece Sale 10.30 a.m. - continuing throughout the day**

### **Karen Skeates**

#### **Dyeing Workshop 11.00am**

Using natural pastes and resists for design and pattern.

**Places will be limited to 10-12 members and there will be a charge of £1.50 for materials.**

**Please bring along 3 jars/plastic pots WITH LIDS to take the pastes home with you. Size: 150-250ml**

Dyeing fabric a solid colour with natural dyes is fairly commonplace. This workshop shows how to produce patterns so that the dye only fixes on the fabric where you actually want your design. You will be able to take home samples to use over the following few days:

- An iron mordant paste to use on cellulose fabric.
- An alum paste for cellulose fabric.
- A clay resist paste to use in indigo dyeing.
- A recipe / information sheet

I will have fabric sample pieces with the iron and alum pastes already applied and dried. You will fix the mordant to the cloth and then dye in natural dye baths.

If you can, please bring your own gloves/apron/little plastic bags to take fabric samples home

Any queries contact Karen direct.

### **Guild 100 Club – an important fundraiser**

We need more people to join this lottery. For only £12 per year you have two chances a month to win a prize: First prize is £12 and second is £6 with a bonus of £18 and £9 at Christmas. We need at least 30 subscribers to make this viable. The more people subscribing the more funds to support the Guild. You need to choose a number between 1 and 45 and let Terri, the Treasurer have your payment ASAP.

## **Request for help with demonstrating and showcasing skills.**



Karen Skeates is our outside demonstrations organiser and has a request for volunteers to show our skills at Neston Village Fete on Saturday 1<sup>st</sup> July from 12 noon until 3.00pm. This will be an opportunity to sell our wares as well.

Please let Karen know if you are able to offer help - after all it will be a good excuse to sit in the **glorious sunshine\*** spinning!

*\* "We must accept finite disappointment, but never give up infinite hope."*

Quote of Martin Luther King used outrageously out of context here, but we do hope the weather in good on 1<sup>st</sup> July.

Eds.

## **Wiltshire Guild SWD Exhibition 2017** **'The Dye Garden'**

The Exhibition will be on Friday to Sunday, 2<sup>nd</sup>, 3rd and 4th June 2017 to coincide with the Steeple Ashton Open Gardens weekend and held at the Guild Textile Studios. Set up will be on Thursday 1st and take down on Monday 5<sup>th</sup>. All studios, the garden and the playground will be used. The title of the exhibition is "The Dye Garden". Exhibitors are welcome to interpret this theme as tightly or loosely as they wish.

The emphasis will be the crafts of spinning, weaving and dyeing with an area to display patchwork, felting and knitting. We will also display beginners' work: those who have been practising their craft for less than two years.

This exhibition will not be juried: so all pieces submitted within the 'Dye Garden' remit will be displayed. Members will be limited to a maximum of three exhibits in total (not 3 from each discipline) so as to display as wide a cross-section of our work as possible.

This will be solely an exhibition of our best work and there will be no sales during the exhibition. If you are prepared to undertake commissions, or sell your work please advertise this with your exhibits. We will hold our usual Christmas sale anticipate that the Guild will run this non-selling exhibition bi-annually, with alternate years being a sale of work.

As we have no venue costs, entry to the exhibition will be free and there will be no hanging fees. This is not designed to be a money-making venture but to fulfill our public education remit and celebrate the amazing work we do. We will, however, be selling refreshments.

We would like a small piece written about each of the exhibits to display alongside them. You will shortly be sent a form for details of: artist's name, name of work, inspiration behind the work, media used, time taken to produce etc. We will need completed forms by the end of April, please.

### **MOST IMPORTANT... How to get involved**

Time is short and to make this a success we need as many of our 100 plus members as possible to participate. There are many ways to do this:

**Submit your work!** I am constantly inspired by the work I see Guild members create. We want really showcase the variety of skill in the Guild. Please don't be intimidated by our call for your "best work": we appreciate that there are varying levels of skill and experience; everyone's work will be valued and appreciated. There may be items that you have made in the past that you would like to display; just somehow fit with the theme and submit them. The success of this exhibition rests on the richness and variety of the exhibits and the makers.

