

Wiltshire Guild Spinners Weavers and Dyers



Newsletter March 2018

Registered Charity Number 1168349

Letter from the Editors



It's March, the days are getting longer and there is warmth in the sun (when the wind isn't blowing). Best of all the wool on sheep's' backs is growing and will be shorn by the time of the next newsletter! Harriette has treated herself to a double treadle for her Ashford Traveller (to ease a painful knee) and is looking forward to happy hours of outdoor spinning. Julia has had major building domestic work to endure but should be able to spread her crafts over even more of the house once the work is complete!

We've been very grateful for some members who have submitted articles, reviews and told us about their projects. Thank you and don't hold back, please!

Thank you to all those who ran the skills workshops in February, we very much enjoyed learning mosaic knitting but wish we could have another chance to try some of the other skills? Anyone else feel the same?

As a result of the EGM at the February meeting it is clear that we need to raise funds to maintain the amazing space we have, ensure that members can benefit from the facilities and ideally improve on what we are so lucky to have. This will mean serious thought, ideas, support and decisions. Can you help raise funds for the Guild? Can you make items for sale in the summer? Can you help with setting up, publicity or stewarding or have you useful contacts, abilities or suggestions, which you are prepared to back up with action? The Guild is not only for all of us but also the wider community who benefit from what members contribute, as well as enabling our skills to have a viable future. Please read the EGM minutes and the Secretary's email and contact her with comments which can be considered at the next Committee meeting on 23rd March.

Enjoy the spring and we hope you enjoy this newsletter.

Harriette and Julia

Guild Fees Discussion

Wiltshire Guild of Spinners, Weavers and Dyers

Extraordinary General Meeting

Held at The Textile Studios, St Mary's School Building, Steeple Ashton

On Saturday, 17 February 2018

Following our Skills morning Guild Chairperson, Valerie Laverick, opened the Extra General Meeting, thanked the large number of members for attending and explained the purpose of the EGM to raise our income and improve our finances.

Guild Secretary, Liz McCarron Heal, read out the proposal (made by Treasurer Colleen Russell and seconded by Chairperson Valerie Laverick) to increase subscriptions, fees and charges.

A discussion followed with members giving comments, asking questions and making alternative suggestions. It was acknowledged that:

- Funds are needed for a survey of Studios 2 and 3 so that there can be a strategy and maintenance plan going forwards.
- A reserve of money is needed to meet our charitable status requirements, with a minimum of 6 months running costs (circa £5,000) and ideally 12 months (circa £10,000).
- the Guild was fortunate to have permanent premises and studio space.

From the discussion it was evident there was a need for further consideration and review of the fees and charges. It was agreed that:

1. In the short term door monies should increase from £2 to £3 with effect from 1st March 2018

2. The committee will look at different ways of restructuring fees and charges and produce some alternative proposals to be put to members at a second EGM.

Dear Everyone

Thank you for attending and participating in the discussion about fees in February. Minutes of this meeting are shown above. As it was clear from the meeting that many members were unhappy about the way the various fees are distributed, we are trying to find a fee structure that everyone agrees is a fair way of securing the funds that we need.

The door money increase has been voted in and has now increased to £3.

Our next committee meeting is Friday 23rd March, where we will cost out the following options:

- 1. Subscription plus door money (weekly for weavers) plus termly fee for all*
- 2. Subscription plus door money per visit, no termly fee for anyone*
- 3. Subscription plus door money (weekly for weavers) plus termly fee for weavers (our initial proposal)*
- 4. One off charge to all to build up contingency, all other fees to remain unchanged (with door money increased to £3)*

*If anyone has any other suggestions for a way to divvy up the charges to match the costs, then please do **reply to this email by 21st March**, and we will be able to look at it during the meeting. We are then hoping as a committee to present the membership with a couple of options that can be voted on at another EGM.*

It is clear from the budget projection work that Colleen has done that we need to increase the Guild income, but we would like to do this in a way that is acceptable to all.

Thanks

Liz McCarron Heal (Guild secretary)
secretarywiltsswd@gmail.com

Membership Discounts.

