

Wiltshire Guild Spinners Weavers and Dyers



...in like a lion

Newsletter March 2013

Letter from the Editors

The March newsletter thankfully arrives in what we hope will be Spring. As we were compiling it we kept seeing lambs in the fields (more lovely fleece), snowdrops emerging and the buds of daffodils beginning to make their heads visible (with the promise of lovely yellow dye). We've had fun finding articles for you but are always grateful for suggestions and contributions. The "Show and Tell" table at the delayed (due to snow) January meeting was fascinating and demonstrated the wide range of skills and abilities amongst us. Do help us share your knowledge with the rest of the Guild.



Happy Easter.

New Members

A warm welcome to Jackie Cook and Pat and TracyWaller.

Fleeces for Sale

Sarah Bradshaw of Great Mellis in Frome has some Charollais cross fleeces and some Jacob fleeces for sale.

For more details call her on 07801829078.



We all send our deepest sympathies to Terri for the loss of Mike shortly before Christmas. She was missed at the January and February Guild meetings and we hope to see her soon.

MIKE DODD

It was with great sadness and shock that in December, just before Christmas, we learnt of the passing of Mike Dodd a long-time friend of the Wiltshire Guild of Spinners Weavers and Dyers. Newer members may not realise just how much the Guild owes to Mike.

Without Mike having made the Guild aware of the availability of St Mary's School buildings in Steeple Ashton it would not have become the permanent home of the Guild enjoyed by so many today. The Guild would still be holding its formal meetings in the village hall at Rode and would have nowhere to operate its looms.

Before embarking on the venture of its new premises the Guild needed to determine whether it could, into the future, afford to do so. To answer this question Mike drew up a very detailed business plan demonstrating that this would indeed be possible although with tight margins in the early days.

Another barrier over which Mike helped the Guild was the securing of Planning Consent from the Local Authority needed because of the change of use proposed for the premises, it having been previously been used as a Play School. Mike undertook a survey of the property and drew up by hand all of the necessary plans to accompany the planning application forms which he completed on behalf of the Guild.

Once planning consent had been secured then the hard work really began. Partitions that divided Studio 2 into small offices had to be removed. Fixed children's play equipment had to be removed from Studio 1. Timber recovered from this was carefully stored and later crafted by Mike into the table loom work benches in Studio 3. Superfluous surface wiring was removed from Studios 1 and 2 and new shelves made and fitted into both rooms. Whilst the husbands of other members joined in with this work, throughout Mike led the team and without doubt put in more volunteer hours than anybody else. On completion of this 'first fix' a complete redecoration of Studios 1 and 2, the office, and toilets, was undertaken by a happy band of members and their husbands.

In studios 3 and 4, a leaking toilet and children sized sink units were removed and the plumbing upgraded before internally both studios were redecorated by members. Mike repaired all of the external window frames to Studio 4 and cladding repairs to Studio 3 were undertaken. Even where a specific operation was led by another husband Mike was always on hand to provide help and assistance. On completion of the repairs the outside of studio 3 was painted by a group of members and husbands.

Attention then had to be paid to satisfying another condition of the planning consent, that of making the playground into a useable car park to avoid excessive numbers of cars being parked on the highway. Mike designed and set out on the ground the parking layout. He also designed, produced the drawings and specified the new gates to the playground affording every available inch of width within the narrow driveway and the very special folding gates at the road entrance which he cleverly designed to allow for the extreme changes of pavement levels at that location.

With the Guild then operating in its new home, and with looms being acquired from various sources, often arriving with pieces of the mechanism missing. Using his wide engineering skills Mike fashioned missing pieces from suitable materials and sometimes redesigned parts of the mechanism allowing them to function better than did the original design. He also saved the Guild considerable sums of money by making a number of wooden shuttles and also manufactured some of the delightful Drop Spindles in use today.

Mike was always on call and willing to turn out at any time to reset the central heating when it failed, to reinforce the handrail to the Studio 4 ramp when it became wobbly, to replace pipe work damaged by frost, to repair yet another loom, or to attend to the myriad of other maintenance items that from time to time needed attention.

