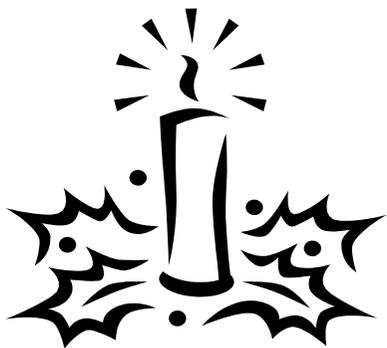


Wiltshire Guild  
Spinners Weavers and Dyers



Newsletter December 2013



## Letter from the Editors

We hope that you find this edition of the newsletter interesting and informative. Thank you to everyone who has submitted ideas or articles. We have a store of ideas for future newsletters, but do keep them coming! In this edition we have stories from Nicola; Val has been on her travels and shares her joy of tree hugging in Norway; Jackie has written about Shibori weaving and Trish has updated us with details of her beloved Mandeville flock. Trish kindly brought her trophies and examples of her crafts to the AGM and spoke about her flock and her adventures at shows during the summer. Helen Robinson brought an example of printed silk from Indonesia. She had visited a co-operative supported by the *Threads of Life* charity and spoke about the work that they do to empower women, alleviate poverty and improve standards of workmanship. Angharad gave us a slideshow and description of her volunteering trip to Kenya to help build a sand dam, which improves the lives of the people immeasurably. Thank you to all three!

We wish you a Happy Christmas and look forward to everyone joining in with the many activities in the planning during 2014!

**Harriette and Julia**

### Christmas wordsearch see page 23

You may think that Santa Claus only has one, or sometimes eight reindeer to help him deliver gifts. There are lots more! See if you can find them in the wordsearch on page 23. Here are your clues. The link to the reasoning for the extra reindeer is underneath the quiz. Just ask me if you cannot access the web. Julia

DASHER, DANCER, PRANCER, VIXEN, COMET,  
CUPID, DONNER, BLITZEN, ROBBIE, OLIVE, BRUCE,  
MARVIN, LEON, CLETUS, GEORGE, BILL, SLICK,  
DORIGHT, CLYDE, ACE, BLACKIE, QUEENIE,  
PRINCE, SPOT, ROVER, SHADRACK, LEROY,  
RUDOLF.

## Chairman's Report - AGM 16<sup>th</sup> November 2013

Current and new members are welcome.

**Big thanks** to; the committee for their dedication and in particular to Hazel for her help and support; Jackie for her work in obtaining grants and on-going efforts in respect of a seeking funding for the stair-lift; all those who did demonstrations enabling us to become better known, spreading our craft and helping fulfil our aims and objectives as a Guild; the Bradford-on-Avon exhibition sub-committee for working so hard to ensure that it ran smoothly and also to the stewards covering all the days of the exhibition; Lesley for running and organizing the enjoyable Felting Days; Valerie for providing us with a full and varied programme of speakers; Terri and Valerie for the on-going success of the Patchwork and Quilting Group; Angharad and Margaret for their work with the Knitting and Crochet group; Rosemary who has run both Beginner and Improvers Spinning Courses during the year and continues to advise and encourage new and existing spinners; Julia and Harriette for the excellence of the Newsletter they produce, including not only member items but articles of interest to us all from their hours of research; Jackie also deserves a special mention for the Weaving Courses she has run continually throughout the year, despite it being a challenging time for her.

A second drum carder has been ordered for use at the guild; the existing drum carder can be hired for use at home.

Next year will be full of events.

We are hoping to add two new **courses**: wet felting to run alongside the existing felting days; also tapestry weaving. Details of both courses will be announced early in the New Year.

Our **Golden Anniversary Year** will begin in January so we need to finish our "golden square" project. We need more squares: knitted, crocheted, woven or felted as you prefer. We also need volunteers to crochet the squares together to create the mosaic. Thank you, Simon, for the idea.

**Cloth Road:** this will be an opportunity to publicize ourselves and will not be a selling event but we want to offer **taster workshops** during the week **3<sup>rd</sup> to 11<sup>th</sup> May 2014**. Again more details to follow.

**Estonian visit:** this is planned for May to coincide with our Golden Anniversary Party, with a buffet lunch, where not only the Estonians will be joining us but all our past members will be invited as well.

Our **Macmillan Sale** raised £132.50.

Next year our Exhibition will be at **Castle Combe Village Hall**, still in Wiltshire but in the north of the county. The hall is bigger than the Bradford-on-Avon barn and gives us scope to offer refreshments again. This will be held over the **August Bank Holiday** weekend.

Lesley is continuing to work on and build our website so if there is anything you would like included then please ensure she has the information in plenty of time. If anyone can help her please contact her.

Finally, due to my personal workload at the moment, it has been agreed that all the information for my attention be sent in the first instance to Hazel, who will then order it for my attention. So please contact her direct with items you would normally pass to me.