Now that we have numbered and dated Guild membership cards we can now get 10% discounts on these shops with your card:



[Frank Herring](#)

Tel; 01305 264449/267917

Email; info@frankherringandsons.com

Address;

27 High West Street,

Dorchester,

Dorset,

DT1 1UP

[Hansons Fabrics](#)

Hansons Fabrics Station Road,

Sturminster Newton,

Dorset

DT10 1BD

01258 472698

[Spinning Weal](#)

63 Hill Road,

Clevedon,

North Somerset,

BS21 7PD

Tel: 01275 876 000

Email: mail@spinningweal.com

Opening Hours

9:30am - 5pm Monday - Saturday

11am - 3pm Sundays



Guild Summer Sale

This is an opportunity to sell your handmade items and to help raise vital funds for the Guild as well as to attract new members and spread the word about what we do.

The Guild Summer Sale Sub-Committee held its first meeting at the February Guild Day and provided the following information:

The sale is Friday 1 June to Sunday 3 June, 11am to 5 pm each day. We will be setting up on Thursday 31 May and taking down on Monday 2 June. Extra help is always appreciated. Contact: Beryl Francis (see below)

Your committee would like to increase the Guild contribution of a sold item from 10% to 15% for every item this year. Also it would help with our finances if members would consider donating one item where the total price is for our Guild. We hope by giving you this advance notice you will be able to price your sale items appropriately.

If members wish to have their unsold items returned in the box or bag they were delivered in please label the handle/lid to make it easier for the helpers who are packing up.

We will be having refreshments again, hopefully outside, so are seeking a second gazebo with legs that are suitable for our concrete car park. If you can provide something suitable please contact Val Laverick or Beryl. Our refreshment team of Val Laverick, Val Lenaerts and Sarah Bond will be asking members to make cakes nearer the time: please let them know if you can help with contributions.

Also nearer the time we will be asking for your help as stewards so please try to allocate a date when you could help: The rota will be on a clip board in Studio 1 as usual. As the Saturday is Craft and Chat Day, we hope those who are not stewarding will take their spinning outside which always helps attract passers-by.

The Hand in Dates are:

5 May Saturday at Craft and Chat
9 May Wednesday at Patchwork
14 May Monday at Handicrafts
19 May Saturday at Guild Meeting
21 May Monday at Sewing Bee
28 May Wednesday at Patchwork

Items can also be left with the Weavers c/o Margaret Holden on Tuesdays and Thursdays during the day.

Please help the Summer Sale to be a success by contributing items for sale as well as your time.

Thank you.

Beryl. badgersberyl@icloud.com

Future Guild Days

Please contact Margaret Holden and Anne Reddan for more info.

21st April: Shabori Looms, informal demonstration and chat to members

19th May: Wiltshire Fire Brigade talk and hand in for Summer Sale.

16th June: Fleece day and members own projects (bring money and skills!)
Fleece sale info: Kathy Davis

Newsletter Deadline

The next newsletter is due on 16th June so if you have any projects you'd like to describe, exhibitions you can review, ideas for articles, recipes or patterns to share then please contact Julia or Harriette by the end of May (preferably before).

Veronica's Veritable Treasure Trove

Last autumn I was fortunate enough to be contacted by a family member of Veronica Burden, who was a former member of the Wiltshire Guild of Spinners, Weavers and Dyers. Subsequently I was invited to Veronica's home to see her collection of looms, spinning wheels and other textile related items. Sadly, due to ill health, Veronica is no longer able to spin or weave but the family were very keen that the equipment be passed on for continued use to folk who would appreciate it.

Looms of all styles and sizes showed that Veronica must have produced a wide range of work and that she was passionate about textiles. Equally her collection of wheels reflected her love of the craft, as well as the tendency to 'collect' them; a hobby in itself, as us spinners know only too well!

Veronica was a member of our guild from the 1980s through to 2012. Along with other members she hosted the visit of the Duchess of Cornwall in 2012 and spent time showing HRH the basics of how to spin.

As well being a spinner and weaver, Veronica was also a lecturer and program leader at Wiltshire College teaching students with additional needs, alongside teaching on Health Studies courses. Additionally, Veronica was a town counsellor for Warminster from 2006-2012 and Mayor from 2007-2009. She worked tirelessly all her life to promote equal opportunities and set up the Warminster branch of Mencap. This led her to becoming a trustee at national level and going on to educate about disability and promote equal value in many other countries. This included helping to set up Mencap in Albania.

Along with her husband, Tony, Veronica has helped and supported many people by also providing a loving home at their own home in Warminster. Veronica's family say that Veronica and Tony are the most selfless and dedicated of people. The contribution they have made is sure testimony to this.

