

Wiltshire Guild  
Spinners Weavers and  
Dyers



Newsletter September 2018

Registered Charity Number 1168349



### **Letter from the Editors,**

After an extraordinary summer of heat and lack of rain it's obvious that lots of you were able to enjoy the opportunities to get out and about. We have reviews of several outings to tempt you for future visits as well as details of how you can print and dye using that blazing sun! As the weather cools many of us will be planning projects for our wool and flax produced over the summer and look forward to the talks in September and October and next year's programme. With many thanks to all those members who contributed to this edition of the newsletter.  
Harriette and Julia

### **Rug Hooking Equipment for use of Guild members**

Rosemary Speller has kindly donated her [rug hooking equipment](#) and supplies to the Guild and they are available for anyone who'd like to try. Please make a donation for use of the materials to the Guild. See our [December 2016](#) newsletter for more information. (Page 15)

### **News from Trish Gray about her wonderful Shetlands**



The Mandeville Shetlands were on winning form on Monday, 28<sup>th</sup> May at Sherborne Castle Country Fare. Riffle, a grey katmoget shearling, won the Shetland Championship & Perfume, a moorit shearling, was made the Wool on the Hoof Champion by the British Wool Marketing Board representative.

In the rood fleece class we had entered four different coloured fleeces in the hopes that one of them might catch the judge's eye. They won 1st 2nd 3rd & 4th prizes!!

What a day which made the 4am start worthwhile.

I will be bringing some of these fleeces to the Guild Fleece Sale.

Trish

*The front cover shows sun printed cotton cloth. See page 18 for some more examples of printing on card and silk and a notes of a lovely course in Devon. Julia's colleague Nikki kindly allowed us to see the designs and sent details of the course.*

## Subscriptions and Fundraising

September each year is when membership fees for 2018/9 are due. After much discussion both by members and the committee the below was agreed and a report was sent from Colleen, Treasurer and the committee after the July Guild day.

As you know we need to raise some much needed funds in order to carry out maintenance on the property (in particular work to improve heating in the Weaving Studio) as well as to continue to build our contingency fund. To that end it has been agreed that membership subscriptions need to increase so that members will be asked to pay the same fee as last year, but also make a donation to increase this so that we can improve our finances. See below for details.

### **Subscriptions**

The subscriptions for 2018/19 will remain at £40 for full membership, £25 for associate membership, as we are unable to raise it this year due to our constitution.

However, the subscription needs to rise to **£50 for full membership and £30 for associate membership** for this year.

Therefore, we are asking all members to pay an additional sum of £10 for full membership or £5 for associate membership, which will be treated as a donation.

From the beginning of September this year, **weaving fees will be an annual payment of £60.**

From the beginning of September this year door money will be **£3 per visit** (not per week), payable by all members.

There will be a proposal at the AGM which will be held at the November Guild Day on 17<sup>th</sup> November at 11.00am to set the subscriptions for 2019/20 to £60 full membership, £35 associate membership.

There will also be a proposal at the AGM to change the constitution so that we do not have to have a year delay to change the subscriptions in future.

## Journal Magazine

Prices remain the same as last year: £16 for 4 issues if bought through Guild (£20 if you buy independently), also £16 for digital only or £20 for print + digital. Liz McCarron arranges the group order, so let her know you have paid.

## Printed Newsletter

All newsletters are available online on the Guild website but if you would like a printed copy of the Guild newsletter then please add £4.00 to your total and we will leave them at Guild in December, March, June and September for you to collect.

**Add these sums to your sub to make a total for payment.**

## Ways to pay

Cash, cheque or, BACs.

- Cheques to be payable to **Wiltshire Guild of SWD**.
- Bank details if paying by BACS:  
HSBC sort code 40 32 13 account 51470671.  
Please put as a reference your Membership number and “Subs”.

## Gift Aid

If you are a UK taxpayer and you can help us to claim gift aid on your subscription, please let Kathy or Colleen know at the point of paying, or email Colleen who can send a blank form in reply for you to complete.

[Gift aid](#) increases income to the guild by 25% at no cost to the member.

If you filled in a form last year you don't need to do this again.