My thanks go to all who attended today and for your continued support of the Guild.

**Sue Thatcher, Chairman.**

### New Members

A warm welcome to all these new members; Liz Pierrsene, Trae Watts, Theresa Mumford, Hannah Minty, Nicola Grove, Mark Stimson, Teresa Etim-Gorst and Sue Dimylow we hope you enjoy learning and sharing new skills with us.

## Notes from the Treasurer's report

**Rent** went up last year and in May 2014 is due to increase again to £500 per month. Guild Trustees, St Mary's School Trustees and the other two tenants are negotiating new terms and hopefully this will be resolved in 2014. Your trustees will continue to negotiate terms which are the most advantageous to the Guild.

**Rates** have again not needed paying this year and I will continue to apply for this exemption in the hope that this cost will continue to be avoided.

### **Income:**

**Door payments** for Guild days and regular users, also the

**Weaving and spinning courses** contribute a large amount of income for the Guild (thanks to Rosemary Speller and Jackie Pohnert and helpers for their wonderful work). **Expenditure** has been on external redecoration of Studios 3 and 4, the storage area and on window safety and draught proofing. Work has yet to be done on sills and frames in Studios 1 and 2 as well as the Studio 2 ceiling and the hallway redecoration. If you can help at any time please let one of the committee know. Thanks to a recommendation of a local resident we now have a working alarm system, thanks to him and the St Mary's Building Committee for their help.

**The 100 Club** is an on-going fundraiser but needs more subscribers in January. The more subscribers the greater the monthly pay-outs!

**The Library** is not working well with borrowings so low that we cannot afford to buy new books. We presume this is its location so will move it back to the upper floor as soon as possible.

**Sales:** the Christmas sale in 2013 as well as yarn, fleece, equipment hire, raffles and tombolas all help to bring in funds so please keep supporting these.

**Exhibition:** On the other hand the Annual Exhibition only took about half what we took in the previous year. The largest contributory factor must be the quantity of items entered. Of 110 strong membership only 26 people submitted items. Visitors made many positive comments but also expressed disappointment that there was less choice and range than in previous years. The area of first and early pieces of work by new weavers, spinners and dyers was particularly well received, however, and three new members have joined the Guild as a result of the Exhibition. Particular thanks to Hazel Ingall for the raffle and all the helpers over the whole period at Bradford-on-Avon.

**August Exhibition.** Castle Combe has been chosen as the venue for next year's exhibition. Hall rent is lower, there is free parking and the venue is larger with catering facilities, on one level as well as being on the tourist route. There is an outside area where, weather permitting, we could have demonstrations. Please support this and, if appropriate, include an element of gold in your pieces to reflect our **Golden Anniversary**. 2014 is the 50<sup>th</sup> Anniversary of the founding of this Guild and will be a busy one with The Cloth Road (3-11 May), Annual Exhibition (last week in August), visits from Estonians (May 2014), members and ex-members party as well as the Christmas sale at the end of November again. If you have any money-making ideas we can use in these events and celebrations please let us know.

**Capital Projects:** we have been unable to source a grant for a stair lift, quoted at £5500 upwards. We will continue to pursue possible funding for this.

**Membership Fees:** the National Association has increased insurance payments and after discussion it was agreed at the AGM that membership would be increased to £34 from September 2014 to cover these costs. Terri and the committee were thanked for their hard work throughout the year.

**Terri Dodd, Treasurer.**

## **Your AGM** - a letter from Rosemary Speller

As we are about to celebrate our 50 years as a Guild it is time for reflection of those years and the years to come.

I was disappointed by the attendance at our recent AGM. We have over 100 paid up members, 37 attended and 15 sent apologies as is the custom. Where were the rest of you? As members you have a vote at this meeting. You chose to vote with your feet. The meeting lasted approximately 1 hour and 15 minutes – hardly taxing.

In your absence we voted to add an extra £4 to the subscription, reasons being explained at the time.

Even more important you missed Terri's excellent resumé of our financial position that could affect our future. We must be one of the few Guilds in the country to have its own premises or facilities for many of the textile arts. **You've never had it so good.** After many years of one meeting a month in a village hall where we just managed to make tea! Did you know that our monthly rent is currently just over £450 and the lease is about to be renegotiated and it could go up to £550 or more? This is a sizeable sum to find.

We do not expect everyone to be a committee member but by attending the AGM you can show support and appreciation for all the hard work that goes on behind the scenes and maybe come up with some new ideas for fundraising.

I hope when you mark your calendar for next year's Guild days you will put an extra star beside the AGM.

Since the number 50 is on the agenda I have a suggestion; that we put an HONESTY BOX on the bar and you put in 50p for your drinks during the day. It's still cheaper than Starbucks! Or we could add 50p to our door money or we could even do both.

Here's to the next 50!