Accompanied by Dawn, we were able to select many items from Veronica's collection. Sadly we couldn't take everything because despite the wonderful facility we have at Steeple Ashton, we simply could not have fitted it all in. However, the Guild is now custodian of a wonderful countermarche floor loom, several wheels, and other pieces of spinning and weaving equipment.

The loom fills a gap in our collection and the spinning equipment is not just useful but essential for updating what we currently use for teaching.

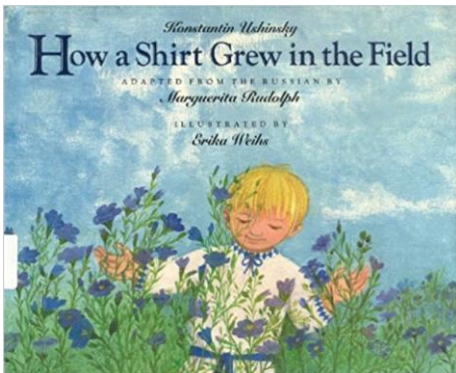
On behalf of the Guild I would like to extend a huge thank you to Veronica and her family for donating the equipment to us. They can be assured that it will be well loved and used! In doing so we continue to practice and pass on the heritage skills of spinning and weaving to future generations: something that would make Veronica and her family very happy.

Kathy

How a Shirt grew in a Field by Konstantin Ushinsky

Adapted from the Russian by Marguerita Rudolph.

Illustrated by Erik Weihs



I had the help of two of my grandchildren cropping my tiny amount of flax last summer and wanted to show them how it would be used. I found this book on the web and thought it quite charming. They enjoyed it and are now expecting me to produce a shirt! Interestingly the woven linen was laid out on the snow and left to freeze to whiten it. Not so easy in this part of the world, if I had only got round to spinning enough and weaving before we had the morning of snow. This book is still available on Amazon, though might take a while to get to you.

Harriette

Eds. Editing the newsletter in mid-February hoping that we get some lovely summer weather that Harriette and her grandchildren were enjoying!

Peter Collingwood exhibition The Crafts Study Centre in Farnham, Surrey

In 1950 the young Dr Peter Collingwood decided to abandon his medical career and dedicate himself instead to becoming a weaver. Collingwood developed a technical mastery over his weaving equipment, and tailored his creative output to what the loom would permit him to do, mindful of weaving at economic speed, with the future 'repeat' potential and marketability of a design ever in mind. He gained a reputation as a teacher, making many teaching visits to America, and produced four important books on the techniques and art of weaving.

Collingwood's first purchases of woven materials were made in his years as a recently qualified doctor, posted with the Red Cross, to help with refugees in Jordan, and he added to these throughout his life. This broad 'Ethnographic Collection' displaying both completed historic and contemporary objects and samples, from Indonesia to South America, Arizona to Africa, now resides at the Crafts Study Centre. The exhibition displays this research and study collection alongside Collingwood's own work. As a mature craftsman, Collingwood found his artistic voice. Preferring an ordered, graphic style, reminiscent of pencil-drawn lines over anything exuberantly expressionist, he produced works of great beauty, which hid their considerable technical cleverness within a quiet, contemplative physicality – very much like the man himself.



Peter Collingwood was awarded the Gold Medal at the Munich International Handicrafts Exhibition in 1963, and the OBE in 1974. In 1989 he won the Annual Medal from the Worshipful Company of Weavers, and in 1994, the Annual Medal from the Society of Designer Craftsmen.

The exhibition has been curated by Caroline Burvill as part of her studies for the degree of M Res Crafts at the University for the Creative Arts. This looks like a really great exhibition of work from a master craftsman. One not to miss if you can get to Surrey before the end of June this year.

[Crafts Study Centre](#)

[University for the Creative Arts](#), Falkner Road, Farnham, Surrey GU9 7DS
01252 891450 email address
craftscentre@ucreative.ac.uk

Bluebells

Harriette caught a reference to a programme about bluebells on “*Pick of the Week*” and the intriguing uses for the bulb and juice of the plant. I think the programme highlighted was *Gardener’s World*. [iberian Nature.com](http://iberianNature.com) has this quote from the programme;

“In Elizabethan times bluebell bulbs were crushed to provide starch for the ruffs of collars and sleeves. All parts of the bluebell are poisonous; make sure you seek medical advice if any parts are ingested, although Badgers have been known to eat the bulbs. In ancient times the sticky sap from the bluebell leaves was used for attaching feathers to arrows.”

