



of  
Weavers, Spinners  
and Dyers

# **The Shuttle**

**March 2022**

## NOTE FROM THE EDITOR

This edition of the Shuttle is still in the same format as last quarter, as we are still not printing copies. Although we are holding meetings there are still a lot of members who are not able to get to meetings, and so are not able to pick up copies by hand. In view of this the committee has decided to stay with electronic copies this quarter.

We will let you know as and when this will alter.

Lynne Harper, Shuttle Editor

## FOR YOUR DIARY

Sat 2 <sup>nd</sup> April	<b>Guild Meeting &amp; AGM – Shared Lunch</b> A.M. AGM P.M. Social
Sat 7 <sup>th</sup> May	<b>Guild Meeting</b> 'From Fleece to Pleats' – Paul Henry, Kilt Maker
Sat 4 <sup>th</sup> June	<b>Guild Meeting – Jubilee Cream Tea and Gift Swap</b> To be decided
Sat 2 <sup>nd</sup> July	<b>Guild Meeting</b> 'History of Knitting 1800 – 1945' – Joyce Meader
Sat 6 <sup>th</sup> August	<b>Guild Meeting</b> To be decided
Sat-Sun 3 <sup>rd</sup> – 4 <sup>th</sup> September	<b>Southern Wool Show – Newbury Racecourse.</b>

## GUILD MEETINGS

Guild meetings are, once again, happening in person at Greenham, but this may, of course, alter if lockdowns are re-introduced. Members are requested to follow any requests with respect to social distancing, masks and similar.

There will still be some Friday Morning Zoom meetings each month, the precise details are arranged each month. If you want to join any of these, please let Nicky, the webmaster, [kvgwebmaster@gmail.com](mailto:kvgwebmaster@gmail.com) know so that she is able to send you an invitation to the events.

## **GUILD DEMONSTRATIONS and GUILD COURSES**

The Guild is once again beginning to be invited to some events to demonstrate spinning and weaving. The late autumn saw a few events, but these are now over. Hopefully more will appear in the spring.

At the moment no future courses or workshops have been arranged. We are in need of a volunteer to take on Guild Courses/workshops so that Guild members will be able to partake in some during 2022. If you are interested in this role, please contact Pat Christmas.

## **CHAIRMAN'S CHAT**

Dear Members,

I hope you are all well and happy I'm pleased to say that I am!

I am currently thinking ahead to the better weather and looking forward to getting my dyes out again. As some of you probably know that dyeing is one of my favourite processes regarding fibre preparation. I'm not sure yet what colours I'm getting the feel for, but it will come to me when I see something that inspires me.

At the moment, I am still spinning up some camel fibre blended with home dyed polwarth and silk I think it will be a long project as I keep getting distracted by other things. I now understand how to swatch thanks to Meg helping me with it.

I meet up with a lovely group of local ladies to knit, crochet and chat and it seems they are all making socks, so I feel inspired to have a go. I have been experimenting with different circular needles to find what suits me.

I did treat myself to some new circulars and sock wool from the unravel show amongst other things such as a wavy shuttle, a new niddy-noddy and a circular weaving loom so I have new toys to play with.

I went along to the weavers meeting at Speen and had a wonderful time there. I saw different types of looms and enjoyed looking at what people were doing with them. I had my small loom with me and had lots of help to warp it up correctly and to start weaving properly and thanks to Nicky and Meg I learned loads. I urge any of you who are interested in weaving to go along and chat to the weavers who are very experienced and full of good advice and ideas.

I so enjoyed Ruth's account of her very special day she is amazing to have remembered everything about her experience she is one inspiring lady.

I look forward to seeing you all soon, Bye for now.

**Pat Christmas**

## SHOW-AND-TELL

Our first Show and Tell as we inch back to normality was a bit low on content.

There were only two items (and one of them was mine).

*Lynne's crescent shawl*

My crescent shawl was knitted from a pattern I found on Ravelry called Bosc Pear Shawl (I think it was a free download) and consisted of alternating stripes of garter stitch and a simple lacy pattern. The yarn was Corriedale/Merino handspun by me from the Nordic collection sold by Katie Weston of Hilltop Cloud. I bought a sample pack that consisted of seven colours (20gms of each), divided each colour in half then spun the colours end to end to give two singles which I plied together. The colours were not solid giving a slightly heathery yarn. The resulting shawl is light and soft.