**Rosemary.**



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News in brief from  
**THE ASSOCIATION OF GUILDS OF  
WEAVERS SPINNERS AND DYERS**

### **New President**

Sheila Smith will officially stand down as President at the Conference / AGM in Manchester in April 2014. Our new President will be Dr Jenny Balfour-Paul. Jenny is a writer, artist, traveller and lecturer, has researched and worked with indigo and is currently an Honorary Research Fellow at Exeter University.

### **National Exhibition 15th May – 1st June 2014**

#### **‘Yarns in the Cathedral’**

The exhibition will be in Norwich. All Guild members are invited to produce work for this exhibition. To encourage as many members as possible, and to make the payments fairer, the initial entry fee for submissions has been drastically reduced. If your piece of work is selected then we will ask for a further fee which will go towards the cost of return postage and packing.

Please note that this is NOT just an exhibition of weaving! Hand-spinning can be submitted, either as a completed article, or as skeins or balls of yarn. “Art” yarns would be particularly welcome as they will make a striking display.

#### **Non- juried Exhibition - BAGS**

There will also be an opportunity for everyone to exhibit a handmade bag. The criteria are as follows;

No more than 8 inches/20cm in height, length, or, width, exclusive of handles, submitted by individual Guild members. All those which meet the criteria will be exhibited. At least one of the crafts of weaving, spinning or dyeing must be used with other crafts to augment the work.

Other activities during the National Exhibiton include;

**Kaffe Fassett:** Lecture on Saturday 24th May: 1pm. ‘Glorious Colour’.

**Aviva Leigh:** ‘Three in One Day’ Dyeing Workshop encompassing all three main dyeing colours of Norfolk: Saffron, Madder, and Woad. Hanks of silk and worsted yarn with Saffron and Madder, Shibori dyed scarf with woad. This will be at a studio close to the Cathedral in the heart of Norwich’s mediaeval textile district.

There will also be lots of other events, so free up your diaries at the end of May next year a start planning a journey to Norfolk as it all sounds very interesting.

Please see any Committee member for more details

## Just for Fun Competition

Due to late cancellation of our speaker at the September Guild Day Lesley suggested a *Just for Fun* Competition.

### **Winners:**

**Spinning:** Jenny Smart (sparkly coloured from tops)

**Other:** Joan Battersby-Harford (Inkle woven jacket)

**Dyeing:** Dawn Thompson (pale green rolags dyed with mint, mordanted with horse urine- with thanks to her friend who has trained her horse to perform the necessary in a bucket)

**Knitting:** Liz McCarron-Heal (Fairisle hat and scarf)

**Felting:** Lesley (pink tunic, delicate but not fragile)

**Crochet:** Mavis Whitworth (scarf, simple but effective)

**Patchwork:** Joan Battersby-Harford (quilt)

**Things I hate:** Dawn Thomspson (yellow felted scarf).

Each winner was the proud recipient of a small certificate!

**Judge:** Christina Walker all the way from Bognor Regis!

Thanks, Lesley, for thinking of it and to Chris for her knowledgeable judge's eye. It was a fun way to showcase the skills of the Guild members, so watch out for another *Just for Fun* event!



## For Sale

**Ashford 16" rigid heddle table loom**, with heddles of 5 dpi - 12.50 dpi.

The loom is fitted with holders which enable a wider range of use: i.e. using fine yarns and making patterns.

Complete with warping tools and "*The Ashford Book of Rigid Heddle Weaving*" by Rowena Hart

**£100.00**

**Artist's table easel.** Very sturdy. Suitable for most types of painting

**£27.00**

Both items are in immaculate condition for further details call;

**Jeanne Laurence 01373 827820**

## SHIBORI WEAVING



*Shibori* is the Japanese technique in which fabric is tightly tied in various patterns and then dyed. The places that are tied are therefore resistant to the dye and a pattern is created.

This technique has now been extended and Catherine Ellis explains in her book how this result can be achieved by weaving threads into the fabric which will then be pulled very tight and secured before dyeing.

*Eds. Catharine's book is WOVEN SHIBORI Interweave Press  
2005 ISBN 1-931499-67.*

I suggested to the weaving group that it would be “*Great Fun*” to try our hand at *Shibori* Weaving as it is suitable for weavers at all levels of experience. Pat Foster, chairman of Kennet Guild and a very experienced weaver, as well as a friend, offered to lead us for the two days. I used the expression “*Great Fun*” because this became something of a mantra on the first day when insecurity hit.

We were given drafts of four different weave patterns, warping plans and lift plans. Before the day we all warped up with appropriate unmercerised, undyed cotton yarn. On arriving at the studio it was quite apparent that a degree of uncertainty had set in as for some it was their first experience of a led workshop. Pat began by showing us various samples of *Shibori* which she has collected in her many travels. And then the weaving began. We were to weave two twelve inch samples using the two different lift plans provided. At this stage our second mantra was needed; “*It's only a sample*”.