Native bluebells (*Hyacinthoides nonscripta*) also known as Wild Hyacinths in Scotland, were voted the UK’s favourite wild flower in 2002. The plants thrive in woods where the canopy is thick so the competition from other species is reduced. Bluebell woods can date back to the 1600s.

In folklore there are tales of bluebell woods being inhabited by fairies who will enchant people and spirit them away as well as the idea that if you hear bluebells ringing that you will die within the year.

In the United Kingdom the common bluebell is a protected species under the Wildlife and Countryside Act 1981. Landowners are prohibited from removing common bluebells on their land for sale and it is a criminal offence to remove the bulbs of wild common bluebells.

Julia

The Bluebell

The Bluebell is the sweetest flower
That waves in summer air:
Its blossoms have the mightiest
power
To soothe my spirit's care.

There is a spell in purple heath
Too wildly, sadly dear;
The violet has a fragrant breath,
But fragrance will not cheer,

The trees are bare, the sun is cold,
And seldom, seldom seen;
The heavens have lost their zone
of gold,
And earth her robe of green.

And ice upon the glancing stream
Has cast its sombre shade;
And distant hills and valleys seem
In frozen mist arrayed.

The Bluebell cannot charm me
now,
The heath has lost its bloom;
The violets in the glen below,
They yield no sweet perfume.

But, though I mourn the sweet
Bluebell,
'Tis better far away;
I know how fast my tears would
swell
To see it smile to-day.



For, oh! when chill the sunbeams
fall
Adown that dreary sky,
And gild yon dank and darkened
wall
With transient brilliancy;

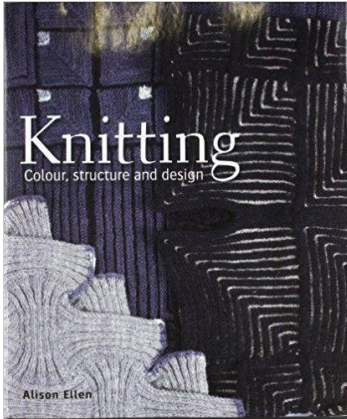
How do I weep, how do I pine
For the time of flowers to come,
And turn me from that fading
shine,
To mourn the fields of home!

Emily Bronte

Jo Anderson's Cardigan

At the January Guild Day I was very impressed by Jo's cardigan. This is its story:

The book from which I took the pattern for my cardigan is;



Knitting - Colour, structure and design. The author is Alison Ellen ISBN 978 1 84797 284 2

When she came to talk at the Guild a couple of years ago she brought a lot of the designs from the book for us to try on and purchase or she took orders for those which were not the correct size.

I found the patterns, mostly cardigans and jumpers easy to follow, although there were a few errors but the errata sheet was also well presented. I remember that she has outworkers who knit the garments and the designs and colours are very good. I have the feeling that she also did a lot of the dyeing herself, but it probably explains this in the Introduction. I think she offered us the book at a reduced price, the RRP on my copy is £19.95 but my copy is 2012. However, in view of the fact that to get a knitting pattern now is so very expensive, and the norm is that they come in a booklet of five or six, and the only pattern required is probably one in that collection, then the price I paid is very reasonable and I like most of the patterns in the book. It just requires a little more time and effort on my part to get started on another design.



As you can tell I was quite impressed with the book, which is why I bought it, and I fell in love with the cardigan pattern. As I told you, I had made a jumper for my husband which, due to his health problems didn't fit him when I finally finished it. The yarn became very fluffy when I unravelled it, so it has an airy texture and being alpaca it is so very warm.

I love the fact that Jo has used what she learned at a Guild Day, then decided to recycle the wool. This is the wonderful result.

For [more information about Alison Ellen](#) and to order her books click on the link.

Harriette



WEAVING TARTAN

My husband came up with a brilliant idea when I had finished a project; he proposed that I weave the Anderson tartan. I decided to make a throw, and promptly booked a floor loom in Studio 4. Most clans have several different tartans colours and patterns, and since I possess a scarf in the dress tartan, which is quite attractive (and complicated) I decided that I would use that.