**Volunteer to steward:** We'll need stewards on all three days: to show our dye garden, demonstrate some skills, talk about our work and make tea. There will be something for everyone to do.

**Gazebo needed** We plan to have refreshments in the playground area and we live in England, so we need to borrow a gazebo that can be erected on hard standing (with weights to the legs rather than ropes and tent pegs). If you have one of these, we'd love to borrow it, please get in touch.

**Advertise!** It won't be any good if nobody knows about it. We would like to advertise anywhere that is free.

We are covering local Parish Magazines covered: Edington & Bratton; Steeple Ashton; Keevil; Bulkington & Seend. Beryl has volunteered to write a short article which will work better than a poster. So give us contact details of any local editor. We will send a **poster** by email. Please print it off and display it anywhere it might be seen. Also, send it in an email to any groups you have links with. If you are a member of Facebook groups that may be relevant, please share the poster also on your personal pages. Let us know of magazines which are free to advertise.

We'll also put in on the UK Spinners group on Ravelry. If you're in a different Ravelry group, share it there. Of course, the information will go into our own newsletter and on our website.

Closer to the time, we'll ask again for you to share on your social media: Facebook; Instagram; Twitter and anything else you use. We hope you'll all be proud to share the amazing work that our Guild does.

### **And finally...**

We know this is a departure from the Sale and Exhibition that everyone has been used to. By keeping the Christmas Sale of Work, and a Summer Sale every other year (starting 2018), we hope that we have reached a compromise between educational promotion and sales outlet provision for members.

If you have any questions, suggestions, or feedback, please get in touch sooner rather than later – either by emailing me as soon as possible at [liz.mccarron@btinternet.com](mailto:liz.mccarron@btinternet.com)

or talk to any the Exhibition sub-committee members. We are: Liz McCarron Heal (sub-committee lead); Val Laverick; Terri Dodd; Beryl Francis; Karen Skeates; Izzy Whitford.

We hope we can all make this an enormous success.

Liz McCarron Heal

## Las Hilanderas Silk Museum in La Palma, Canary Islands

The history of silk in the Canaries began in the 16th century and this activity, which had been started by silkworm farmers and isolated producers, took on a more industrial nature and became the region's main source of income.

The small businesses had their workshops in the larger towns right across the islands and produced wide fabrics destined mainly for the American market. On the other hand individual craftsmen, dotted around more rural areas, supplied the local market.

In the 19<sup>th</sup> century the silk industry disappeared for good in the Islands except for La Palma where silk cultivation still exists in the town of El Paso. The way silk is woven here is unique in Europe and the same techniques used by the original settlers five centuries ago, have been handed down from generation to generation and are still used today.



There are over twelve different processes for the complex silk making, starting with the breeding of silkworms, to the final sewing up of the silk fabric.

We visited the workshop but hardly any English was spoken and all of the posters were in Spanish, so I was not able to ask any questions. There didn't appear to be any spinning involved just pulling out of the fibres onto skeins and plied, and then wound onto bobbins for the weaving shuttles. There were a few natural dyed silk skeins hung up and some finished articles of clothing and cloth in cabinets.



There was nothing for sale which was a shame as I am sure the group we were with would have bought some of the hand made silk fabric.

Val Laverick

*Eds: Val has sent some lovely photos and there is more information on the [s](#). La Palma looks like a fascinating island.*

### [Weaver's Companion](#)

I was recently recommended a good book for Weavers: *Weaver's Companion* from Interweave. It's practical and comprehensive and I'm hoping it will stir my weaving mojo into action. It is small, sturdy, spiral-bound volume and includes: sett and sleying charts, formulas for calculating warp and weft, fiber identification tests, basic weave drafts, finishing techniques, fibre factoids, and design shortcuts.