Gradually the room settled and everything settled; only one major problem occurred when it became obvious that my lift plan was incorrect and needed to be revised quickly; I have to say I went rather wobbly assuming it was my error which would be very bad example. We wove all that day!

On the Sunday, our target was to complete by 11.00 a.m. and cut off our sample. We were shown how to pull up the pattern threads we had added as we wove and to make a really very tight piece ready for dyeing. The tension had disappeared as everyone prepared their samples and took them to the dyeing area in Studio 4.

The scene reminded me of a group of play school toddlers as, after the initial wetting process, we had to “massage” our samples in plastic bags filled with the procion dye. Fortunately, Pat was wise enough to place the bags in basins as some very vigorous massaging caused bursting bags. But it was “*Such Fun*”.



Ideally, the cloth should be allowed to dry but to demonstrate, Pat assisted Auli in removing the tied threads so we could all see the result.

There will hopefully be much longer examples to see in the future as most of us wound a three yard warp, so there is more to come.

**Jackie Pohnert**

*With thanks to Helen for the photos. If you would like to see more images from the day in glorious colour do take a peek at Helen’s blog.*

<http://knitcave.blogspot.co.uk/> (KnitCave – Ramblings of an Obsessive)

*Also refer to; [http://www.ellistextiles.com/woven\\_shibori](http://www.ellistextiles.com/woven_shibori) which is the website for Catharine Ellis*

## Eidfjord Knitting Project

In July this year we visited Eidfjord in Norway and found this knitting project where the trees were dressed in jumpers.

It was started in March 2008 Eidfjord residents of all ages have knitted, using leftover yarn and their own imagination to create knitting patterns. Materials were assembled together with the knitters around selected trees in public spaces in and around the town. The knitwork was displayed in all of the four seasons and the colourful social sculpture decorated Eidfjord and attracted the attention of locals and visitors throughout the year, the project now lives on by popular demand.

Inger Lena Gaasemyr started this project to integrate people across the social boundaries she has named it Graknitti a play on words ranging from graffiti and street art. It focuses on how local residents can express themselves as a counterweight to relentless commercialisation. Knitting and knitted fabrics give association to comfort, caring and social networks. Our relationship with nature is highlighted through the choice of urban trees as objects. Most importantly, this conceptual artwork has involved local residents, and is entirely non-profit making.

I loved it.



### **Valerie**

*Even in black and white, a certain joy is evident in hugging a tree in a jumper!  
Thanks for sharing Val! Eds.*

## WEAVING AND SPINNING STORIES

I was honoured to be invited to tell stories for spinners at the October meeting of the Wiltshire Guild. I have been spinning for 40 years, and telling stories semi-professionally for 10 years. It's a great combination: the association between the two activities is very ancient and obvious in sayings such as "spinning a yarn". Here's a summary of the stories I told, with links for anyone who would like to follow them up.

**Habetrot** (Scotland: <http://www.sacred-texts.com/neu/eng/meft/meft39.htm>)



This story tells of a girl who hates to spin, but whose mother insists she stay in her room until she has spun seven skeins of flax. The girl gets help from a strange old woman, Habetrot, and her sisters, who have long lips, broad beams and a huge splayed thumb and foot. The young laird gets to hear of her prowess and asks for her hand. The young people are in love, but one day when they are out walking he

tells her that because of her love of spinning, he will give her a golden wheel as a wedding gift, and allow her to spend all her days at the task. Horrified, the girl seeks help from the old lady, who tells her to bring her sweetheart for a visit. When the laird's son sees the strange appearance of the fairies, he cannot hide his shock. "Ah," says Habetrot "we all get like this with the spinning: our lip gets lang from wetting the thread, our hands and feet from the drawing and the treadling, our beams from the sitting. Your sweetheart too will get like us in time!" The young man is quiet on the way home, but then asks the girl, as a big favour, to give up the spinning. And she gladly agrees!

*Note: This story is a universal favourite amongst tellers, for its generous humour and for the fact that, unusually, it is playfulness rather than hard work, which is rewarded.*

**Clothes Bleached in the Moonlight** (Japan: *Folktales from the Japanese Countryside* <http://books.google.co.uk>).



The second story is from Japan, and was given to me in a collection by a very well-known storyteller and folklorist, Hirako Fujita. A girl is tired of her husband, and goes to see Basama, the old woman of the mountains. Basama tells her that at each following full moon she should: collect cocoons from a mulberry tree; reel the silk; spin the silk; weave the cloth; bleach the cloth; sew a kimono; dress him. The girl does this, and when she clothes her husband, he does not notice the colour – white for burial – nor that she has lapped the coat not left over right as we do for the living, but right over left as we do for the dead. And the moment the coat is fastened he walks straight out of the house, never to return. At first the girl rejoices in her freedom, but she grows increasingly uncomfortable, with all the questions from the families and the neighbours. So she returns to Basama, who tells her to stand at the crossroads in the village at the next full moon. The girl then sees her husband walking fast, dressed in the white kimono, looking straight ahead. As he passes her, she hears him sing:

*By unwittingly wearing  
Clothes made from moonlight  
I am now in attendance  
On the God of night.*

Oshi-mai!