<b>Fundraising News this summer</b>	
Summer Sale	
Total to Guild funds	£396.83
Gift aid payment from HMRC	£216.00
Commission from Fleece Sale, June Guild Day	£73.05
Bring and Buy and July Guild meeting	£188.63

Full details will be in the Financial Report at the AGM.

## Trip to Warmley Tower Weavers



[Warmley Tower Weavers](#) are also a guild and a hive of activity. Possibly our nearest guild neighbours in that respect? Set up by our very own Jenny Smart some 12 years ago we went to visit them at their studio in Warmley on 12<sup>th</sup> August. We followed it up with a trip to the [Kingswood Heritage Museum](#), which is virtually next door and tells the very interesting story of the industry of the area.

Thanks to Jenny for the invite and to Margaret for organising the trip.

## Neston Village Fete

Karen took this joyous picture of the “usual suspects” doing their thing at Neston Village Fete on Sat 7<sup>th</sup> July. It was a grand day out at a traditional village fair with the welcome addition of urban dance displays! We had 26 or so interested visitors to our textile patch including 6 children who were fascinated by the spinning wheels. We have been invited back next year: always the first Saturday in July.



## Cholderton Charlie's Shearing Day May 2018

Over the years Cholderton Charlie's Rare Breed Farm has diversified from its rare breed roots to host events such as wedding receptions, murder mystery evenings, barn dances and craft fairs. It has a fully-fledged youth hostel and now boasts its very own vineyard. However, it is the rare breed menagerie which includes donkeys, goats, chickens, geese, rabbits, pigs, horses and of course sheep, which remain the central attraction. The shearing day, which is in its third year, brings people in to the heart of Cholderton and gives children and families the opportunity to experience this important aspect of sheep farming life.

It is against this backdrop, that our Guild members accompanied shearer, Nick Flux and the Cholderton staff as they set about shearing Cholderton's 60 or so rare breed sheep. Providing textile activities alongside shearing the wool is a brilliant chance for the Guild to show how the raw wool product can be used. Like Cholderton, the part that the Guild plays in this day has evolved over the last three years. Moving on from purely demonstrating spinning, we now offer several types of weaving and spinning activities which children and families can have a go at. So those from as young as 2 years old and upwards can have a go at something textile related. Even babes in arms can have a squidge of freshly washed fleece!



Responses to our textile activities range from curiosity about the spinning wheels or looms to being completely absorbed by weaving or spinning, which is totally heart-warming to see. It is particularly rewarding when children have a go at something, then go off to explore the farm but return to spend more time on the activity. Children often come without preconceived ideas and it's amazing how quickly some pick up the skills. I know from my work in a school if I had a day where so many questions were asked by the children and such focus and concentration was displayed, it would have been a most excellent day.



The other exciting aspect to this day, for us Guild members, is being up close and personal with the sheep and their fleece. We get the opportunity to sort pretty much all the fleece, so we can assess the many attributes of what makes a good fleece. You see a range of issues that can occur in a fleece, as well as having a shearer and farm staff on hand to ask questions about the life of individual sheep. The fleece really tells a story and joining this shearing day gives a fantastic opportunity to learn how to read it.

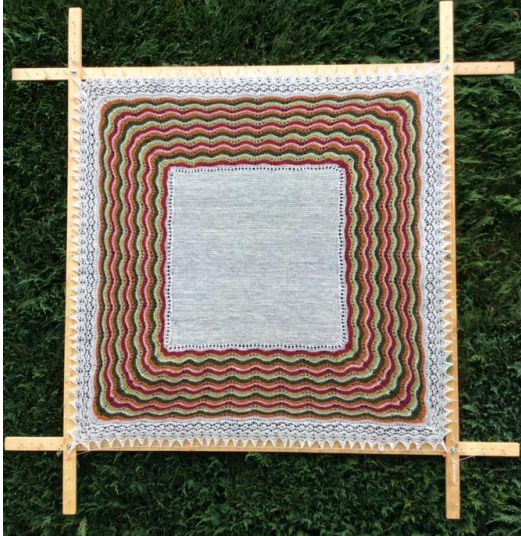
We have already been invited back to join next year's shearing day, which now traditionally takes place on the Whitsun bank holiday at the end of May. I'll be on the lookout for new ideas to share with our young potential 'weavers and spinners.' So if you would like to join me, have lots of fun, see children at their best AND learn lots about fleece, then pencil the date into your diary and I'll see you there.