Available online for about £11.

Author – Linda Ligon

ISBN: 13 9781883010812

Harriette

## Leicester Longwool Fleeces



Carole was one of the Guild members who went along to the Leicester Longwool Shearing last summer, hosted by Sue Shepherd-Cross (the cover shows one of her lovely sheep). Sue asked that we send her pictures of what we have made with the fleece she gave us. Leicester Longwool from Sue Shepherd-Cross: [sue.sc9@gmail.com](mailto:sue.sc9@gmail.com).

Here are Carole's photos and description of how she processed the fleece:

*Dear Sue,*



*I am just sending you some pics of my Leicester Longwool journey with my Mercury fleece following our shearing experience at magical Marden Henge last summer. I initially cleaned the fleece with the traditional suinting method, i.e. stewing it in brackish water in my polytunnel, where it self-cleansed in its own sweat deposits. A smelly process!*

*Followed by rinsing and drying on the line.*

*It is a huge fleece, so I divided it in four to manage it and have carded sections for spinning. It makes a soft, lustrous fibre with a very long staple in lovely shades of dark grey.*



*I took some with me to the National Exhibition in Killerton, Devon to do a demo of raw wool spinning.*

*The spun fibre is soft and strong and at present I am knitting it in domino squares to join together for cushion covers, where the varied shades look very attractive.*



*I am also planning to use some for a felted rug (saw an example in the Dorset exhibition) which should work well with the wavy locks as a decorative feature. Will keep you posted!*

*Yesterday, I started spinning the white Alpaca fleece which I plied with some of the Leicester and I am waiting for inspiration on that!*

*Many thanks for generously donating these lovely fleeces.*

*Yours,*

*Carole Hill*

*Wilts Guild of Spinners, Weavers and Dyers*

### [Knit for Peace](#)

I have found myself in Bath quite a few times recently and I just happened to go into [Wool](#), which is behind Marks and Spencer, for a little look round. Of course I emerged with some sock wool that I really have no need for, as I have lots in my stash, but justified my purchase as I managed to resist some of the other lovely yarns on offer.

I picked up a little card ruler which was promoting [Knit for Peace](#) which is a charity linking knitters with projects to be donated for various charities. It is worth a look just for the free patterns and perhaps ideas for projects for learners.

Julia

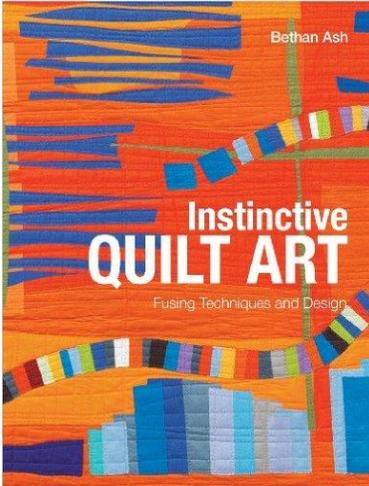
### On Books and Quilting

I slipped and fell on a patch of ice just before New Year and my first thought when it was obvious by the kink in my forearm, that I had rather spectacularly broken bones was, “Oh no! I won’t be able to finish the socks that I had got half way through making.” I had just got my knitting mojo back and finished a pair which I had started months before and was right up to the toe on the first of another pair. My arm is well on the way to healing, or at least I hope it is because I am very fed up of having a cast on but the saving grace is that I have had some guilt free time for reading a few books.

Harriette kindly let me borrow *The Invention of Wings* by Sue Monk Kidd, which a fiction based on the lives of Sarah and Angelina Grimké who were early feminists and abolitionists and the lives of Handful (Hetty) and her mother Charlotte who were slaves owned by the family. Charlotte is an expert seamstress and throughout the book there are references to the sewing she did for the family and household as well as to a quilt she makes of her own life story. It is a really good read and I would recommend it.