*Note: This is the traditional way of ending stories in Japan. Basama is probably another form of the supernatural being Yamamba, who lives in the mountains, is said to devour children, but who also brought the craft of spinning to Japanese women.*

**The Horned Women** (*Irish, traditional*: <http://www.sacred-texts.com/neu/celt/ali/ali003.htm>).

A rich woman sat by her fire, preparing fleece for spinning. There came a knock on the door, and in walked a woman with one horn on her head, carrying carders. She sits down and begins to card the wool. She is joined by 11 more women, each with one more horn than the others! They carry carders, wheels and looms and they sit by the fire, and faster than the eye can see they card, spin and weave the wool into cloth. Then they demand ingredients to make a cake, and give her a sieve to bring water from the well. The woman goes to the well and cannot fill the sieve, but the spirit of the well instructs her to pack it with clay, and also tells her what to do to break the spell. The woman goes back and calls three times, "The mountain of the Fenian women and the sky over it is all on fire." The witches rush out back to Slieve na Mon, their home, and the



woman hastens to follow the spirit's advice, protecting her house by splashing over the threshold the water in which she has washed her children's feet, breaking the cake made with blood of the sleeping members of the household, into crumbs placed in the mouths of the sleepers to restore them, placing the woven cloth half in, half out of a padlocked chest, and securing the door with an oak jamb. When the witches return, the sacred objects are powerless to open to them. The witches never come back, and the family still have the cloth in their possession, 600 years later (which just proves the story is true!).

*Note: This is the only legend I have been able to find that concerns the spinning of wool. In the East the stories concern silk, and in Europe it is flax or nettles, as the following story shows. Any ideas as to why – or any more wool stories – gratefully received!*

**The Six Swans** (German, Grimm Tale 49: also known as *The Seven Ravens*, *The Twelve Wild Ducks*, *The Twelve Brothers*)

[http://en.wikipedia.org/wiki/The\\_Six\\_Swans](http://en.wikipedia.org/wiki/The_Six_Swans) )



A Queen with six sons says she would give them all for one daughter, with cheeks white as snow, hair black as a raven's wing, and lips red as blood. And the moment the child is born, the boys disappear. When she is old enough, the girl goes in search of them and finds them in a forest in the form of swans. They can only regain human form if she will make six shirts from nettles, and neither speak nor laugh as she does so. The King of this country sees her spinning, falls in love with her and makes her his Queen.

The girl continues to make the shirts, but has to gather more nettles, and the only spot is the churchyard. Seen gathering the plants at midnight, she is accused of witchcraft and condemned to be burnt. She takes the shirts to the stake, and just as the pyre is lit, the six swans come flying out of the sky. As a shirt is flung over each head, the spell is broken, the story is told and the Queen is released. Only the youngest brother carries a swan's wing all his life because she had not managed to make the last sleeve.

*Note: Another version has the shirts made from starwort, which is variously a small water plant (impossible), stitchwort (unlikely) or a form of aster (possible I guess if we are talking the stems). We also wondered how long this would take, our guesses ranged from something like 4 months absolutely nonstop to one year per shirt (I note from the online version that this is what is specified!).*

[www.drnicolagrove.com](http://www.drnicolagrove.com)

[www.openstorytellers.org.uk](http://www.openstorytellers.org.uk)

**Nicola Grove**

*(note from Eds. The illustration of The Six Swans is by Anne Anderson 1874 – 1930 you can spend a happy half hour on the internet finding more of her beautiful work!)*

## Apshill & Mandeville Flocks.

**Tupping.** This is the time of year when Shetland rams are running with their ewes. Being a native primitive breed they usually begin to come in season starting in October if the weather is cold enough & for sure they will be in November & until the weather warms up again. Traditionally tupping begins on 5th November with the first lambs expected on 1st April. With climate change or whatever it is this is movable & we have had lambs in early March & as late as June. It helps to have early lambs as we like to shear by mid-May & once the fleece is removed from the ewe so too is the smell that her lambs have become accustomed to, therefore the lambs should be at least a month old before their mothers are shorn. Even still there is always terrible confusion when the shorn ewes are reunited with the lambs. There should be a reason why everything happens as it does & hopefully the above will give some understanding of that. We are using the same four tups as we did last year & as the saying goes why change if it worked last time. The quality of our fleeces is very important to us as well as colours, which includes to a much lesser extent the skins from the very few ram lambs that are not sold to breed from. Confirmation, good heads with strong horns & temperament are also important to us. This is helped by breeding different bloodlines which allows our buyers to continue to come back to us every two years when the ram that they have must not be used on his daughters. Trouble visits without asking for it.