I took several pictures in close up of the scarf and then expanded different parts of the pictures so that I could compare the two different squares which were the components of the pattern. I duly ordered the relevant colours; red and yellow I already had, then there was light blue and dark blue, the main colours; and black, yellow and white. Then with a few sheets of graph paper and crayons I created the pattern, more or less. It took

me a few weeks, starting with wraps and ends per inch, and trying to adjust each square to about 4". I was surprised at how difficult it was: using two or three ends for the black, white, red and yellow to divide the squares. I made so many adjustments it became a matter of interest to the other weavers as to how soon I could prepare the warp and put it on the loom.

At last I made the warp, it took a few hours as there were so many colour sequences, and once it was on the loom, fed through the heddles and reed, and finally tied on, the warp looked quite impressive.

The very day that I got the warp on the loom, I found some weaving magazines on the table in studio 3. As I was eating my lunch I happened to glance at them and there, in the middle, was an article on weaving tartans. Included in the article were details of various patterns with the drafts. On closer inspection there was one for the Anderson tartan, but instead of light and dark blue they had light and dark grey. The pattern was identical to the one it took me so long to prepare; my only consolation was that it proved to me that I had the patience to do it, if I really wanted to.



I had used the yarn double in the warp and started to use double in the weft. I was using a twill lift, but I decided the yarn needed to be single as the double yarn covered the warp too much and the pattern was disappearing. So I removed the four to five inches that I had done and used the single yarn. I was very pleased with the results and once I had started it grew fairly quickly. With the slow start I thought it would take me till Christmas to finish, however I removed it from the loom in October, then I had to sew in all the ends, of which there were a lot.

Because I wanted to balance the throw with matching squares at each side, I



had one warp set of the light blue squares left over so I made up two lots of the dark/light blue squares, and put them one on each side of the light blue squares, and started on a scarf, although I think it will be a while before I can look at tartan again!

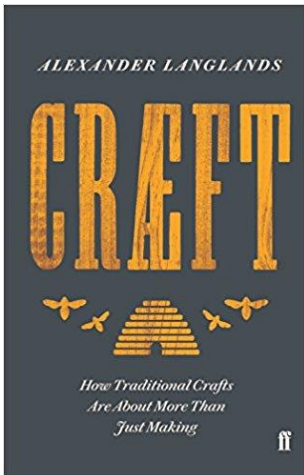
By the way – my son and daughter-in-law were thrilled when I gave them the throw for

Christmas. I think it went to a good home.

Jo Anderson



“CRAFT How Traditional Crafts Are About More Than Just Making” by Alexander Langlands



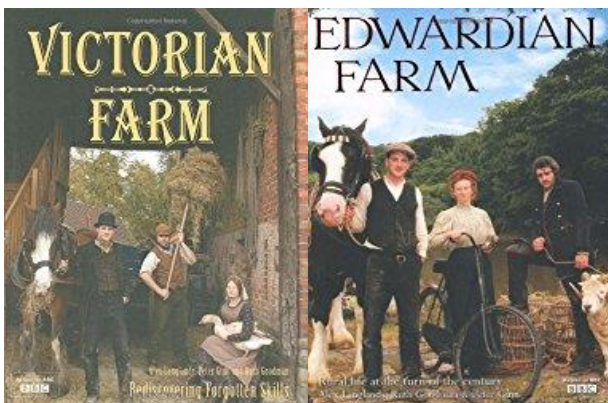
I have just read a really fascinating and ‘meaty’ book about how the reasons for humans making things throughout our long history is about so much more than just ‘making stuff’. As a rationale for the deeper reasons why many Guild members do what we do I thought it had a great deal of merit and so wanted to write a book review for consideration for inclusion in a future Guild newsletter.

“I get angry over the lack of basketry in our lives.” Suffice to say Alex Langlands got my attention with this heartfelt statement from his new book

discussing the profound importance of people continuing to make things by hand in an age of mass manufacture.

“Crafts are a vehicle through which we can think, through which we can contemplate, and through which we can be.”

He distinguishes this skilful making by using the Old English word: ‘craft’ which carries a sense of knowledge of the materials, ingenuity in forming the object, wisdom in managing the cycle of resources and the power conferred by possessing the skills to make.



Many of you may recall Alex Langlands as one of the cheery archaeologists participating in and presenting fascinating TV series such as ‘Tales from the Green Valley’, ‘Victorian Farm’ and ‘Edwardian Farm’.