Mike you are already greatly missed!

It is intended that an inscribed wooden seat be sited in the garden in recognition of Mike's unstinting effort in support of the Guild. It is to be hoped that all members will give generously to this project.



A tribute by John Laverick who with others helped occasionally but always marvelled at the range of skills that Mike possessed and the huge amount of time he so generously gave to the Guild.

Notes from the Chairman

With Christmas and New Year well and truly behind us now, your new Committee has started work again for this year. Our two new members; Una Carlow and Hazel Ingall, have agreed to take positions as Secretary and Demonstrator Arranger, respectively.

We look forward to an interesting year ahead. Various events are coming up throughout the year, each offering the opportunity for members to become involved, firstly with attending the National Association Meeting in London. There will be the opportunity to give demonstrations at various events; The Victorian School at Sevington, a Craft Fair in Steeple Ashton in July, and The American Museum, to name just a few. It's great fun meeting up with other Guild members we probably didn't know that well. These events also present the opportunity to meet members of the public who might like to get involved in some way, or even become members, taking our craft to a wider audience.

Moving on through the year, we look forward to our 'Exhibition' on 14th to 18th August at The West Barn, Bradford on Avon; another event that can be enjoyed by all. In order to ensure that this year's Exhibition is the success it's been in previous years, it's vital that members put forward their creations for exhibition or sale. Equally, to ensure the smooth-running of the event, we will be looking for volunteers to act as stewards on all days. Further information will follow later in the year.

Please feel free to talk to any of the Committee members, whether it be with suggestions or ideas, to give feedback or raise concerns, or anything in-between. After all, your Committee is there to make Guild a success for everyone.

Best wishes,

Sue

Timetable for Guild Activities for the rest of 2013

Guild Programme 2013

<u>Date</u>	<u>Time</u>	<u>Description</u>	<u>Location</u>
20 April	14:00	Carole Waller Silk Painter	Steeple Ashton
18 May	10:30	Make a beaded bracelet	Steeple Ashton
15 June	11:00	Fleece Sale	Steeple Ashton
20 July	10:30	Spinning Bee and Spinning Wheel "Story" weaving day	Steeple Ashton
14 August	10:00	Annual exhibition	Bradford on Avon
21 September	10:30	Guild Day and cotton spinning	Steeple Ashton
19 October	10:30	Guild Day and talk	Steeple Ashton
16 November	10:30	Guild Day	Steeple Ashton
14 December	11:00	Christmas Party	Steeple Ashton

Spinning with Wool; Basic spinning course for beginners.

This course will be held at The Textile Studios, Steeple Ashton. It will be a six week course beginning 11th April 2013.

The cost will be £80.

For more information phone Rosemary Speller. Tel. 01380 813344

Weaving Courses 2013; Basic Weaving Course.

The course started on March 9th 2013.

The following dates are: March 16th, March 23rd, April 6th, April 13th.

The cost was £100.00

For more information contact Jackie Pohnert.

Felting Days 2013

The cost will be £15.00 plus materials for non-Guild members and £2.00 door money plus materials for Guild members.

For more information contact Lesley Greaves.

<u>Date</u>	<u>Time</u>	<u>Description</u>
8 April	10.00am	Making a Frilly Scarf
9 June	10.00am	Making Bags
9 September	10.00am	Making Hats
2 November	10.00am	Making Slippers

Knitting and Crochet Group

The knitting and crochet group is open to all levels of expertise and to Guild and non-Guild members.

The next date is:

March: 20th 1.-1.30pm

For more information contact Margaret Moore.

Patchwork Group

People of all levels of experience are most welcome. The meetings are on the second and the fourth Wednesday of the month.

For further details contact Valerie Laverick, or Terri Dodd.

Associate Membership for either the Knitting and Crochet or the Patchwork Group is £20.00 pa.

Meetings are £2.00 each.

Please see the back page for contact details for Margaret, Lesley, Jackie, Terri and Val.



