

Wiltshire Guild
Spinners Weavers and
Dyers



Newsletter December 2016

Registered Charity Number 1168349

Letter from the Eds.

Welcome to the last newsletter of 2016 and lots of new members, a newly elected committee and a fantastic programme promised for 2017. Jean and Margaret, who have agreed to be the new Programme Secretaries, have asked us to ask YOU to let them have suggestions for workshops, speakers, activities for 2018 which they will work on over the next few months.

Many thanks to the committee and those recently retired from it who have contributed so much over the last few years. If you have any skills: organisational, creative, teaching, computing or design please do offer your help to keep our growing and wide ranging Guild and associated groups expanding.

Wishing you all a Merry Christmas and a Happy and Healthy New Year.

Harriette and Julia.



Welcome to new members

Susan Bothamley, Marie Escott, Glynis Falcon,
Karen Feldwick, Maureen Hanson, Penny Hunter,
Brenda Jones, Judy Lane, Sylvia Spiers,
Margaret Winter and Jane Wright.

We look forward to sharing and learning skills
with you.

Guild Programme for the next three months:

January 2017 Guild Day

Morning: members own projects, **Soup Fundraiser lunch (please bring money!)**

***We have some volunteers for soup making but if you can help either with this or bringing some fresh bread on the day please contact Val Laverick who is co-ordinating who is doing what.**



2.00pm JoAnne Huntley (Lace making – Bobbins and More)

For over thirty years JoAnne has enjoyed making and teaching a range of crafts culminating in gaining a degree in Visual Arts at Winchester College of Art in 2002.

A lace maker in the bobbin technique before sidestepping into the needle style of laces, JoAnne is particularly proud of her achievements in the John Bull Lace Competition – some of these pieces of lacework can be seen in the ‘art work showcase’ section of her [website](#)

Since gaining her degree and working from her home- based studio in Bradford-on-Avon, JoAnne designs and sells affordable contemporary jewellery and gifts as well as running creative workshops in stitching, bobbin lacework and applied techniques as well as lamp work and other popular crafts.

During her visit to our Guild, should members wish to bring along old lace samples for identification, JoAnne is more than happy to help if she possibly can.

February 2017 Guild Day

10.30am Drum Carder Workshop – Paula Hodgkinson-Rowe

No maximum number of attendees.

No special clothing is required.

People may want to bring some fibre but I will have a big box of fibre and sparkle and anyone can make a batt to take home. There will be a pot where anyone who does the workshop can make a donation towards the Guild.



Esme Howard 2pm Saturday 18th February 2017 (Hand Painted Glassware)

Working from her home in Wiltshire, Esme has been painting on glass for over sixteen years. Inspired by nature, she is fascinated by the effect of light reflecting on, or through the transparent, vibrant *Vitrail* paint she uses blending the colours together, enhanced by opaque gold outliner, to create unique designs.

The paints she uses come in a variety of strong glossy colours are solvent based, dry in the air and have an excellent resistance to light. Esme advises washing the painted glass carefully by hand in warm water without soaking and then dried with a soft cloth. As many members use glass to display their creations this may be a useful way of enhancing the show.

As well as selling her work, Esme has exhibited with the Cloth Road Arts Trail since its inception and regularly gives talks, demonstrations and workshops.

March 2017 Guild Day

Mary Henderson – Saturday 18th March 2017 at 2pm – Scottish Knitting

Mary will be giving a practical talk/demonstration in which members are asked to participate by bringing along their own needles and yarn (4 ply or lace weight with suitable sized needles: 3.25mm/10 imperial for 4 ply and 4mm/8 imperial for lace). Mary will supply a Fair Isle pattern and a simple lace pattern for each person; she will also be bringing lace samples. Throughout the session, Mary will be more than happy to answer any questions. A knitter since the age of eight years old, Mary knits every day and has had patterns published in the 'Knitter' and 'Simply Knitting'.