I had vague recollections of an assignment I did for my OU course about gender in literature and I did a bit of searching and found the book that we had studied. It listed a short story by Susan Glaspell called *A Jury of her Peers* which had a whole passage where the stitching on a quilt was discussed in great detail and *The Colour Purple* where sewing “symbolizes the power women can gain from productively channelling their creative energy”\*. The main characters in the book sew a quilt together after an argument and “The quilt, composed of diverse patterns sewn together, symbolizes diverse people coming together in unity.”\* Another important instance of sewing in the novel is a sewing business. “The idea that sewing is marginal and unimportant is dismissed as a trouser making business turns it into a lucrative, empowering source of economic independence”.\*

I wonder if you can come up with examples of sewing in English Literature? *Jayne Eyre* would be a good one to explore for references to sewing but any other examples of good books to read with coded sewing references would be most welcome.



This is all a preamble to the fact that I found myself in Bath Library and the first book that caught my eye was *Instinctive Quilt Art* by Bethan Ash and I just had to bring the book home for a further look.

“Bethan Ash's rich, colourful quilts are created using improvisational collage techniques. Working instinctively, she simply layers fabric shapes onto a prepared background and fuses them down, then adds stitching later. Each quilt is cut freehand, without the use of rulers or templates. In this ground-breaking book,

she reveals the secrets of how she works, from basic dyeing and fusing techniques to design- and colour-awareness exercises and mixed-media experiments. In clear, easy-to-follow text, she gives the reader invaluable information on method, materials, technique and composition, and shows that improvisational quilt making is not merely 'messing about with fabric', but instead can form the basis of working freely and is the optimal way of broadening the reader's artistic talent. Illustrated with the best examples of fused quilts from around the world, this book is a visual feast of colour and pattern, and allows the reader to discover how the boundaries of traditional quilt making can be expanded through the use of imagination, inspiration and fusion.”

The techniques she uses are not necessarily to everyone's taste, but the quilts are stunning.

- *With thanks to [www.sparknotes.com](http://www.sparknotes.com) – always great when doing a bit of research!*

It is a Batsford book and available from around £10 first printed in 2011

**ISBN-10:** 9781849940092

**ISBN-13:** 978-1849940092

Julia

## Shearing and Spinning Day at Cholderton Charlie's Farm Andover



The idea for the day came out of a conversation I had with Jodie, the farm manager at Cholderton Charlie's Rare Breeds Farm this time last year. I was on my annual search for fleeces to sell at our Guild fleece sale and a rare breed farm seemed an obvious place to go. So Jodie and I struck a deal that the Guild held a demo day in exchange for the fleece. She organised the shearer to shear on the same day and the 'Shearing and Spinning Day' plan was hatched!

The farm keeps a number of rare breeds including goats and various fowl. Amongst the sheep they have are; Norfolk Horn, Manx Loaghtan, Portland, Hebridean, Balwen and grey-faced Dartmoor. The farm is a family attraction and our event was attended largely by families. We made the activities very hands-on so everyone could have a go and really get to understand what happens to the fibre once it is sheared from the sheep. We were kept very busy and there was a great deal of interest and, at points, queues of children waiting to have a go! One little chap just loved the peg loom and kept returning to continue the weaving. Likewise Jodie's daughter was really taken with spinning and did amazingly well. We had fun inviting the shearer to have a go at spinning on the wheel and he was a good enough sport to come and have a go.



This year's event is planned for May 29th 2017 and some Guild members have already signed up to join the Shearing and Spinning day but it would be lovely if we had a few more. Those who come along

will get to see sheep sheared and will have the opportunity to sort fleece immediately as it comes off the sheep's back!