In each chapter Alex looks at the core crafts needed by humans to survive and turn the landscape to their uses including; making hay, using sticks and stones, skep-making for bees, weft and warp, thatching, leather working, dew ponds, fire and earth, digging and basketry. His lively writing style, wide historical knowledge and practical know-how make for a great read all peppered with anecdotes of his steep learning curves! He has a huge respect for craft people and presents fascinating regional variations to solving the same survival problems depending on the local resources available e.g. thatching across the British Isles using reeds, long straw, bracken or seaweed.

As I read I felt a disappointment surfacing: not a single one of the crafts he discusses came under the province of women. I am sure the reasons for this are complex: throughout history women have been centred on the home and child rearing and the associated craft skills may rarely leave an archaeological trace or women may have had charge of 'consumable' crafts such as dairying, the making of medicines and the brewing of ale. Still, I would have thought that evidence of women's prevalence in the textile crafts survives.

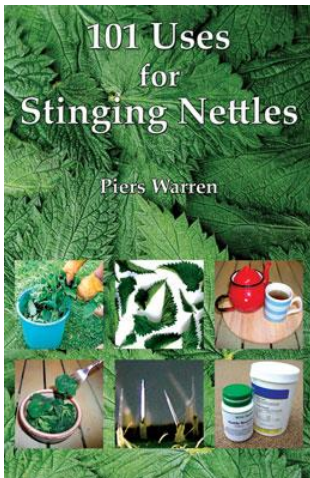
Which is where we come in! All the craftyness that our members possess is a living expression of Alex's succinct representation of the craft process.
Karen Skeates.

Nettle spinning

There has been a lot of discussion about spinning nettles on the web, including how to use British ones.

As a result this [website](#); has been set up with lots of information shared about this. It is brand new so do have a look and let us know of any comments, experiments and questions you might have. I'm sure Liz McCarron would just love to help with this one! In due course, that is, when she's submitted her work for the Certificate of Achievement.

Do remember that nettles are allegedly both delicious and nutritious [this little book](#) lists many more uses.



Rush Weaving

At a recent Guild Day Linda Fiveash told me about her visit to Avebury Manor and how she was particularly taken with the rush matting there. This is what she told me, with links added by Julia (internet searcher supreme).

Harriette

Avebury Manor, the house is owned by the National Trust was redesigned in 2011 in 5 different styles. The dining room was designed in the Tudor period with large oak furniture and rush matting covering the floor: [the matting](#) is a beautiful piece of workmanship that was placed in the room 6 years ago. It continues to look like new and smells so fresh after all that time and with so many visitors.

The rush mat was made by a company called [Rush Matters](#) who specialise in this type of work. The website is very informative on how they collect the bull rushes and dry them. They offer courses which look interesting and state that people make everything from hand bags to mats on these courses.

I was really taken by the look, feel and smell of the rush matting and it appears it is also very hard wearing.

Linda.



THE STORY OF BLUE DENIM AND THE LEVI STRAUSS COMPANY



The mythical story of the creation of jeans is that Levi Strauss saw that the miners in the Californian gold rush had no tough trousers and so he made a pair from the brown canvas used for the tents. Later he made blue denim trousers. As was said in the film "[The man from Liberty Valance](#)": "This is the West, sir. When the legend becomes the fact, print the legend."

However the following is closer to the truth.

Levi Strauss, the founder, was born in Bavaria in 1829 and emigrated to the USA with family members in 1847 setting up a wholesale business

in dry goods in New York. In 1848 gold was discovered in California and with it money-making opportunities. So the youngest male Strauss was sent out to San Francisco to start a business there, still dealing in wholesale dry goods, such as clothing, bolts of fabric, bedding and so on. As a wholesaler and distributor he had retail customers throughout S.W. North America and this, he thought, would be his life. However, a Latvian immigrant tailor, Jacob Davis, needing a business partner went to his supplier of cotton duck and denim. Jacob Davis had been asked by a customer to make her husband a pair of trousers that would not fall apart. He decided to strengthen the trousers with rivets, as was used on horse blankets and, having made many more pairs, he wished to patent the rivet idea. This was granted to both him and Levi Strauss in 1873.

Strauss' denim was supplied by the [Amoskeag Mill](#) in New Hampshire and was woven on 29" looms, the superior quality being XX. The trousers were intended as work wear and were described as waist overalls as opposed to bib overalls for farmers. The legs were cut straight and fairly wide to cover boots. The back had a cinch [a strap and buckle for adjustment to the waist size] and one back pocket. The waistband at the back also had a leather patch with the name and address of the manufacturers and "Patent Riveted Overalls" printed on it. The famous two horses also stamped on the leather were first used in 1886. The front had two pockets including a smaller watch or coin pocket.