Pin Weaving
Advance notice of items required for May 2017



Things to bring

1. Glass headed or bead headed pins
2. Darning needle with large eye
3. Warp yarn. Around 2 yards. Sewing cotton is okay for this, although something a little bit fatter will be less fiddly. String is okay. Crochet cotton ideal.
4. Weft yarn. Any scraps of yarn, ribbon, material, wire, fancy yarns. Only a few inches of each needed.
5. A small crochet hook may be useful.
6. A board for doing the pin weaving on. The weaving will be around 4" square, but using a board 8"-12" square will be easier to hold. Polystyrene or foam sponges are ideal, but you may find other alternatives like cork tiles or layers of cardboard. The board needs to be fat enough to insert pins to hold the warp yarn, but not have the pin sticking into your knees at the other side.
7. Ruler and pen.

I shall bring spares of everything.

If anyone has a washing machine or tumble dryer delivered before next May, please keep the polystyrene packaging and bring it to the Guild so I can make lots of spare boards.

Thank you
Dawn

Lyn's Farewell

Hello Everyone,

As you are all aware, I did not seek re-election onto the Guild's Committee at the AGM on Saturday 19th November 2017.

After three years on the Committee, the last two as Programme Secretary, I decided it was time for a change. When initially approached to join the Committee, I was a relatively new member of the Guild and wasn't at all certain that I was qualified for the position as I knew absolutely nothing about spinning or weaving, but I decided to give it a go and it pretty soon became obvious that I was going to have to learn a new skill: 'computing!'

Up until that time I didn't even know how to switch a computer on, let alone send an email, so it was a steep learning curve for me and I would like to thank each and every one of you for your patience and understanding when I have 'goofed' and probably driven you mad with frustration!

I firmly believe that if you are part of something, then you should, 'do your bit' and I can honestly say, I do not regret becoming a Committee Member as it gave me a very good understanding of the workings of the Guild and the opportunity to meet like-minded people who have now become firm friends. If any Members think about joining the Committee, I strongly urge them to consider it and give it a try.

The first year on the Committee I was 'finding my feet' as a new member, then with Jackie Pohnert's help initially, I took over as Programme Secretary. I fully appreciate that it is impossible to please everyone all of the time but I have done my best. I hope you enjoy the Speakers and Workshops I have arranged for next year and that you find something of special interest.

Finally, I would like to thank all of my fellow Committee Members and you the Members for all your unstinting help, support and encouragement over the years and I wish the new Committee every success in the future.

Take care, keep smiling and crafting!

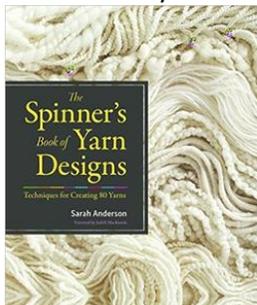
Best wishes,

Lyn Pybus

Programme Secretary (retired)

NEW BOOKS

Liz McCarron reported at the AGM that following books have been ordered for our library:



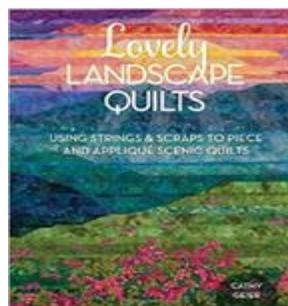
Spinner's book of yarn designs - Sarah Anderson

(review from Google books)

Discover the satisfying fun of spinning your own yarn! This step-by-step guide shows you how to create 80 distinctive yarn types, from classics like mohair boucle to novelties like supercoils.

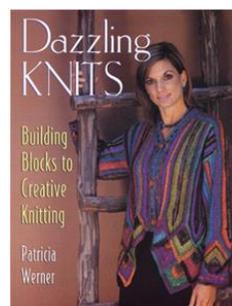
Lovely landscape quilts- Cathy Geier (review from Google books)

Create beautiful landscape quilts using strips and scraps with these 15 lovely projects! In *Lovely Landscape Quilts*, Cathy Geier walks you through the process of creating amazing landscape quilts using simple techniques that anyone can try.



Dazzling knits - Patricia Werner (review from Amazon) (review from Amazon)

Turn basic shapes into fashion statements with a simple "modular" method! The technique works like a puzzle: start by knitting one shape, and then build on that by knitting additional shapes to create a finished garment.



- Includes 14 vest, jacket, and coat designs
- Projects rely on easy-to-knit shapes such as squares, shells, cubes, and triangles
- Featured knits spotlight vibrant, bold colours, as well as alternate versions in more classic colours

These books have all been requested and recommended by the various groups so I am sure they will be well used.