**Southbrook Isaac** is a *fawn katmoget* & is our outside blood. He is very correct in his confirmation, has a pleasing on the eye head & a good temperament. His lambs all have beautiful fleeces & great eyes, his lambs can be identified by their alert & lovely eyes.



**Mandeville Manuel** is a *Shetland Black*, from our experience it is difficult to attain a really black black, so the description has to say Shetland due to the fact that it may appear to have rusty brown tints. Manuel has presence, his fleece has a lovely “handle” soft to the touch, he also is correct & his lambs have been hard to keep a hold of long enough for me to be able to show them, with buyers choosing them early.

**Mandeville Dickson** is a *moorit*, he is closer to the ground than the other three & also is a chunkier ram altogether. He looks thug like opposed to the other three who are somewhat more sophisticated; you could imagine him with poor table manners! He produces stunning lambs.

**Mandeville Cunningham** is a *moorit gulmoget* he is the son of a champion ewe of ours who ouses presence in bucket loads which he has inherited. We only gave him a handful of ewes last year & they were all sold prior to weaning. This year the lucky lad has a double handful of ewes & he has been quick off the mark having tupp'd half of them already, where the others haven't had the same success so quickly, though they are getting there!

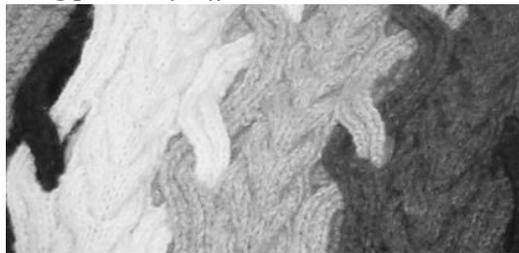
Our success in the show ring this year has come from all of the rams excepting Cunningham whose lambs had all been sold. For the first time this year we decided to show two of the rams at three shows & usually the ram classes are not particularly well supported, but this year, not a bit of it, rams were out in force. Mike & Jeremy thought that Dickson (thug like) might stand a chance & yes he was third twice below Isaac who was second, then at their last show there were no Shetland classes & so we were in amongst the rare & primitive giants mainly & joy upon joy the judge awarded 1st prize to Dickson, with Isaac standing 4th.

**Fleeces & Ram lamb skins.** You feel that you have to be getting it right when they are up against stacks of others in fleece & skins classes. We go to three shows where there are fleece classes & only one where there is a class for skins.

### **Trish Gray**

*Trish has certainly had a busy and successful year entering six local shows through the year and winning a selection of 1<sup>st</sup> and 2<sup>nd</sup> places and Champion and Reserve Champion in classes for shearling rams and ewes as well as fleece, skins and in the craft sections.*

*Trish brought some of her craft exhibits to show us after the A.G.M. including a gilet made by her friend. The construction of the garment is very innovative using panels of different coloured cables which are cleverly intertwined. Trish's*



*friend made up the pattern and would like some help with writing it up. If anyone has experience of pattern writing, then please let us know and we can pass your contact details on. Eds.*

## **The Clothworkers' Centre for the Study and Conservation of Textiles and Fashion**

Rosemary passed on an article about the newly opened Clothworkers' Centre at Blythe House in Olympia. Blythe House is home to the V&A's study collections and now has custom built storage and conservation studios. A study room is available for advanced booking for individuals, or groups of up to 3 people and further seminar rooms are available to groups of up to 18. Further information about booking a room is available at [www.vam.ac.uk/content/articles/v/visiting-the-clothworkers-centre-for-textiles-and-fashion-study-and-conservation](http://www.vam.ac.uk/content/articles/v/visiting-the-clothworkers-centre-for-textiles-and-fashion-study-and-conservation) . Please do read all the instructions about how to book prior to visiting.

At the main V&A building there is a real crowd pleaser of an exhibition planned from 3 May 2014 to 15 March 2015 *Wedding Dress from 1775 – 2014*. I wonder how long the queues will be for this one?!

During knitting week Victoria Platt wrote a blog post about using one of the vintage knitting patterns which are now on-line and available for downloading at no cost. Here is the link to her knitting adventure.

<http://www.vam.ac.uk/b/vam-author/victoria-platt> .

Victoria knitted a balaclava but more experienced knitters could try their hand at the cabled cardigan shown here.



### **Do you know your Wiltshire Saints?**

Can you complete the full place names of civil parishes in Wiltshire which include the following Saints?