Kathy Davis



## Gill Cook's Hap Shawl

Gill posted this picture of her newly finished Hap shawl on Facebook in June with this comment, "I have finished the Hap shawl; the white is Shetland handspun and the colour work is Jamieson's Spindrift"



Gill also gave us a clue as to how she manages to produce so much lovely knitting. "A quick flick round with the Hoover and duster and then, knitting". That sounds like a grand plan! She explains a little more for us here:

Hap - a warm covering - to wrap warmly

Haps were the workaday shawl worn by Shetland women from the early 19th century until the middle of the 20th century, though being proud of their tradition they have never completely disappeared and they are becoming more popular again. Originally knitted from handspun yarn they were produced from fingering weight to the finest yarns. The main traditional pattern is Old Shell (often referred to as Old Shale due to a misunderstanding of the Shetland dialect) but the Tree of Life is also seen on the finer shawls along with many patterns the knitters carried in their heads, never written down.



There are 3 construction methods: borders inwards, centre outwards and an old traditional way where a quarter of the lace edging is knitted then stitches picked up along the edge and the triangular border knitted. This is done 4 times but on the 4th border the knitting is continued and the centre panel is completed. Finally, all the sections are sewn together using mattress stitching. This was taught to me by Betsy Williamson of North Mavine, Shetland. She is also involved in the Ollaberry Happening: an incredible exhibition of Haps and Lace knitted shawls which takes place during Shetland Wool Week.

[Sharon Miller](#) has several excellent books about Shetland knitting, one in particular '*Shetland Hap Shawls Then and Now*' is ideal for anyone wanting to knit a hap and understand their construction.

The Hap Stretcher in the photo was made by my husband from instructions in a [Kate Davies blog](#). If anyone is thinking of knitting a Hap I would be happy (no pun intended) to offer any help or advice.

Gill Cook.

### **New '*Moving On in Spinning*' course January 2019**

Just to let you know that the '*Moving On in Spinning*' course is planned again for January 2019. The course runs for four sessions and aims to cover some of the more technical aspects of spinning. So if you're at the point where you have a default spinning gauge or you wish to branch out and explore something a little more novel, this could be the course for you. This time, to switch things up a little, I shall welcome suggestions to add particular spinning skills that are of special interest to the group.

The course is aimed for those who have been spinning regularly for at least a year. If you think this may be of interest, come and chat and let me know. More details will follow in the next newsletter.

Kathy Davis.

## Chatsworth Renewed Exhibition August 2018

Chatsworth is home to the Duke and Duchess of Devonshire and has been passed down through generations of the family since 1549. It has earned its place as one of 'The Treasure Houses of England': ten of our most magnificent palaces, houses and castles. It has been on my list of places to visit and this summer I decided a trip was long overdue.

Renowned for the quality of its art and landscape, the first glimpse you have of Chatsworth house as you round the curve of the entrance road is simply breath taking. With its gilded windows and beautiful soft warm coloured stonework, it is a work of art in its own right. The current Duke says the house was meant to be "show-offy" and it does so with majestic assuredness.



In 2004 a review of the building's structure and services showed that major renewal work was needed to improve access and enjoyment for visitors. The £32.7 million 'Master plan,' began in 2005 and completed in 2018, is one of the largest projects undertaken at Chatsworth. The 'Master plan' was nothing short of a complete renewal of the infrastructure of the house.

On entering the house the thing which strikes immediately is that not all the exhibits are roped off or behind glass. Of course, you are discouraged from touching but the lack of a barrier somehow brings you into a more intimate space with the exhibits. The next thing which is very apparent is how the exhibition celebrates the significant contribution of the trades and craftspeople.

Over the centuries many such trade and craftspeople have left their mark and their messages in the fabric of the building. This is all recorded by the archivist and currently displayed as part of the 'Chatsworth Renewed' exhibition. For example Edward Totty, who went to Chatsworth as an apprentice in the 1980s, was allowed to emblazon his name into some lead work on the roof. He is now back, 30 years on, still working on the lead but now as a sub-contractor.