Liz spent £37.55, and the total income from the library was £37.10 last year - so the message is: use the library and we'll spend the money on shiny new books!

Fleece and Textile Storage

As many of you know I have just moved house. One of my many challenges in downsizing was working out the most efficient way to store my stash of fleece, wool and textiles, not to mention the tools.

Fleece: I have a policy of not taking unwashed fleece into the house and as we no longer have a barn then I ensured that all fleeces were at least sorted and washed. My new house has quite a bit of eaves storage so I decided that the best solution was to put fleeces into Lakeland vacuum storage bags.



These definitely proved to be the best as the vacuum bag is enclosed in a zip-able outer bag so that it stays the shape and size it is meant to be and therefore is much easier to stack. It has a clear panel at the front where you can see what you've put in, or, in my case I make a list and pop it inside the bag so I can see what is in there without having to reflate the entire bag. I found [these ones](#) the best for

up to three fleeces: I did try some other vacuum bags but wouldn't recommend any of them as some kept their vacuum and others almost immediately expanded again!

Wool: My next problem was wool: I have handspun wool and cones of wool for weaving and knitting. The cones have ended up in one of those enormous woven plastic suitcases – mine is opaque, not coloured so that I can begin to see what I am looking for even before opening it. The handspun has been put in rigid [plastic containers](#) from IKEA, some even come with wheels and I've labelled and listed them all with their contents



Fabrics: Finally, I have fabrics, many of which I have passed on to grandchildren. However, there still seem to be a couple of boxes of those too so I've used the same IKEA Samla for those, so that I can see what I've got in them before I open them. These are in the garage, with the wool until I get shelves in my workroom (ex-dining room).

We were incredibly lucky with the weather and didn't have any rain on any of the days we were moving stuff around and this obviously helped a lot with cardboard boxes going dry into storage for three weeks before we actually moved into our new home.

If anyone else has any recommendations for storage, shelving or managing the stash/hoard then please send them on to us so we can share your experience and all learn from each other's research.

We are by no means totally settled, particularly as my husband has to have knee operations next year and then we plan to do a bit of building work. However I do feel that, at least, I have some idea where my stuff is and could probably find what I needed in about half an hour if it isn't raining ... ie so that I can drag the odd box out of the garage and rummage through it in the open air. Needless to say the moth research I wrote about in the last newsletter has been put into practice.

I feel the creative juices stirring and hope that even while I'm nursing the invalid I shall have the chance to do a bit of making. Besides all that the new home is warm and cosy and I can even Hoover it in less than 45 minutes!

Harriette

Karen Skeates kindly offering to lend Natural Dyeing DVDs:

I have all 3 of the DVDs by Michel Garcia and can thoroughly recommend them. A 4th on silk dyeing with natural dyes is for future release. The DVDs are not cheap costing around £30+ each but each has 2 discs and 3-4 hours running time. The content has no 'waffle' and is composed of detailed demonstrations by Michel conducted in a methodical way and at a pace making it easy to follow what he is doing and to take notes. Everything is put into its cultural and historical context with Michel's cute French accent taking the viewer through interesting information, cloth samples and visits to tribes and cultural centres in the country of origin. Each DVD also has a password to enable access to Bonus Notes from the website which can be downloaded or printed ([here](#)).

DVD 1: NATURAL DYE WORKSHOP: COLOURS OF PROVENCE USING SUSTAINABLE METHODS

This DVD deals mainly with dyeing cotton and with a special technique for linen. After a brief introduction looking at vintage fabrics from Provence and the ethos underpinning sustainable dyeing Michel takes the viewer through a comprehensive of step-by-step demonstrations for a range of plant dyes. He starts with how to make a reliable, natural indigo dye pot using just 3 ingredients and no hazardous chemicals such as 'spectralite'. He goes on to show how to use mordant pastes to create patterns, explore the dye potential of plants and create polychromatic effects.

DVD 2: NATURAL DYE WORKSHOP 2: COLOURS OF THE AMERICAS ON WOOL FIBRES USING SUSTAINABLE METHODS

Using a series of demonstrations Michel dyes wool using dyes such as indigo, pomegranate, fustic, cochineal, logwood and more to give a huge colour palette. The DVD finishes with fascinating visits to Peruvian families of traditional weavers, museum and art centre.