Val's Sheep Project

Val Laverick has suggested a Guild project for the shelves in Studio One. She has a pattern for individual little knitted sheep and has suggested they could be made out of different natural wools as samples of the different breeds. The patchworkers, knitters or felters would all be able to contribute by making a seasonable backdrop.

For more details do ask other Guild members or talk to Val.

WOVEN SHIBORI OCTOBER 12TH/13TH 2013 TUTOR ; PAT FOSTER

I have arranged for a weaving weekend for weavers of all levels who would be interested in discovering more about this Japanese technique of tying to resist the dye and create patterns.

The format will be this:-

Thread and alternative threading plans will be handed out and you will be able to dress your table loom ready for the first session

Saturday; Pat will explain the method and then we weave

Sunday; We will be using an indigo dye bath for our dipping

The cost will depend on take up, but I am hoping it will be in the region of £50 for both days and all materials. If we fill the places, we can reduce this.

Pat, as well as a friend, is an advanced weaver and has travelled in the Orient discovering these techniques. This year, she is journeying along the Silk Road and I will ask her to bring some of her magnificent collection of samples with her.

I will provide booking forms nearer the date.

THIS INCLUDES ALL WEAVERS IRRESPECTIVE OF EXPERIENCE

Jackie Pohnert

Felted Bird Pods
Saturday 9th February 2013

Having never intentionally felted anything before I had no idea what to expect from the pod making day Lesley had organized for us, and the list of materials we had to take with us did not really enlighten me any further. What on earth were we going to do with bamboo mats, broom poles and bubble wrap?



After having a quick practice at felting a small rectangle, we then had to decide on the basic shape of our bird pods and cut out a flexible plastic mould (pond liner was provided for this). We had seen impressive pictures in a magazine, some looking like intricate African head gear, but we all decided to go for the small minimalist shape. “Make sure you allow for 25% shrinkage.” Lesley said.

I think I must have gone slightly astray with my calculations because my plastic mould was big enough for a vulture to nest in! I duly removed 2 inches from around the edges, which probably brought it down to magpie size (so much for my “small and minimal” intentions).



We then started applying fine strands of coloured or natural fleece, first horizontally across the mould, then another layer vertically. Next we applied warm soapy water, placed bubble-wrap on top and massaged until all the wool was wet. “More water, Dawn!” Lesley called out after inspecting my efforts. We then flipped it all over, brought the fleece edges over the mould and repeated the process on the second side of the mould. “More water, Dawn!” Lesley called out again.

Several layers later, and paddling in the water streaming from the table, the pod was now ready for felting. Both the bubble-wrap and the bamboo mats were ideal for adding extra friction at this stage, and one person found the anti-slip tray matting you can buy from “*Poundland*” equally good. This was placed on top of the pod and the whole lot was wrapped around the broom handle. We then rolled away. At least 30 times in one direction, 30 times the other way, flip over and repeat again, and again, and again.....

Around 30 minutes later, and with sore arms we all had felted pods. Next we had to cut out the hole; but should this go at the top, bottom or in the middle of the pod? I opted for the top, thinking this would make it harder for predators to attack any nesting birds. The hole really needed to be quite tiny if birds like blue-tits were to use the pod, but it had to be large enough to pull out the plastic pool liner, so this was a rather tricky operation. Several of us decided to cut a bigger hole, but then we added extra fleece afterwards (using a felting needle) which added an entrance tunnel. Finally, the pod was washed, wrung out, and twine or twigs were added in order to make a hanger.

It was rather interesting to notice how the different designs and colours of the bird pods seemed to match their makers, from gorgeous purples, reds and pinks, to camouflage colours looking like a forest in autumn, or from incredibly pretty (good enough for a designer handbag) to the very natural; including decorative twigs. I can't quite work out why mine looks like a large piece of gorgonzola cheese, but hopefully the birds won't mind.



Thank you, Lesley for a very interesting and most enjoyable day.

Dawn



Thank you Dawn, I guess none of you went to the gym for a week after all the exertions!

Julia

Thoughts on accepting a commission for a Retro Cardigan...