Another example of the 'renewal' work is hung in the State Drawing Room. These are the rare and precious Mortlake Tapestries from the 1630s, based on Raphael cartoons of Acts of the Apostles. Damaged by atmospheric pollution in the 19th and 20th centuries, the resulting high acidity was destroying the fibres. Previous light damage had degraded the silk, which caused horizontal splits and large areas of exposed warps. Conservation took place at a specialist studio and included washing to return the tapestries to a neutral pH value, and stitch treatments to add strength and support. A before-and-after photo is shown and a close-up view through a large magnifying glass is encouraged to see the detail of the workmanship.

Visitors are encouraged to bring a pocket torch to examine detail such as where a flagstone has been taken up and temporarily replaced with a glass surface. All the wiring and piping is visible: a display of artistry and craftsmanship in itself, a thing of beauty and source of pride – even under the floor. For a year or so more you can see the workmanship displayed in this way before they cover it up again.

What I very much admired was the trades and crafts people know their work is going to be there for a very long time and therefore it's worth doing it well. The men and women have 'read' the story of the traditional skills of the past, continued the thread through the present and into the future. Their craftsmanship, both revealed and hidden, bestows a sense of commitment, passion, history and continuity on Chatsworth and the exhibition pays homage to this contribution beautifully.

**The 'Chatsworth Renewed' exhibition runs until the 21<sup>st</sup> October 2018.**

**Sources:** Chatsworth.org [website online](#). Derbyshire Life [article online](#)



## **Patchwork Group visit to the National Needlework Archive.....a tale of two Chapels.**

Last September I came across the National Needlework Archive stand at the West of England Quilt Show and since I have an old quilt in need of some TLC, I was advised to take it along there for assessment sometime.

The Archive is based in The Old Chapel Textile Centre in Greenham Common, Newbury. As part of a group visit we had admission to the two current exhibitions. The first was The Development of Commercial Dressmaking Patterns. Although only a small exhibition it provoked much reminiscing amongst the dressmakers in the group, nearly all of us, I think.

The second exhibition was “Stitches in Time” from Tower Hamlets, displaying nine of the 50 large-scale panels created for “a tapestry for the millennium”, which was a community project depicting the social and economic development of Tower Hamlets. It certainly made for a large and colourful display, with lots of ideas and inspiration for a group project, if we only had time! The full 50 panels must be very spectacular.

We only had time for a brief look at “The Country Wife” textile mural, which is the main conservation work being undertaken by the Textile Centre. This 4.5m x 5.0m stumpwork picture was designed for the Festival of Britain in 1951 by Constance Howard of Goldsmith’s College, who was widely regarded as one of the 20<sup>th</sup> Century’s most important textile artists. Interestingly, it was displayed in the Country Pavilion rather than any of the Art displays, presumably because it shows “country” crafts such as glove making, cane work and embroidery. After the Festival it was given to NFWI and housed at Denman College until, after almost 60 years, the need for conservation became clear. This work has been done mainly by volunteers, supervised by textile conservation specialists, such as Wendy Hickson who we were lucky enough to have as our guide for the visit. The Old Chapel, which started life as a non-denominational chapel back in the days of Greenham Common US Airbase, is not an ideal building, but the team are planning to hang the mural in there next year when work is finished, which will be a mammoth undertaking but hopefully allow it to be seen in all its glory once again.

As a group visit we were offered a choice of 6 talks and opted for “Let’s look at Textiles” in which groups are invited to bring their own treasured family textiles for basic assessment and conservation/storage tips.

So I would finally get a chance for an expert to look at my quilt!! But I certainly was not the only one with items of interest. Wendy, the resident conservator, first of all looked at a beautiful 1960’s Brocade Silk Evening Coat, which once belonged to Elizabeth Taylor. It gave her the opportunity to explain how to store such delicate textiles using rolls of acid-free tissue paper to prevent folds in the fabric, which can lead to fractured threads. Her advice was not to attempt to repair some slight damage to the sleeves, but I noticed several of our members couldn’t resist the urge to consider the problem!



Next was a Victorian Crazy Quilt, very colourful and large but unfinished and the question was whether to hang or not? Wendy’s answer again gave lots of pointers to the best way to hang/frame textiles.