DVD 3: ORGANIC DYES TO PIGMENTS: FOUNDATIONS FOR THE COLOURS OF EUROPE

This DVD is a distillation of Michel's extraordinary knowledge and research into the use of natural colouring matter that was once in everyday use for inks, dyes, paints for paper, wood and house walls. This is real in-depth stuff that enables the viewer to understand how pigments and dyes differ and how to extract and store them in concentrated form. There is a fascinating account of the fabled 'Mayan blue' the creation of which Michel then demonstrates. The DVD finishes with a tour de force demonstration of painting a whole interior wall with several colours derived from natural sources.

I hope the above is useful to you and I will let you know the UK supplier information when I've managed to find it! People can always e-mail [Slow Fiber](#) as I did, and they were very helpful about UK stockists.

Karen

Eds: There is a lot on this website and it's very inspirational.

A Summer on Orkney

(Yes, its ON ORKNEY not ON THE ORKNEYS)



I spent a lovely summer on the Orkney island of Westray where we have a cottage. We had time this year to visit the small Westray Heritage centre where I was fascinated to see two photos of woman spinning in what is now our house.

This is the picture of Mary Mason spinning in our house. The date is not specified but the wheel is over 120 years old.



Mary is the great, great granddaughter of a man called Archie Angel. In 1730, as a young boy, he was the sole survivor of a shipwreck off Westray. It was a [Russian boat from Archangel](#). The locals didn't know his name so they called him Archie Angel.

This is Maggie (Fergus) Mason in 1973, aged 90. Maggie is knitting, but she must have also been a spinner as her much more modern wheel is beside her.

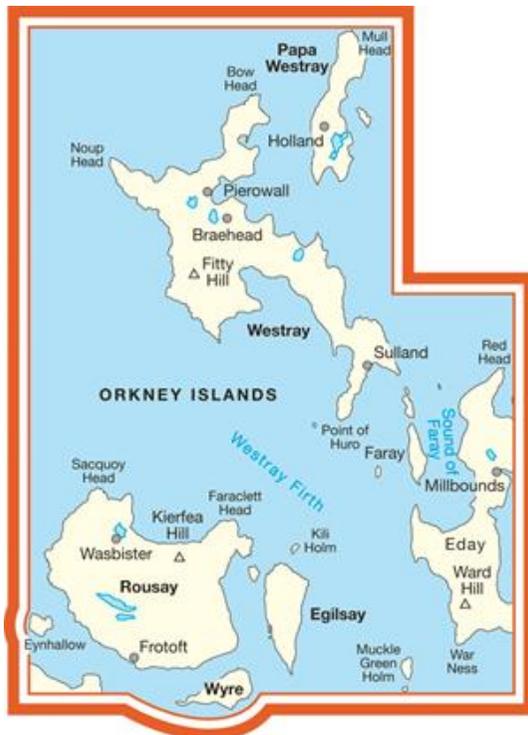
(Eds. A Haldane?)



Maggie (Fergus) Mason, Mayfield, Westray
aged 90, May 30th 1973
Spinning wool.



And here am I, spinning in the same spot as Mary Mason.



To the North East of Westray is the smaller island of Papa Westray. The flight between the two islands is the smallest scheduled flight in the world – all of two minutes.

Many people from around the world come to take this flight and you can get a certificate to prove it.

On Papa Westray is what must be the most northerly knitting shop in the UK. With this added incentive we took the flight and then walked to the Island Craft shop.



It was a bit chaotic as you can see, but the owner told me she sells everything at cost because she loves people to buy the yarn; not a recipe for commercial success I would have thought. I bought some beautiful wool and silk mix at a ridiculous price though! We then walked down to the pier, watched a seal as we waited for the boat, and then went back to Westray.





I belong to the Knitting and Spinning group on Westray which meets every Saturday. I was fascinated to watch Ina use a Knitting Belt which she bought at Shetland Wool Week a few years back. If you can't quite see from the photo, she has one end of a double pointed needle stuck in one of the holes to keep it rigid, and then uses the other needle against it.

All in all a very interesting and relaxing summer.