Julie Holmes was brave (or foolhardy) enough to accept the challenge of making one of these cardigans. Here are her musings on the project. I hope that the remuneration reflected the skill involved and the owners appreciate the hours of work that went into creating them.

“Think back to September 2012. Yes, I had to look it up, many of you will have received an e-mail via guild from Ros Wilson about knitting retro cardigans for a London fashion house.

Having considered it, I sent her an e-mail asking for more information and ended up agreeing to knit one.

The pack duly arrived and upon opening it I discovered balls of pure wool Aran in many different colours.

Ok, here we go. Knitting commenced. Two days later an e-mail arrived saying someone had discovered a mistake in the pattern for the sleeves. Sleeves!! I was only half way up the back. (Only?! Eds.)

About eight days; a back, two fronts and one and a half sleeves we transferred our household to our caravan in Devon. Two more days and a trip into Okehampton to post the finished article back to Ros. Then wait for the cheque.

So the cheque arrived along with a request to finish another cardigan that someone else had started. Oh, why not, in for a penny....

Finished the second about ten days later amid comments of, do I have to cook dinner again tonight? Haven't you finished that yet? etc.

Perhaps I will wait a while before I take on another project with a deadline!”

It is no wonder that the chores took second place! I think my family would have gone without home cooked dinners for a month. Well done, Julie!

Julia

World Eco-fiber and textile (WEFT) Art exhibition

SOAS (School of
Oriental and African
Studies,
Brunei Gallery,
London University,
Russell Square
(nearest Tube).



Detail of fine silk embroidered banner

I had seen this exhibition listed in a couple of magazines and thought I'd try it when I was visiting my family in London for a couple of days. My son and I really enjoyed it. There is a lot to see and anyone interested in weaving, dyeing or textiles would find plenty to stimulate their interest. There's plenty of ikat, shibori, batik as well as embroidery, felting and quilting. There are old and modern pieces and all the fibres are natural: silk, ramie, abaca, pima, hemp and bark. Oh, and it's FREE!

If you can get to see this exhibition which runs till 23rd March I'd highly recommend it.

Harriette

I hope that when the picture is printed, it shows that the silk banner is so fine that you can see the other exhibits in the room through it.

Julia

The Apshill & Mandeville Flocks.

Winter is the time when the ewes are happily spending time with their respective rams. This year we are tupping with four rams opposed to six as we have done in previous years. With the horribly wet weather that we have had for so long, summer and winter, the endless hassle of getting through the mud to transport water, hay, licks and generally checking on the separate groups at least twice a day, makes it all that much more difficult, especially as there are the other groups also, being the rams who are not “working” as well as the remaining ewe lambs from last year.

The four tups are carefully selected for their correctness being conformation, teeth, fleece, a pleasing head, good horns; fluke shaped tails, movement, colour and temperament as well as general presence. When using our own rams, we have to look carefully at the breeding, hence the more tups used the easier that becomes.

We introduce new bloodlines into the flock every three or four years and this year we have a new shearling ram called Southbrook Isaac who is a very nice fawn katmoget. We bought him at the Shetland Sheep Show and Sale at Sedgemoor, the main show and sale for the South West. Whatever sheep that are entered have to be auctioned and sponsors contribute to the prize money, which is very generous. We won 1st prize for our ewe lamb and Isaac was placed 2nd in the shearling ram class. Two of our ewe lambs made the top price and Isaac shared the top price along with the Champion. We were 2nd and 4th for our fleeces which were presented as directed at the New Forest show. The judge at Sedgemoor marked them down on their presentation! Our ram lambskins won both of their classes and for the third time we won the championship as well as reserve champion.

Our other three rams tupping are Mandeville Manuel who is black and may provide us with markings, which has become popular with Shetland sheep in recent years and we have a market for them, Mandeville Dickson, a super little moorit and Mandeville Cunningham who is a fawn gulmoget. He is the wild card, as we don't know what to expect from his colouring.

So now we must patiently wait for lambing to begin and keep our fingers crossed that the Schmollenberg virus, over which we have no control, does not hit our very precious flocks.