You do not need to be a very experienced spinner as you will already know more than you think. It's always just lovely to spend the day in the company of other wool lovers! Jodie organised things very well, made us feel really welcome and provided everything we needed to have a great day. I think that the Guild members who attended the event last year would agree we definitely sowed the seeds for the love of fibre in the next generation of spinners and weavers to come. Contact me if you're interested in coming along - you'd be most welcome.

Many thanks.  
Kathy



*Eds: The farm website is [here](#) and it looks like a really fun day out with every excuse to spin and fibre fiddle all day!*

## Liz's Mermaid's Tail

Liz showed me her Mermaid's Tail that she had just knitted for her daughter. She spun coreless core spinning from carded batts of home dyed wool. There are lots of patterns on Ravelry but she ended up using a Feather and Fan pattern, knitting in the round. I thought it was amazing and you might like to have a go ...



*Eds. For anyone without teenage children, a Mermaid's Tale is a bit like a sleeping bag for getting cosy in whilst watching the television, or even sitting chatting (not always on the mobile phone). However, I am a bit puzzled on the coreless core spinning – I obviously need to go Kathy's follow on course! (Or ask Liz: she gave me a quick demonstration at Guild and for a video demo try [this H](#))*

*Julia*

## Lavender and Epsom Salt bath soak.

Use after exercise or hard work to relax and treat stiff or tight muscles.

Handful Epsom Salts

10 drops lavender essential oil

1/2 cup baking soda

Bath of comfortably hot water

Relax in this for 20 minutes once a week or after exertion. Drink plenty of fresh water.

Harriette found this recipe for me which at the time of writing I am most keen to try because in an effort to regain fitness after breaking my arm I think I have strained every ligament known to medical science. We thought it would be useful to everyone after a hard day spinning (or chasing after sheep!).

### Stories of success from Trish's flock and crafts.

Along with lots more prizes for her sheep and fleeces last year Trish has also sent us some photos of her craft successes. She hopes that by sending her photos and news of her flock Guild members will gain an understanding of what is involved in producing really good sheep and fleeces.



She says: *The lamb's head is of Nectar who had not long been born when the Guild came to visit with the Estonians. So several of the members will remember her. She is needle felted using only our Shetland fleece, where the tits are Shetland fleece to get the shape & sparingly using the coloured fleece from a kit which I was given as a present. The instructions said that the kit would make one tit, so I had other ideas!*

*The tits won 1<sup>st</sup> prize at the Gillingham & Shaftesbury Show as well as 1<sup>st</sup> prize at the Frome Agricultural & Cheese show, as well as the Best in Show Craft Exhibit. At that show also one of our lambs won the Reserve Championship & the Grand Parade coincided with the presentation of the Craft trophy & I had to attend the latter as I was just so delighted.*



*The bottle babes being fed by Jeremy have been bought by an education centre where country holidays are given to inner city children who are taught about handling & keeping animals as well as many other country pursuits, they bought seven of our very best lambs & we have received rave reports which is so rewarding.*

Thank you Trish and well done again!



### **Sheep Applique from Auli**

*Auli tells me that her sample was made from very well-travelled wool: It is about  $\frac{3}{4}$  Merino from her friends, Lilian and Olivia, in Estonia. It was spun in a mill in England, sent back to Estonia, they then sent some to Auli's*

*sister, Maiu, in Herefordshire and she gave it to Auli to try in Wiltshire!*

Bobble: all in same st: yo, draw up loop x 4\*, yo, draw through all loops on hook. \*may need different number of loops: experiment.

#### **Row 1**

Ch5, 1 dc in 4<sup>th</sup> & 5<sup>th</sup> ch from hook = 1 foot

Ch12, 1 dc in 4<sup>th</sup> & 5<sup>th</sup> ch from hook = 2<sup>nd</sup> foot

#### **Row 2**

Ch3, 1 bobble in foot \* ch1, skip 1ch, 1 bobble, repeat from \*x4, end with 1tr.  
NB the 5<sup>th</sup> bobble will come on top of 2<sup>nd</sup> foot.