Lesley Greaves

[All Things Crochet](#)

A Colleague of mine arrived at work one day wearing this rather lovely crocheted hat. (I have to add, where I *used* to work – trust me – as of the date of writing this, it is 11 days since I left work and I am not quite comfortable with the concept yet!) The model for this hat is Abbie, Jodie Rees's daughter, who has Down's syndrome and non-verbal autism. Jodie is a stay at home Mum so that she can care for Abbie and she teaches crochet and sells her work to fit in round Abbie's schedule.

Jodie has just started a new website to showcase her crocheted work which she sells on Etsy and promote her courses Chepstow. In the new year, Jodie will be selling more patterns for crocheted items as well as teaching on youtube so click on the link in the title to watch out for new developments. Although Chepstow is not really close enough to Wiltshire for attending courses in person, it would be nice to support home grown talent when she has her patterns and on-line courses up and running.

Julia



Rosemary Speller – talk on Rug hooking at the October 2016 Guild meeting



Rosemary lived in Canada for nearly twenty years whilst her husband was working there and in that time she learned the craft of rug hooking and later became a teacher. She explained that the sign of a rug hooker is someone who wears her scissors on a string round her neck and never does squares or lines, always curves!

She was taught near Hamilton, Ontario which is a big steel city but Rosemary lived up on “The Mountain” in the village of Ancaster where her youngest daughter was born. She had brought her older two children (one still in a carrycot) all the way from India!

Rosemary travelled to the Studio in Vineland, a wine growing area, to buy her materials and learn the craft. This was run by [Margaret and Ted Rittenhaus](#) and Margaret wrote an autobiography called “Looking Back” which describes how her family came from the Mennonite Community in Russia via Germany to Canada. Margaret’s mother, during the 1950’s, with the rest of the Rittenhouse family opened a craft store and studio. Within a short period of time, they realized that resources for the craft of rug hooking were in demand and they began to build their business around this niche. Edna Rittenhouse, the mother, was the wool dyer; Margaret Rowan, the daughter, was the pattern designer; Ted Rowan, the son-in-law, changed careers and became the manager of the family business. The 1960’s were a prosperous time, not only in the Niagara Peninsula, but also for the Rittenhouse business. Edna Rittenhouse had been hooking rugs for decades but she and her family worked at developing and sharing newer techniques with newer materials. Shading manuals were authored and published; students became teachers, Rosemary amongst them. She went to Mohawk College where she learned to be a teacher over a number of weeks and got a certificate with her final piece being the wall hanging “George” which was most impressive.

Instead of using woollen yarn, they were using pure woollen fabric; instead of using a standard cutter, they began using a uniquely designed cutter; instead of using frames, they employed a table top method. The new material and technique resulted in a rug with a smooth, uniform texture and a soft nap. Since many crafters belonged to crafters guilds, Margaret and Ted Rowan began promoting the idea of a guild for rug hookers and in time the Ontario Hooking Craft Guild was set up. A joint project between Chatelaine magazine and the Rittermere studio for Canada's centennial year of 1967 was extremely well received within the circle of hooking crafters and the Rittermere Farm Craft Studio became a North American landmark for crafters. The studio remained popular until 1984 when Margaret and Ted Rowan decided to retire.

The base of the rug is burlap made of jute from Dundee and the wool fabric for the design is dyed, slightly felted and cut into narrow strips with a special machine. Tools needed are various types of hooks and a pair of scissors with offset handles. Rosemary explained how she still uses the sets of coloured wool strips to test, combine and match colours. The main charm of this craft is that it is easy to do in the evening and winter with very little equipment. The wool is supplied with 8 swatches in different shades and, very roughly, 1lb covers 12" x 40".



Rosemary showed us a number of her rugs and wall hangings and her cockerel which was just the outline of the shape with Rosemary designing the filler patterns. Whilst this is a craft that was particularly popular in Canada, materials and designs are available around the world and online there are many suppliers in the UK. Rosemary let us have a go at “hooking” and we could see both the attraction and simplicity of the technique could be quite addictive.



For more information just google" Rug Hooking" and lots of information and suppliers will come up.

This little picture combines the technique of hooking with embroidery.



Thank you Rosemary.