Trish Gray (*whose lambs are pictured on the last page*)



Teasels in the garden

We've been passed an article from the Mendip Times explaining how good teasels are for the garden. Chris Sperring, Conservation Officer for the Hawk and Owl Trust, explains that teasels are biennial starting in the first year as a small, star-shaped plant with leaves firmly pressed to the ground. By the second year the flowering stalk rises from the main plant and an egg-shaped head is formed. Initially the head is spiny and green but during the summer it transforms with more than 2,000 minute blue lavender-like flowers.

It is said to be unique in the plant world because of the way in which it blooms: beginning with a ring of flowers around the centre of the head and gradually as each ring of flowers dies, another ring opens up, each one further and further from the original ring.

Many different species of pollinating insects are attracted to teasel flowers, including bees, butterflies, moths and hoverflies. Following these are the predators, such as spiders which seem to find the teasel plants ideal structures in which to construct their webs.

Once the seeds begin to form the dry, hard, brown head this attracts a whole new variety of animals. Finches, especially the stunning gold finch, are particularly fond of teasel seeds and they will miraculously appear to harvest the ripe seeds during autumn and winter months. Small mammals also enjoy the seeds and the huge leaves provide an excellent source of cover for small animals such as newly emerged froglets seeking refuge from eagle-eyed blackbirds or neighbourhood cats, even if you don't now use teasels for carding your wool, you can still enjoy their form and provide your local wildlife with food and shelter. Then at Christmas time you can crop them, spray them gold or silver and use them as decorations!

Thanks for passing on the article, Lyn Pybus.



The Alchemist's Tea Emporium



Harriette has discovered a gem of a shop in Wells, which is well worth a visit. The *Facebook* page for the shop explains that they sell “The Finest loose leaf teas, organic Herbs and spices, pigments gums and resins. All set in a Victorian chemist shop”. They sell a range of natural dyes including their own woad balls.

The shop is at 6 Tucker Street.

The telephone number is 07879307363.

The Cultivation of Woad in the West Country

During the later Middle Ages various new types of cloth were developed by west-country clothiers. These were commonly exported already dyed, whereas much of the traditional broadcloth had been sold undyed and was finished elsewhere. This development greatly increased the demand for woad which produced a rich blue dye and formed the basis for all the dark or ‘sad’ colours. Very little woad was grown in this country; most was imported from the Toulouse region of France, the Azores and Genoa. The port books of Southampton and Bristol bear witness to the extent of the import trade, and there are many late-medieval references to dyers possessing stocks of woad and bequeathing it in their wills. A remarkably detailed record of the woad trade is contained in the account book of the Bristol merchant, John Smyth (or Smythe). This covers the years 1538-50 and includes many references to large shipments of woad. Much of the woad came from Toulouse, but in 1540 Smyth became a shareholder in a company of Bristol merchants formed to import woad and wine from the Azores (‘the Yles of Surrys’). Many cargoes came in his own ship *The Trinity* and was supplied to dyers in return for cloth. Those regularly supplied included many dyers in the Redcliffe and St Thomas areas of Bristol, as well as John Yerbury of Bruton, Thomas Ashe of Batcombe, William Bucher of Coley near West Harptree, James Bisse of Leigh-on-Mendip and John Mayo of Bradford-on-Avon.¹

¹ J. Vanes, ed., *The Ledger of John Smyth 1538-50*, Bristol Record Society, XXVIII, (1974).

The trade in woad continued to be important in Bristol and in 1612-13, for example, 114 tons of woad passed through the port.²

Religious wars in Europe during the later 16th century interrupted the supply and provided an impetus for home production, not only of woad but also of other dyestuffs such as madder and weld, and of essential mordants like alum and copperas. The expansion in woad cultivation was so rapid that the Elizabethan government became alarmed that it would diminish the production of wheat and barley and would divert labour from cloth-making and other industries. An enquiry was ordered in 1585 which reported that in the west country 1039 acres of woad were being grown in Dorset, 605 acres in Somerset and 575 acres in Wiltshire. Woad proved to be a profitable crop and these acreages were to increase substantially during the following decades.³