In 1890 a three digit ordering number was introduced. Any 500 number was superior quality and any 200 number was the value version. Sadly all the Levi Strauss records were consumed in the fires following the [1906 earthquake](#) in San Francisco.



Lady Levis were introduced in 1934, envisioned as sportswear rather than work clothing.

By 1960 the word “overalls” had been replaced by “jeans”. Originally the word jean was a name of a cotton serge material with both warp and weft threads being of the same colour. It was often used for lighter, smarter trousers, until the name was high jacked and blue denim trousers became jeans.

Around this time blue denim jeans were being worn by the unacceptable and unsociable of society, as seen in West Side Story but, as the young always wish to be risqué, they became the street wear of teenagers and eventually featured in haute couture. This is a case of an outfit moving from work, to bad guys to street fashion and to the top, rather than moving from the gentry down, like the suit.

If you have an old pair of Levis they may be valuable: a pair made in 1890 were sold in 2008 for \$36,000!

This article was taken from The Costume magazine.

Margaret Holden

[Boston Baked Beans](#)

A great vegetarian version for 6 people and only about 270-300 calories per serving. I am fairly relaxed about quantities and have used tinned beans instead of dried.

45g dried haricot beans (or pinto, navy or a mix of beans) – soaked overnight
Or 2 tins of beans

2 onions roughly chopped and gently fried in a little oil for 5 minutes without colouring

2 tbsp Dijon mustard

2 tbsp dark brown sugar

5 tbsp black treacle (in reality I just use half a small jar)

450 ml tomato juice, or passata or chopped tomatoes (1 tin)

450 ml lager or beer

4 tbsp tomato purée

4 tbsp Worcestershire sauce (Henderson's relish or even tamarind) Optional ;

2 tbsp chilli sauce

1 clove garlic, chopped

Salt and pepper

Drain dried beans. In large pan, cover with cold water and bring to the boil and boil rapidly for 10 minutes. Then simmer for 45 minutes. Omit this step if using tinned beans.




In a large casserole mix all the ingredients together then add the drained beans and mix well. Cover the casserole with a tight lid and cook at 150C for 4 hours, checking occasionally and adding a little water or tomato juice if they are drying out. Check seasoning before serving.

from Helen Haysom – (posted on Facebook)

Eds. *A little investigation reveals that [Boston Baked Beans](#) were created because molasses (black treacle in the recipe) is a by-product of processing cane sugar and is used as an ingredient in the distillation of rum. Boston became a manufacturer and exporter of rum in the late-1700s. Boston Baked Beans or baked beans with molasses and salt pork, likely evolved into this new recipe at that time.*

Although it is now March, we were putting the newsletter together in February, so at the time a reference to the Cole Porter song "Let's do it" was relevant – as "Even Boston beans do it!" (Fall in love). Click on the title for an amusing five minutes. Then in chorus please: "They don't write songs like that now!"

What's On

| | |
|---|--|
| <p>To June 30 2018 Peter Collingwood Woven Unwoven</p> | <p>Crafts Study Centre University for the Creative Arts Faulkner Road Farnham Surrey GU9 7DS +44 (0) 1252 891450</p> |
| <p>1 April to 19 June 2018 Stroud International Textiles; Select Spring Festival Exhibitions Including;</p> | <p>*** Courses!*** including Carole Waller weekend and day course Hannah Waldron.</p> |
| <p>21 April to 19 May Tapestry by Hannah Waldron Museum in the Park</p> |  |
| <p>8 to 26 May 'EBB and FLOW' New Work by South West Textiles Group Lansdown Gallery</p> |  |
| <p>22 – 30 September Shetland Wool Week</p> | <p>And here is a little bonus of the free pattern from 2017</p>  |
| <p>6 October World Textile Day Saltford (between Keynsham and Bath) Bristol</p> | <p>Worth a visit- Harriette and I have been for the last two years.</p> |

| Guild Roles | | |
|--------------------------------------|--|--------------|
| Chair | Valerie Laverick | 01380 870432 |
| | valerielaverick@hotmail.com | |
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| Fund Raising | Joanna Goodfellow | |

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