St Martin	St Leonard	St Michael
St James	St Andrew	St George
St John	St Mary	St Paul

Answers on page 23

## Two Needle – one-size-fits-all Gloves

### **Materials:**

3 ounces - 4-ply Worsted Weight Yarn in colour of your choice  
One pair knitting needles size 8 (5 mm) or size required to knit to gauge  
Yarn needle

**Gauge:** 4-1/2 sts = 1"; 6 rows = 1"

### **Abbreviations**

**K** = knit **Sts** = stitches

**Notes:** These gloves are made in stockinette stitch (knit all rows). Each glove is knitted in one piece

### **Instructions:**

Cast on 36 stitches

**Little Finger:** Knit even for 5 rows. Bind off 10 sts. Slip remaining stitch onto left hand needle (26 sts remaining).

**Ring Finger:** Cast on 15 sts (41 sts total). Place all cast on-sts on left hand needle. Knit even for 6 rows. Bind off 12 sts (29 sts remaining). Slip remaining stitch onto left hand needle.

**Middle Finger:** Cast on 15 sts (44 sts total). Place all cast-on sts on left hand needle. Knit even for 6 rows. Bind off 15 sts (29 sts remaining). Slip remaining stitch onto left hand needle.

**Index Finger:** Cast on 13 sts (42 sts total). Place all cast-on sts on left hand needle. Knit even for 6 rows. Bind off 21 sts (21 sts remaining). Slip remaining stitch onto left hand needle.

**Thumb:** Cast on 8 sts (29 sts total). Place all cast-on sts on left hand needle. Knit even for 14 rows. Bind off 8 sts, slip last stitch to left hand needle (29 sts remaining).

**Index Finger:** Cast on 21 sts (42 sts total). Place all cast-on sts on left hand needle. Knit even for 6 rows. Bind off 13 sts (29 sts remaining).

**Middle Finger:** Cast on 15 sts (44 sts total). Place all cast-on sts on left hand needle. Knit even for 6 rows. Bind off 15 sts (29 sts remaining).

**Ring Finger:** Cast on 12 sts (44 sts total). Place all cast-on sts on left hand needle. Knit even for 6 rows. Bind off 15 sts (26 sts remaining).

**Little Finger:** Cast on 10 sts (36 sts total). Place all cast-on sts on left hand needle.. Knit even for 5 rows. Bind off all sts.

**Finishing:** Fold glove in half. Beginning 1-1/2 inches from lower edge, sew seam at sides and around each finger. Be careful not to pull the stitches too tightly to avoid gathering of edges, and ending 1-1/2 inches from the lower edge. Weave in all loose yarn ends. Fold cuff.



Julie and Jane have a large flock of pedigree prize winning Black Welsh Mountain sheep on Otmoor near Oxford. Their fleece is lovely and can be posted to you. Contact Julie on hillendfarmnoke@gmail.com or 01865 372056 (Hill End Farm, Oxford OX3 9TX)

Now here is a recipe for their lamb as well.

### **IDEAS FOR HILL END FARM LAMB**

This basic recipe is ideal for making a lovely meal from scrag end of neck or shoulder. We have two suggestions for serving the tasty result – one an English traditional way, and one a lighter oriental way. The quantities work for a weight of 3 – 4 lbs. For larger quantities just increase the quantities.

Mix together

- 50 ml dark soy sauce
- 2 whole star anise broken up
- 1 tablespoon sugar – brown is best
- 1 tablespoon tomato puree
- 2 garlic cloves roughly chopped or slightly crushed whole ones including the skin
- 2 tablespoon olive
- 1 teaspoon of ground coriander
- Black pepper
- ½ pint stock or water



First lightly brown the joint by frying in oil to seal.

Put the joint into a large casserole or deep roasting dish pour over the sauce, cover and cook for at least 2 ½ hours at 140C/Gas 2 (or bottom Aga oven)

Baste now and then and remove the covering for last 20 mins to brown it. The meat will be falling off the bone, serve by either roughly carving a shoulder on a serving dish, or serve individual pieces on the bone.

### **TO COMPLETE THE MEAL**

For a traditional warming English dish serve with buttery mashed potato and a strong green vegetable such as savoy cabbage, kale, sprouting broccoli. (Sweet vegetables such as red cabbage or squash can make the meal too sugary)

A lighter way is to serve with stir fried Chinese Greens and either rice or noodles.

A tip for cooking Chinese style greens e.g. Pak Choi. Wash the stems, cut the stem part from the leafy part and put the stems into a colander. Pour boiling water over the stems to blanch and cook them slightly. Tougher home grown greens could be blanched in boiling water to get the same effect. Then stir fry with your favourite spices. This way you need less oil to cook the greens and the dish tastes fresher.