Woad was a hungry and demanding crop, generally grown in small plots by itinerant ‘woadmen’ or contractors. It required a great deal of labour to produce an abundant growth of leaves from which the dye was obtained. The ground had to be deeply ploughed and thoroughly cultivated, and the plants needed careful hoeing and weed control. The leaves had to be picked, crushed in a mill, allowed to ferment and then rolled by hand into balls and allowed to dry. Workers were stained blue with the dye. Processing the woad produced a strong, unpleasant smell which provoked many complaints from people living nearby. Queen Elizabeth found the smell particularly offensive and woad-growing was prohibited by royal proclamation near any town or royal palace. The Queen begged that ‘when she cometh in progress to see you in the country she may not be driven out of your towns by suffering it[i.e. woad-processing] to infect the air.’⁴

The demand for woad from west-country clothiers and dyers continued to grow, and the cultivation of such a profitable crop expanded rapidly.

² *The National Archives (TNA) E190/1134/3 Bristol Port Book.*

³ J. Bettey, ed., *Wiltshire Farming in the 17th Century*, Wiltshire Record Society, 57, (2005), xxiii-xxix, 276-90.

⁴ F.A. Youngs, ed., *Proclamations of the Tudor Queens*, (1976), 152.

The account book of George Bedford, a Salisbury clothier, shows that during the 1590s he was growing more than 100 acres a year on Cranborne Chase. At his death in 1607 he possessed 18 tons of woad already prepared ‘and in Balls’ valued at £400, as well as ‘an olde woade house and fower woad mylles’ worth £10. In his will he made bequests to the poor of several parishes in south Wiltshire ‘in remembrance of my good will for their labours and worke bestowed on my business’.⁵

Large-scale woad cultivation was continued by the Salisbury lawyer, Henry Sherfield, who married Bedford’s widow, Maria. He leased plots of downland and rabbit warren on Cranborne Chase and Salisbury Plain and employed ‘woadmen’ to produce and process the woad. He sold the product to dyers all over Wiltshire and Somerset, as well as in Andover, Newbury and London. His regular customers included Hugh Whiting, clothier, from Crocombe, John Barret, dyer, of Chippenham, James Ayshe, clothier, of Westcombe between Bruton and Evercrech and William Singer, dyer, of Bradford-on-Avon. Among Sherfield’s papers is a letter dated 1626 from a Salisbury clothier, Henry Cabbell. Enclosed with the letter is a sample of woollen cloth dyed with woad; the cloth retains its attractive soft deep blue colour.⁶



⁵ J. Bettey, *Wessex from AD1000*, (1978), 131-3.

⁶ Hampshire Record Office 44/M69/XXVIII/2-4; XLIII/50.

J. Bettey, ‘The Cultivation of Woad in the Salisbury Area’, *Textile History*, 9, (1978), 112-17.

Woad continued to be widely grown in Wiltshire and north Somerset during the 17th and 18th centuries. Writing on Somerset agriculture at the end of the 18th century, John Billingsley commented on the extent of woad-growing and estimated that on the rich soils of north Somerset it would yield 1½ tons to the acre. At more than £20 a ton this compared favourably with the return to be obtained from wheat or barley, and Billingsley claimed that few farmers who tried it ever gave up its cultivation.⁷

During the 18th century new dyes became available such as indigo, cochineal, fustic and others made from wood imported from Africa and the New World. These woods included barwood, brazilwood, sandalwood, ebony, peachwood and shumack. They were collectively known as logwoods and were ground to a powder in mills and then used according to complex and carefully-guarded recipes. The results depended on the skill of the dyer and on a range of mordants such as alum, copperas, chromium and copper. An indication of the range of dyes available by the early 18th century can be seen in the probate inventory of William Pike, a dyer of Lyme Regis, who died in 1731. His stock included his dye-vat, and as well as woad he possessed logwood, redwood, dyewood and shumack. The shumack was used to produce a dense black colour.⁸

Woad continued to be used as a basic dye and as an aid to producing fermentation in the dye-vats. Large quantities were grown in the Chew Valley in north Somerset and as late as 1784 a mill on the river Chew at Chewton Keynsham was said to be capable of processing 200 tons of woad a year. Albert Mill in Keynsham, also on the river Chew, was one of the major logwood mills and continued to grind wood for dye-stuffs until 1964.⁹

⁷ J. Billingsley, *General View of the Agriculture of Somerset*, (1786), 113-15

⁸ Wiltshire Archives Service P5/1731/71.