#### **Row3**

Ch3, 1 bobble between 1tr and bobble\*ch1, 1 bobble between bobbles of previous row, repeat from \*x4, end with 1ch, 1 bobble between last bobble and 3ch, 1tr = 6 bobbles

#### **Row 4**

Same as Row 3 but end with 1h.tr = 7 bobbles

#### **Row 5**

Ch2, 1 bobble between 1<sup>st</sup> & 2<sup>nd</sup> bobbles\*1ch, 1 bobble between next 2 bobbles, repeat from \*x5 = 6 bobbles

**Head:**- work 8 dc along edge of 4<sup>th</sup>, 3<sup>rd</sup> & 2<sup>nd</sup> rows. Turn. Ch3, 1 h.tr into last dc continue with 2 tr, 1 h.tr, 1 dc.

**Ear:**- ch5, 1 h.tr in 3<sup>rd</sup> ch from hook, 1 tr, 1 h.tr, 1dc, dc to end of dc.

#### **Row 6**

Ch1, 5 bobbles, between 6 bobbles, working 1tr between the bobbles instead of 1 ch between bobbles, 1 dc in 2 ch at end of 5<sup>th</sup> row. 7 dc along border of 6 & 5<sup>th</sup> row, 7 ch, 1dc in 7<sup>th</sup> ch from hook 3dc along border of Row 4. Break yarn and draw end through between last bobble and border stitch of Row 4 and sew to last dcs of border

Sew ear to body to flop forward. Embroider in eye.

## The Holburne Museum, Bath

The [Holburne Museum](#) is my new favourite place to be in Bath, so much so that I have volunteered to be a steward once a month. I am hoping to be able to do some research on the extraordinary (if small) collection of stumpwork which they have displayed in a corner of the room in which William Holburne's collection of artefacts and paintings is housed. So watch this space!

I love the eclectic mix of treasures in the collection but am particularly excited about two exhibitions which are planned for this year. The first is a *Bruegel; Defining a Dynasty* but if old paintings do not grab your attention then *Here and Now* surely must, as it is an exhibition of modern tapestries from around the world exploring the themes of nature and the world around us. I am not yet sure of the planned dates for this exhibition but it's likely to be from late June onwards.

Entry to the museum is free with a suggested donation of £5 but there are fees for the special exhibitions. Parking is available onsite but I find walking from the train station an enormous pleasure as I stroll down Great Pultney Street and for a few moments I am in my very own Jane Austen novel – reality does hit as “*I know my place*” and am of the firm belief that I would have been an invisible scullery maid in a Jane Austen novel.

The Museum's motto is *Changing Lives through Art* and they have an exciting programme of events, which include children's and adult workshops, an art based Mum and baby group, as well as talks and concerts.

We can safely say that *The Textile Studio* is “on trend” with courses as The Holburne is hosting a day course in eco dyeing in June, so if you cannot make Karen's workshop, then here is another opportunity to learn some eco dyeing skills. The cost of the day is £30 including materials which is reasonable for such courses but makes it really clear how much we benefit from our member- led workshops!

Julia

## What's On

<p>25 February to 10 May  <a href="#">Tom Hickman: Following the Thread</a>          At his home on the Isle of Lewis, creating has become a way of life for self-taught artist Tom Hickman, from dry stone walls to wool-work pictures and everything in-between. Whatever the material, he follows his impulse to capture the whimsical, embellish the practical and express the emotional. Using reclaimed Harris Tweed wools he stitches complex high relief stump-work embroidery as well as jovial images of local crofters' sheep.</p>	<p>Victoria Art Gallery,          Bath</p> 
<p>February 2017 to January 2018  <a href="#">Lace in Fashion</a> running alongside “A History of Fashion in 100 Objects” which runs till 1<sup>st</sup> Jan 2019. Lace displayed will include over 50 pieces from Queen Charlotte’s lace dress from 1805, Flemish bobbin lace on a smock dating from 1580-1600 and a silver tissue dress also from 1600, made from fine silk woven with silver thread and trimmed with parchment lace.</p>	<p>Fashion Museum ,          Bath.</p> 
<p>22-23 April  <a href="#">Wonderwool Wales</a></p>	<p>Builth Wells,          LD2 3SY</p>
<p><a href="#">World Textiles Days</a>          Harriette and Julia have attended one of these days near Bristol and found it most interesting.</p>	<p>March, Llandiloes          May, Wickham          June, Banbury and Bridge of Allan          September, Norfolk, Frodhsam,          Bristol</p>
<p><a href="#">Bath Festival</a> – 28 May Talk by The Yorkshire Shepherdess</p>	<p>Masonic Hall – The old Theatre Royal</p>