One very interesting article was a silk parasol which belonged to Empress Eugenie, wife of Napoleon III of France, and famous for her patronage of the fashion designer, House of Worth, in the 1860s and 70s. After the defeat of France by the Prussians in 1870, Eugenie managed to find sanctuary in Hampshire and is in fact buried in Farnborough! Her parasol proved to be so fragile that Wendy dared not even open it. In need of extensive renovation and conservation, she suggested it might make a good student project and advised contacting somewhere like Glasgow Textile Conservation Centre.

A more personal item was a baby's dress and petticoat made by a member's great grandmother for an aunt who was born in 1919. Obviously talent with a needle runs in the family, although Wendy did say that it was made by machine, which was a common household purchase at that time.

My quilt was the last to be assessed. It is unfinished, made of hexagons of print fabric and probably lots of shirts. I remember that, when my grandmother first gave me it in 1960s, the papers still in there were bills dated 1865. Wendy thought that some of the fabrics might be Victorian muslins, gave me reference books to look at, and encouraged me to take it back to the Archive when the textile historian is available. Having had such an interesting day with the group, it won't be a chore to go back when there will be different exhibitions.

I also took an 1804 sampler stitched by a 12-year-old girl. This is a recent internet purchase (well, it was my birthday). By the time Wendy had given me all the places not to hang it, I thought we might have to move house!

The Old Chapel has a nice tearoom and we had lovely complimentary coffee/tea and cake on arrival as well as being able to buy more drinks whilst we ate our packed lunch in there after the visit. The shop accepts donations of anything textile related so is well-stocked with fabric, threads, yarn, patterns, books etc. Both shop and tearoom are staffed by volunteers.

We declined the offer of a workshop in the afternoon but I would definitely encourage people to check out [their website](#) for forthcoming exhibitions and workshops.

And the second Chapel? On our way back to Wiltshire we took the opportunity to visit [Sandham Memorial Chapel](#) just a short drive away in Burghclere. This 1920s decorated chapel was built to display a series of 17 paintings by the artist Stanley Spencer, inspired by his experiences in WW1 in which he served as a medical orderly, first in Beaufort War Hospital in Bristol and then in Macedonia. The paintings cover all the walls in the Chapel. With the coming commemoration of the end of the war in 1918, and many of us sewing, felting, knitting or crocheting red poppies, it seemed a fitting end to the day.

Sue Dimbelow

## Sprang weaving.

Whilst trawling through Pinterest, as you do, I saw a picture of a lady in Viking costume at a strange looking loom entitled Sprang Weaving. So naturally I had to delve a bit deeper. This is what I found:



A [bog body from 1400bc](#) was discovered with a hair net made from sprang weaving and this sparked an interest in reviving a virtually extinct weaving form in Denmark.

The [Viking life museum at Ribe](#) in Denmark have ladies doing sprang weaving and they have uploaded some instructions to YouTube.

So, what is sprang? It is a weave of only warp threads twisting around each other to produce a netted fabric which is stretchy across its width, but very strong.

Although there is a fair amount of information on Pinterest and YouTube, there are very few books. There is a lady in Canada called [Carol James \(sprang lady\)](#) who has researched sprang and also teaches it. She has made a replica of a silk sash as worn by Edward Braddock, an army officer during the American Civil War. It is amazingly intricate but was apparently used as a stretcher to remove him from the battle field. It was then given to George Washington and can now be seen at the George Washington Mount Vernon museum.

So having found out all these facts I proceeded to the shed to see what is available to make a sprang loom. Two pieces of wood with holes and a pair of knitting needles later, I have a sprang loom. I have tried to weave sprang but so far it is only the basics and although my efforts so far look like fishing nets I will persevere.

Julie Holmes

*Eds. Indeed the wonderful web has: How to make a [sprang bag](#), [how sprang works](#) and this [article on military sashes](#). We await with eager anticipation the results of Julie's work.*



## State bed at Calke Abbey

It was only when typing up the recipe in this newsletter, that I remembered where I had enjoyed eating it! So, not only does The Nation Trust's recipe get a mention, but also Calke Abbey. If you are tempted to go to Chatsworth after reading Kathy's article, then a stop at Calke Abbey on the way will not disappoint. It is known as "The un-stately home" because the National Trust aims to "restore" it to the state of dilapidation in which it was left to them. There is a vast eclectic collection ranging over centuries but for any textile enthusiasts this exquisite bed is the crowning glory of all the exhibits.