⁹ K. Rogers, *Warp & Weft: The Story of the Somerset and Wiltshire Woollen Industry*, (1986), 47;

R.A. Buchanan & Neil Cossons, *Industrial Archaeology of the Bristol Region*, (1969), 69-73.

SLIPOVER TOP “FIONA”

Jackie Pohnert suggested this useful pattern as a means of using up a variety of yarns. The alternate bands of 8 rows can be worked in different yarns and varied stitches.

(Harriette made this one in Hebridean, Jacob, Shetland, Alpaca and Romney)

To fit sizes: Small (32/34 in); Medium (36/38 in); Large (40/42 in).
Length from back of neck: 19 (20, 21) in.

Tension 12sts and 16 rows to 5cm (2in) on 4mm needles over pattern

Materials

Allow approx. 200 (250, 300) gms of 4 ply/double knitting handspun yarn.
One pair of 4mm (No 8) needles; one pair of 3 ¼ mm (No 10) needles;
A circular 3 ¼ mm needle and a stitch-holder will be required.

Abbreviations

K – knit, P – purl, inc – increase, dec – decrease, tog – together, st – stitch, sts – stitches.

Pattern stitches

Stocking stitch with raised stripe

1st row K

2nd row P

Repeat these rows twice more

7th row K

8th row K

These 8 rows form the pattern

Bands of stocking stitch and moss stitch

1st row K

2nd row P

Repeat these rows three times more

9th row K1, P1, repeat to end

10th row as 9th row

Repeat these rows three times more

These sixteen rows form the pattern



Back and Front (Worked in one piece)

Using 3 ¼ mm needles, begin at right edge and cast on 191 (209, 227) sts and work in Moss St (see rows 9-16 of pattern 2) for 10 rows.

Change to 4mm needles and work in either pattern for 36 (40, 44) rows.

Divide sts for neck:- work 95 (104, 113) sts and slip these sts onto the stitch-holder for the front.

Continue working on remaining sts: K2tog, patt to end.

Keeping pattern correct, dec 1st at neck edge on next 3 rows. 92 (101, 110) sts.

Work in pattern for 40 (48, 56) rows

Inc. 1 st at neck edge on next 4 rows. Break off yarn and leave these sts.

Commence work on front.

Cast off 6 sts at beg. (neck edge) of next row.

Dec. 1st at neck edge on every row until 81 (86,91) sts remain. Work 29 rows in pattern. Inc 1st at neck edge on next 8 (12, 16) rows. 80 (98, 107) sts.

Cast on 6sts at neck edge on next row.

Rejoin front to back and work on all sts for 36 (40, 44) rows.

Change to 3 ¼ mm needles and work 10 rows in Moss St.

Cast off evenly.

Neckband

With right side of work facing, using 3 ¼ mm circular needle, or set of double-pointed needles, pick up and knit 105 (113, 121) sts evenly around neck edge. Work in rounds of K1, P1 rib for 5cm (2in). Cast off in rib. Fold neckband in half to inside and loosely slip-stitch in place.

Waistband

Place Moss st. border on back over Moss st. border on front and slipstitch in place, on each side.

With right side of work facing, using circular 3 ¼ mm needle, pick up and knit 110 (120,130) sts along front edge and the same along back edge.

Work in rounds of K1, P1 rib for 10cm (4 in) and cast off in rib.

Press garment with a warm iron and damp cloth.



Anne Lander's winter wardrobe

At the Guild Christmas party Anne revealed to us that she was wearing a lot of clothing to cope with winter in her un-centrally-heated house. She does have an AGA and lovely double hand-woven wool curtains, which must be as good as double-glazing at night, but admits to layering up her clothing to cope.