Harriette.

Eds. *I have done a bit of "googling" and come across some very interesting websites whilst looking for some pictures. Here are a couple for inspiration; [The Merry Hooker Woolens](#) [Primitive Spirit](#) [Folk'nFiber](#) has some good hints about using recycled garments (check the pockets before washing; if in doubt wash them before your store them and immediately you bring into your house).*

It is also vaguely amusing to note that in looking for sites about this craft that the search engine will be full of words such as "hooker" and "stripper". My defence if asked will have to be "I was researching for the Guild!"
Julia

Beryl's Quilt

I completed my first patchwork quilt in 2014 and although I was very pleased it took two years to complete and I said never again.



However after our guild sewing bee visit to the American Museum where we had great fun deconstructing the fabulous historic quilts I was inspired to design another quilt and once I chose my light and dark shades to match curtains I was well and truly hooked again. The majority of the 20 squares are totally by hand

and only four of the 12 inch by 12 inch squares are repeated from my first quilt.

The ideas for the remainder are from books: mine and other's, magazine pictures or photographs taken at quilt shows etc. I have tried to adapt these patterns to my particular interests e.g. the watering can with a flower, events e.g. Lillebet's Bouquet 2016 or techniques not tried before such as the reverse or shadow appliqué basket.

I borrowed a book on Japanese Appliqué and had great difficulty choosing only three designs, the butterflies, maple leaf and cherry blossom. To reflect the skills I have learnt at the guild I have included a Kumihimo Braid for my bell rope made with cotton and hand dyed spun silk and then bound with hand spun flax, all donated by guild members. I have placed a hand dyed silk and mohair felted flower on the basket and my first ever Dorset button on the Celtic knot.

At the Malvern Quilting Show I purchased a wonderfully soft and light silk for the batting (the middle layer). I have quilted along each side with my machine using "in the ditch" method and within the squares by hand using a plate to outline the circles. And for my next patchwork project Nothing as big !!! And before you ask - this quilt has taken 18 months.

Touring Exhibition of Tapestries to visit Bath in 2017

Here & Now is the first major curated exhibition of contemporary tapestry in England for over 20 years. Showcasing the breadth of international talent and most innovative approaches to the medium, the show challenges the notion that tapestry is a dying craft and marks a point in time for the art form.

Alongside British tapestry weavers, the exhibition features international artists from Australia, Norway, Latvia, Japan and the USA with over 20 artists represented overall.

The exhibition is on at the [National Centre for Craft and Design](#) in Sleaford until 15 January 2017, but will be coming to the Holbourne Museum in Bath in June 2017 so watch out for the dates and schedule in a visit to Bath.

Shalom Cardigan available on Ravelry as a free download



Gill Cook posted a photo of her version of Meghan McFarlane's [Shalom Cardigan](#) on the Guild's Facebook page.

Meghan describes the cardigan as "Shalom is a simple knitted cardigan with a striking appearance. This triple-yoked sweater is seamlessly knit, top down, with a single button closure. The cap sleeves bow out slightly from the body to create a more dramatic shape".

Meghan's blog [Involving the Senses](#) does not seem to have been updated in a while, nevertheless it is quite interesting and she is a multi-talented craftsperson so it is worth a read.

An insight into the textile industry in Leicestershire

My father worked in the textile industry in Derby for all of his life, notwithstanding the 6 year break for World War II. He missed out going on to higher education because of one mark in his history section of what was then called the matriculation exam, so had to start work at 16 years old. His working life started in the dye house where the foreman would delight in sending young recruits for “zebra paint”, or a “long stand”. He studied hard at night school and eventually qualified as a Textile Technologist. The experience he had from the very bottom rung stood him in good stead and eventually, he was on the board of a company which became part of Courtaulds.

Despite, or maybe because of, the missed mark in his history exam, he was always keen to document the history of the company. Before he retired, he collated all the prints that Bonshawes (the company that he worked for in Spondon that adopted part of his surname, Kershaw) had done over about 50 years. This collection was subsequently rather short-sightedly discarded. A chapter that he wrote in a publication about all the companies that were part of the Courtaulds Group does survive. To be truthful, the publication was more of a folder which had been hand typed and copied on a duplicating machine. Dad’s copy was number 19; there could only have been a few more printed. I have passed his copy to the *Courtaulds Institute of Art* for safekeeping as it was fast deteriorating under my “care”.