It was probably made in about 1715, and was given to Lady Caroline Manners by Queen Caroline when she married Sir Henry Harpur, 5th Baronet, in 1734. The bed cover and curtains were found in pristine condition when the house was given to The National Trust as they were too big for the family rooms and never used.

Why don't you make it a proper Derbyshire textile treat and visit [Hardwick Hall](#) too? The picture on the left is a portrait of Queen Elizabeth I displayed in Hardwick Hall.  
Julia

## Sun printing

*Your Eds leave no stone unturned when sourcing articles! A chance conversation at work revealed that my colleague recently explored sun printing. Nikki discovered the course on [this website](#).*



“I went on a one day sun printing course with the very talented artist [Bridget Arnold](#) who holds her courses at her workshop in Bovey Tracey Devon. Included in the course is all the fabric and chemicals required but she does ask you to bring some items that you would like to print/inspire you.

Also included in the day is tea, coffee and lunch – great soup and homemade bread. Yum!

The weather was not kind to us as it rained all day but Bridget has a fabulous lamp to use for such occasions. The course covers the mixing of the chemicals right through to the finished articles which could range from cushion panel fronts, scarves or cards.



Each piece is started off by choosing your fabric (silk, calico, card etc), then laying out your leaves, flowers, feathers, seaweed or templates. Once you have decided on your design you treat the fabric with the premixed

chemicals, quickly place the objects on the fabric or card, then weigh it down with a piece of glass and let the sun/lamp create its magic. When complete you rinse out the excess chemicals and dry the fabric.

It sounds really simple (you do have to be careful) and is a great form of art for those not too competent with a brush.

Bridget also make fabulous [flags](#) her email address is [bridgetarnold66@gmail.com](mailto:bridgetarnold66@gmail.com) Julia and Nikki



## A visit to Vanners Mill Shop

“Sorry to keep you hanging about”, these were my daughter’s words just before I went to visit her recently. She lives in Cavendish, Suffolk so I travel by train using my senior railcard and she usually picks me up from Sudbury station. I had already anticipated that I might have to wait since my train arrives at about 14.21 and she has to pick up my granddaughter from school in another village towards Bury St Edmunds. So I had already decided what I was going to do.

I knew that Sudbury had a connection with silk. Since visiting one of the big National Trust houses in the North East a couple of years ago and having learnt that some silk wall covering had needed to be replaced, it had been specially woven to match the rest of the room in Sudbury, Suffolk. But until this day I had not had the time to explore.



So on arrival I trundled my suitcase via the fabric shop and the rather old fashioned department store, then along the high street past the Gainsborough museum and round the corner to Vanners Silk Mill Shop. I had no idea exactly what they might sell, and was expecting it to be very expensive.

I was greeted by Karen, a very helpful assistant, who showed me the men's ties which were end of line and reasonably priced plus other items as well as rolls of fabrics. I must have mentioned my interest in textile art and she said



that the textile art ladies love their scrap bins where you can fill a small bag of £3 or a large bag for £6. Then she took me to see the bags of small scraps for £1 and individually priced packs of larger pieces. I left the shop with 3 carrier bags of silk fabric for £13.

Then I wandered to the lovely little coffee shop that also sells decorative household items which my daughter had introduced me to on a previous trip. I bought a pot of tea and a piece of coffee and walnut cake. I was just having my first bite of cake when I saw my daughter's car come past the shop. So I had to dash out and invite her in with the two children. I shall definitely go back to Vanners Mill Shop and there are two other silk weavers in Sudbury to explore.

Margaret Laurence

### **Printing blocks for embroidered projects**

It is always a pleasure to see projects that guild members are working on. At the August spinning bee Sarah Bond was embellishing a panel similar to this bag that she has made recently for her daughter's dog Moro to keep doggy toys tidy.