## Events and Exhibitions in the UK

<p><b>Until 11th Jan 2014</b> The Glamour of Bellville Sassoon, Fashion and Textile Museum, 83 Bermondsey Street, London SE1 3XF <a href="http://www.ftmlondon.org">www.ftmlondon.org</a></p>	<p><b>31 Jan – 17 May 2014</b> Artist Textiles, Fashion and Textile Museum, as above. The history of 20th Century art in textiles: Chagall, Dali, Dufy, Hepworth, Nicholson, Warhol and more.</p>
<p><b>22-23 January 2014</b> The London Textile Fair, Business Design Centre, 52 Upper Street, London N10 QTT <a href="http://www.thelondontextilefair.co.uk">www.thelondontextilefair.co.uk</a></p>	<p><b>Until 24th Feb 2014</b> Masterpieces: Art and East Anglia, The Sainsbury Centre for Visual Arts, UEA Norwich, NR4 7TJ <a href="http://www.scva.ac.uk">www.scva.ac.uk</a></p>
<p><b>16 Dec – 5 Jan 2014</b> Make 2013, Contemporary Crafts for Christmas, Devon Guild of Craftsmen, Riverside Mill, Bovey Tracey, Devon TQ13 9AF <a href="http://www.crafts.org.uk">www.crafts.org.uk</a></p>	<p><b>22 Jan-23 March 2014</b> Wanderlust. An exhibition of Tapestries, Harley Gallery, Welbeck, Workshop, Nottinghamshire S80 3LW <a href="http://www.harleygallery.co.uk">www.harleygallery.co.uk</a></p>
<p><b>Until 12 Jan 2014</b> Christian Dior, Manchester Art Gallery, Gallery of Costume, Platt Hall, Rusholme, Manchester M14 5LL <a href="http://www.manchestergalleries.org">www.manchestergalleries.org</a></p>	<p><b>30 Nov – 14 Feb 2014</b> Spirits of the Celts, McLean Museum, 15 Kelly Street, Greenock, PA16 8JX <a href="http://www.inverclyde.gov.uk">www.inverclyde.gov.uk</a></p>
<p><b>Ongoing</b> Weaving the Fabric of History, Jane Beck's collection of Welsh blankets, quilts and shawls, Llwyn-y-Groes, Regaron, Ceredigion SY25 6QB <a href="http://www.welshblankets.co.uk">www.welshblankets.co.uk</a></p>	<p><b>14 Feb – 11 May 2014</b> The Vanity of Small Differences, 6 tapestries designed by Grayson Perry, (in Manchester till 21st Jan 2014 <a href="http://www.manchestergalleries.org">www.manchestergalleries.org</a> then in Birmingham Museum and Art Gallery and continuing to Liverpool and Leeds during 2014.</p>

## Santa's Reindeer Wordsearch

M	X	F	C	N	Y	R	S	N	U	Z	G	U	F	C	L	Y	D	E	W
L	Z	I	B	G	O	Z	F	R	A	M	L	B	W	W	L	E	R	O	Y
U	D	X	V	D	A	S	H	E	R	C	B	L	L	F	O	P	V	P	M
L	O	C	G	I	R	P	Z	W	G	V	E	I	Q	U	Q	N	Q	R	A
T	P	L	L	E	S	N	R	N	P	B	C	T	V	Y	K	X	U	D	R
P	E	J	I	E	O	A	B	H	W	D	S	Z	P	Y	W	J	E	G	V
R	V	G	Q	V	T	R	F	I	B	D	Q	E	F	C	M	T	E	S	I
A	X	B	R	F	E	U	G	N	L	J	N	N	T	F	C	S	N	B	N
N	M	P	O	M	U	J	S	E	Y	L	D	C	O	M	E	T	I	R	V
C	D	L	B	R	J	L	W	T	U	R	U	D	O	L	F	T	E	R	B
E	B	S	B	P	H	K	U	Y	F	G	K	C	E	D	D	E	E	Q	L
R	O	J	I	G	G	S	L	I	C	K	Y	V	P	R	I	N	C	E	A
X	S	P	E	L	J	V	C	N	T	Z	L	K	Q	J	W	I	C	Z	C
L	T	H	X	V	I	X	E	N	G	D	T	Y	H	O	L	E	O	N	K
E	B	G	A	G	F	K	M	L	D	O	X	S	D	A	N	C	E	R	I
S	R	Z	K	D	C	R	C	T	Q	N	D	S	S	M	V	I	I	M	E
K	U	V	M	B	R	O	O	E	Q	N	D	D	O	R	I	G	H	T	U
Q	C	V	H	O	O	A	Y	V	Z	E	N	L	E	P	C	O	J	R	E
Q	E	P	F	P	C	J	C	Y	E	R	X	S	A	R	Y	C	J	N	C
V	P	L	G	S	P	O	T	K	M	R	C	U	P	I	D	C	P	U	S

<http://mentalfloss.com/article/17509/rudolph-and-santas-27-other-reindeer>

Ogbourne St George, St Paul Malmesbury Without.  
Leonard, Donhead St Andrew, Donhead St Mary, Kingston St Michael,  
Barford St Martin, Berwick St James, Berwick St John, Berwick St

The names of the civic parishes in Wiltshire which include Saints are;

**Answers**

## **Guild Committee**

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<b>Newsletter edited by</b>	<b>Harriette Dottridge and Julia Shahin</b>	
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