Before I sent it off Harriette and I had a quick look through it. Harriette’s eagle eye caught this small section about Rowleys which we thought warranted quoting in full;

R. Rowley

This old-established Midlands business was founded by Robert Morley in Leicester in the early 1860’s when in Wigston Street he finished hosiery knitted by outworkers in nearby Great Glen and Thurmaston. Eventually he decided to go into manufacturing himself which he did in the Queen Street premises where his father, a Wisbech woodworker, had been foreman. At twenty-one he was settled enough to consider himself chairman of the enterprise, a position he held for nearly seventy years.

The middle of the last quarter of the nineteenth century was a troubled period with the introduction of machinery and factory methods into the hosiery industry no less than elsewhere. To avoid labour difficulties Rowley moved out to the village of [Fleckney](#) some nine miles south-east of Leicester in the country where the mill was known as “Rowley’s Gaol” as it was built without windows facing the road to avoid the stones of the Luddites. The Queen Street works did however manage to continue through the early difficulties during which men had to be dropped in hampers over the wall into St George’s churchyard to avoid being mobbed. Both the factory, church and surrounding property were seriously damaged in one of Leicester’s worst fires in 1911 which began in the top storey of the building. The site was however rebuilt by 1913 and extended in 1915 in St George’s Street.



The business could only have been briefly checked by these adversities for a steady expansion was to lead to factories elsewhere in Leicestershire and in Derby and at Coatbridge in Scotland. Following the death of the founder of the company in 1936, his son T.S.Rowley succeeded as chairman and on his death in the following year, by his grandson Crawford Roberston. The company was purchased by the Group (Courtaulds) in 1968.

Rowleys, beginning in the hosiery-stockings business, gradually extended their activity to include a wide range of knitted garments. A company booklet of the 1950,s: it is undated “Achievement – the Story of an enterprise in Hosiery” tells nothing of any dyeing and finishing in any production sites and leads one to wonder whether the first days were not entirely devoted to merchandising: converting in today’s terms. The same source does refer to the limited shade range in Victorian and Edwardian times: Black, inevitably, Navy and two variations of Tan but without any indication as to where it was dyed. It was not unusual in the Midlands for this work to be done on commission and this was the situation which prevailed at the time of the Courtaulds acquisition; the only in-house dyeing being a very small section at the Uttoxeter New Road works in Derby.

The Derby operation was only recently established for half-hose in about 1965. During the last 10 years however the dye house has dropped all work other than half-hose and been progressively updated for that purpose, now boarding and dyeing a wide range of plain and yarn-dyed socks. The earliest of these were in crimped nylon. Currently about 80% of the production is dyed on side-paddle equipment.

Eds. I found a photo of what I think is the wall of the factory on this rather nice [blog](#) which documents quirky buildings and architecture. Fleckney’s other industry was brick making and it appears that quite a few were used in the construction here!

Plant dyed Wool

If you are interested in the Brinkley loom which is very simple to warp up and use, then check out the [website](#) called Plant dyed Wool. They produce these looms and run a variety of residential courses from their home in the Brecons.

Tapenade from Jean Yves, Fauch, France and Vietnam

This recipe was given to me by the son of one of our French neighbours, holidaying in France during the wet season in Vietnam, where he has a holiday tour company. He was obviously enjoying the subtle flavours of good French food.

Ingredients

125g stoned green olives
250g black Greek olives, with stones (which you remove)
1 tomato peeled
4 anchovies
½ tsp capers
2 cloves garlic (ideally the pink sort from a local village called Lautrec)
1 soup spoon olive oil
½ tsp sherry vinegar



Obviously the better the ingredients the better the flavour but you can fiddle about a bit, add parsley, basil or whatever.

Pound, or purée all these ingredients. Put in fridge with a basil leaf on top for about two hours.

Thinly slice a nice French loaf, or use small biscuits.

Spread a thin layer of the tapenade on the sliced bread or each biscuit.

Serve as an aperitif with cooled drinks.

Santé!

(With thanks to Wikipedia for the photo of Lautrec)

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