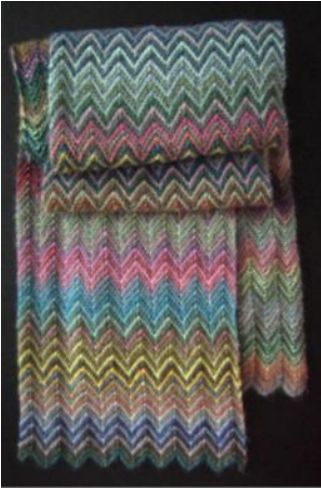
Sarah printed her design on some plain fabric using blocks like those pictured below. They are available from [The Arty Crafty Place](#) who are based in Oxfordshire. They are often busy at shows and were recently at the textile fair at the American Museum in Bath. The website advises that the next nearest show is in [Exeter](#) in September, but it is worth checking before you go.



Christina and Sarah did a block printing workshop for the Guild and Christina has since printed a memory table runner that includes printing from nature and hand dyed patchwork squares. Let us hope that we can persuade Christina to “show and tell” this runner soon!

Julia

## ZickZack Scarf a [free Ravelry pattern by Christy Kamm](#)



Becka has been working on her version of this beautiful scarf which has a simple repeat pattern. I think I prefer Becka's choice of colours: plain blue and self-stripping blue hues. However, the bright design is an homage to Missoni – a high end fashion brand, “founded in 1953 by Ottavio and Rosita Missoni in Varese, Italy. Missoni's colourful knitwear designs are instantly recognisable the world over. Fusing technical innovations with unabridged creativity, the house's iconic zigzag motifs, stripes and wave patterns continue to evolve and grace catwalk and ready-to-wear collections for women, men and children” ( [Harrods website](#) ) .

Material: C1 - Lang Yarns Mille Colori Baby, Colour 51 (2 balls) C2 - Lang Yarns Mille Colori Baby, Colour 52 (2 balls)

Knitting needle US 2½ - 3.0 mm

**Size of finished scarf 9 x 63 inches**

### **Instructions:**

With C1 cast on 96 st.

Row 1 with C1: [k5 k2tog k4 kfb] repeat 7 more times (8 repeats in total)

Row 2 [k5 k2tog k4 kfb] repeat 7 more times (8 repeats in total)

Row 3 with C2: [k5 k2tog k4 kfb] repeat 7 more times (8 repeats in total)

Row 4 [k5 k2tog k4 kfb] repeat 7 more times (8 repeats in total)



Repeat rows 1-4.

When changing yarn colour just leave the “old” yarn hanging to the back and take up the new thread. This way the edge with the colour changes will look just as neat as the other edge.

Knit the scarf as long as the yarn suffices and bind off not too tightly.

*Eds. I am sure that the pattern will be forgiving of any yarn and needle size, but I found a couple of websites selling this brand of yarn at around £6 per ball; [Artyarns](#) and [Love Knitting](#) who are currently running an offer for orders over £60 in case a few people want to share an order. Of course, if there are any actual yarns shops locally selling this brand or a suitable alternative do let us know as there is no substitute for browsing in a real yarn shop!*

## What's on

<p><b><a href="#">Devon Open Studios</a></b> to 23<sup>rd</sup> Sept Just one example <a href="#">here</a> Well worth a road trip.</p>	
<p><b>Somerset Open Studios</b> to 23<sup>rd</sup> Sept A little trip to <a href="#">Frome</a> would be great</p>	
<p><b>Shetland Wool Week</b> 22-30<sup>th</sup> Sept 2018</p> 	<p>At least two of our members made it there last year; if you want to find out more <a href="#">here</a> is the blog with lots of useful links and a free hat pattern.</p>
<p><b>Guilds Together Inspires</b> Midlands SWD Guilds will be holding a biennial event on Saturday 06 October in Coventry</p>	<p>The event will include a talk by John Arbon on 'Great British Fibres' followed by sales, demonstrations, and exhibitions from each of the Guilds. Tea, coffee and cake will be available. £8 in advance or £10 on the door. Bookings or enquiries to <a href="mailto:covwsd@hotmail.com">covwsd@hotmail.com</a> or 07840 520850.</p>
<p><b><a href="#">New Art Centre</a></b> Roche Court, Salisbury <b>15 Sep – 04 Nov 2018</b></p>	<p>The most real thing: contemporary textiles and sculpture. 11.00 am-4.00pm Free Admission with donations to Salisbury Hospice</p>