So we ask you to guess how many garments she was wearing to the Guild Party?

See page 23 for the answer.

Yarn weight chart

Julie Holmes spotted this handy chart for assessing the gauge of knitting yarns. It was compiled by Sheila Dixon who runs two websites; www.handspinner.co.uk and www.handknitter.co.uk. Sheila writes informative monthly on-line newsletters and finds lots of articles about spinning and knitting from all round the “wonderful world of the web”. If ever you are near a computer with access to the internet you could spend many a happy hour browsing through the gems that she discovers.

Thank you, Julie

Yarn Type	Wraps per Inch (wpi)
Bulky	6 or fewer wpi
Chunky	7 wpi
Aran	8 wpi
Worsted	9 wpi
Double Knit	11 wpi
Sport	12 wpi
Fingering or 4 ply	14 wpi
3 ply	16-18 wpi
Lace	18 or more wpi

Who's Who wordsearch

Here is a rather devilish wordsearch. There are 64 different names hidden in here. All of the names are the first names of Guild members. See how many you can find. Do try and say "Hello" to someone that you have not spoken to before, at the next Guild meeting.

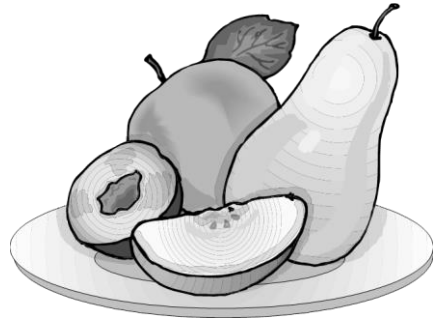
See page 23 for clues.

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

CINNAMON PLUM TART

Crust

(4oz or 100g) ½ cup butter
(8oz, 500g) 1 cup sugar
(10oz, 300g) 1 ¼ cups Self Raising
Flour
½ tsp salt
½ tsp ground cinnamon



Filling

(450g) 1 lb plums halved and stoned
1 egg
(1/2lb, 250cc) 1 cup milk

Crust

Cream butter and sugar. Add rest of dry ingredients. Keep 1/3 cup (2½-3oz) of mixture. Press rest into 11" tart dish. Build up edges a little thicker than bottom.

Filling

Arrange plums in a single layer over crust, skin side up. Sprinkle with the reserved 1/3 cup crust mixture and bake on 180° for 15mins.

While baking, beat egg slightly and add milk. Beat well. Pour mixture over plums and return to oven for 25mins. Serve hot or cold.

Also works extremely well with **apples** or **pears** instead of plums.

This tart sounds like a perfect recipe for spinners, dyers and weavers who would rather be doing something else than making custard as well as tarts! (Julia)

Thank you, Harriette.

Anne Lander's winter wardrobe

Answer: 23

One bra, two vests, three pairs of knickers (her favourite ones have elastic which is a bit loose so she has to wear another pair on top to keep the first ones up!) – I didn't ask about the third pair, two elastic stockings, two knee highs, two petticoats, one T-shirt, four cardigans, three scarves (woven together prettily), two boots, oh, and one skirt.

Can anyone top that?

Clues to the Wordsearch

How many names did you spot?

ALISON	DIANA	JEAN	LISA	PAULENE
ANGHARAD	FLO	JEANNE	LIZ	RACHEL
ANN	GEORGINA	JENNY	LYN	ROSEMARY
ANNE	GILL	JOAN	MABEL	SALLY
AULI	HARRIETTE	JOSEPHINE	MAIU	SIMON
BERYL	HAZEL	JOY	MARGARET	SUE
CAROL	HELEN	JUDITH	MARION	SUSAN
CAROL	HILARY	JULIA	MAVIS	TERRI
CAROLYN	ISABEL	JULIE	MAXINE	TIM
CHRISTINE	JACKIE	KAREN	NOVA	TINA
CHRISTINA	JACQUELINE	KATHY	PAT	TRACY
COLLEEN	JANE	LESLEY	PAULA	TRISH
DAWN	JANET			VALERIE
				VERONICA



....and out like two lambs.

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