<p>Until 7 May 2017  <a href="#">Entangled; Threads and Making</a>  A major exhibition of sculpture, installation, tapestry, textiles and jewellery from the early 20<sup>th</sup> century to the present day. It features over 40 international female artists who expand the possibilities of knitting and embroidery, weaving, sewing and wood carving, often incorporating unexpected materials such as plants, clothing, hair and bird quills.</p>	<p>Turner Contemporary Art Gallery,  Margate</p> 
<p>29 April – 28 May  <a href="#">Select Spring Festival</a>  Including;  <a href="#">Dis/rupt An Exhibition Project by The Textile Study Group</a></p>	<p>In and around Stroud</p>
<p>8 May – 2 July  <a href="#">Black Sheep: The Darker side of Felt</a>  <i>Black Sheep</i> explores the edgier side of the extraordinary and versatile material of handmade felt; showcasing seven artists from across Europe and North America who create technically-brilliant, surreal and sometimes unsettling artworks.</p>	<p>Beacon Museum  Whitehaven,  Cumbria</p>
<p>23-24 June  <a href="#">Woolfest 2017</a></p>	<p>Cumbria</p>
<p>13-20 August  AGWSD Summer School  Simply Special</p>	<p>Exciting range of courses at Sparsholt College,  SO21 2NF  Brochure available <a href="#">here</a></p>

## Pennsylvanian Pork

### Ingredients

1 lb belly pork sliced  
7 ½ oz can sweetcorn drained  
1 medium onion peeled and sliced  
1 oz lard or dripping  
1 level desert spoon corn flour or plain flour  
4 oz mushrooms  
Salt and pepper  
1 level tea spoon dried sage  
½ pint stock

### Potato topping:

8 oz creamed potatoes,  
4 oz flour  
¼ level tea spoon dried sage  
1½ oz butter  
Milk

### Method:

Cut skin and bone from pork then into 1" cubes. Melt half fat in a pan and fry pork and onion together until meat is well sealed and onions starting to brown. Transfer to casserole. Melt rest of fat in pan, remove from heat and stir in flour then gradually blend stock to smooth sauce. Return pan to heat and stirring all the time bring to boil, season well and add sage and pour into dish.

Cover and cook 160C for 1 ½ hours

Meanwhile wipe mushrooms and trim base, cut each into two.

### Prepare potato topping:

Sieve flour and salt into bowl with sage, rub in fat until evenly distributed.

Mix in potatoes with enough mild to make a scone like dough. Roll out to 1/2 inch depth and cut out 6 or 8 scones.

When cooking time for meat is up remove dish from oven and increase temp to 220C.

Stir in mushrooms and sweet corn into dish and arrange scones slightly overlapping around edge.

Brush with milk and complete cooking for 25 minutes.

*Harriette found this in an old handwritten recipe book of her mother's. It acknowledges the German heritage of Pennsylvanian cooking. The meal would traditionally be eaten at New Year but it is eaten to symbolise hope for the future and plenty, so it is worth a go at any time of year! Try sauerkraut as an accompaniment. Veggies can replace the pork with beans and vegetables of their choice.*

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