## Spinach and Cheddar Quiche with a Sweet Potato Crust

### Ingredients

#### *For the Sweet potato crust:*

Oil for brushing tin  
400g grated sweet potato  
1 egg  
Pinch of chili flakes  
50g grated Cheddar Cheese  
Salt and pepper

#### *For the filling:*

150g spinach  
5 eggs  
100ml milk  
100ml double cream  
Salt and Pepper  
3 roughly chopped spring onions  
10g chopped parsley  
100g grated cheddar Cheese



### Method

- Preheat oven to 190°C ( 170°C fan/ gas mark 5)
- Brush a 23cm sandwich tin with oil
- Place sweet potato in a sieve and squeeze out excess juice, mix all crust ingredients in a bowl with your hands.
- Press into the tin saving a little of the pastry. Bake for 15 mins and patch any cracks with the spare crust mix
- Wilt the spinach for a few moments. Cool and chop finely. Squeeze out excess liquid.
- Whisk eggs milk and cream add parsley, spinach and spring onions.
- Sprinkle half the cheese in the pastry base. Add the egg mixture. Sprinkle the remaining cheese on top.
- Bake for 40 minutes. Leave to cool before serving.

This delicious quiche was developed by The National Trust's chef, Clive Goudercourt, and very much enjoyed by my sister, brother and sister-in-law on a recent visit to Calke Abbey.

Julia

<b>Guild Roles</b>		
<b>Chair</b>	Valerie Laverick	01380 870432
	<a href="mailto:valerielaverick@hotmail.com">valerielaverick@hotmail.com</a>	
<b>Vice Chair</b>	Beryl Francis	01380 870524
	<a href="mailto:badgersberyl@icloud.com">badgersberyl@icloud.com</a>	
<b>Secretary</b>	Liz McCarron Heal	07871 101670
	<a href="mailto:secretarywiltsswd@gmail.com">secretarywiltsswd@gmail.com</a>	
<b>Membership Secretary</b>	Kathy Davis	01380 739609
	<a href="mailto:kathy-d@hotmail.co.uk">kathy-d@hotmail.co.uk</a>	
<b>Treasurer</b>	Colleen Russell	01380 828758
	<a href="mailto:crussell@btinternet.com">crussell@btinternet.com</a>	
<b>Assistant Treasurer</b>	Val Lenaerts	01380 870186
<b>Library</b>	<a href="mailto:lenaerts@waitrose.com">lenaerts@waitrose.com</a>	
<b>Health and Safety</b>	Sue Vince	01380 871929
<b>Minutes Secretary</b>	<a href="mailto:sue_vince@btinternet.com">sue_vince@btinternet.com</a>	
<b>Programme Secretary</b>	Margaret Holden	07421812360
	<a href="mailto:holdenjandm@aol.com">holdenjandm@aol.com</a>	
<b>Demonstrations</b>	Karen Skeates	01225 975041
	<a href="mailto:karenskeates@tinyworld.co.uk">karenskeates@tinyworld.co.uk</a>	
<b>Hundred Club</b>	Anne Reddan	01793 525016
<b>Assistant Programme Secretary</b>	<a href="mailto:annereddan@outlook.com">annereddan@outlook.com</a>	

#### Non – Committee roles

<b>Sales Table</b>	Issy Whitford	07745 644612
	<a href="mailto:izzbird@yahoo.co.uk">izzbird@yahoo.co.uk</a>	
<b>Health and Safety assistant</b>	Rachel Berger	
<b>Fund Raising</b>	Joanna Goodfellow	
<b>Website</b>	Lesley Greaves	

<a href="#">Wiltshire Guild Website</a>	<a href="#">National Association website</a>	
<b>Newsletter edited by Harriette Dottridge and Julia Shahin</b>		
<a href="mailto:hdottridge@hotmail.com">hdottridge@hotmail.com</a>	01761 490445	07791 832592
<a href="mailto:juliashahin@blueyonder.co.uk">juliashahin@blueyonder.co.uk</a>	01179 867255	07928 219877