Pat Foster vowed that she would not make another waistcoat like the one she showed us. It was from a 'stashbuster' pattern by an American weaver, Daryl Lancaster, which involved using up remains of yarn to weave a length of colourful striped twill – Pat used 8/2 and 10/2 cotton and enjoyed the weaving part of the exercise. Making up the pattern was not so much fun as the resulting fabric was quite thick and hard to sew and the pattern required lots of Hong Kong seams (I'd never heard of these, but they involve enclosing the seams in bias binding so very time consuming). Nevertheless, the finished waistcoat was excellent. Hopefully there will be more on show when we meet again in March. I look forward to it.

**Lynne Bond**

## GUILD TROPHIES

It is so good to be able to hand out trophies again and really nice to see all of the entries for the Christmas trophy at our Christmas meeting. It was won by Mariana Hunt with her very pretty neck shawl knitted with yarn spun by her daughter.

Other entries were from Julie Oliver, Jennifer Thompson, Lynne Harper, Maggie Mockeridge, Nicky Duncan, Anne Reddan and Gill Meadows.



*Mariana's shawl*



*Mariana's wining shawl*

We have five trophies up for grabs in the coming months. The first of these is the June Young trophy for service to Guild. The winner of this trophy is decided by the committee although they welcome suggestions for recipients from Guild members. It is presented at the AGM. If you would like to nominate someone, please let Pat Christmas know. Please note that committee members are not eligible.

In May we have four trophies to compete for.

- **The beginner weaver trophy** is for a piece of weaving from a new weaver. It can be any piece of weaving and can have been woven on any kind of loom.
- **The beginner spinner trophy** is for a skein of yarn from someone who is new to spinning. Again, this could have been spun on a spindle, a spinning wheel or an e spinner.

This year the trophy challenge for both weavers and spinners is in the form of a Black Jack competition.

In Black Jack the participants choose three cards from a selection and either weave or spin a sample and/or item based on the three things chosen. These can include techniques, colours, fibres etc. For any weavers who would like to join in please contact Pat Foster. For spinners who want to take part please contact Meg Crowther.

- **The weaver trophy** - Weavers will need to bring a sample of their Black Jack to the May meeting since there may not be enough time to make a complete item.
- **The spinner trophy** - Spinners will need to bring a small skein of their yarn.

As always, I am really looking forward to seeing the wonderful work produced by our talented members.

**Jennifer Thompson**

# CIRCLES & SPHERES

## AN EXPLORATION

Wednesday 23rd August 2023 - Sunday 17th September 2023

Our theme for 2023 includes ideas and concepts that will showcase our skills across all of our disciplines; so whether you're a weaver, spinner, dyer, or all three, we hope you'll be inspired by some of the ideas listed below.

### DISCIPLINES AND OBJECTS

Hanks of handspun fibre.  
Knitting in the round with handspun fibre.  
Hand dyed handspun or dyed commercial yarn.

Woven fabrics featuring dots and circles using hand dyed, handspun or commercial yarns.

Tapestries and/or other wall hangings in circular shapes using hand dyed, handspun or commercial yarns.

Embroideries: using hand dyed yarns or backgrounds focusing on circular themes.

Mobiles: with spheres and circles, donut shapes made with hand dyed, woven or handspun elements.

Bowls: woven, spun and knitted, crocheted, dyed and felted.

Christmas baubles: lace, woven, handspun, knitted, crocheted, dyed and felted.

Buttons - Dorset.

Jewellery: hand dyed, felted balls

Circular bags or cushions: woven, spun, knitted, crocheted, dyed.

### INSPIRATIONS

- Life and time cycles  
The cycle of a dye plant - samples from different stages of the plant's growth.
- Dye and spin fibres and embroider a life cycle e.g. a butterfly.
- Seasons of the year. Maybe four woven panels or four skeins or four tapestries or four dyed items
- Day and night
- Planets: be inspired by a sunrise, sunset, Saturn, the moon etc.
- Windmills
- Wheels
- Flowers, seeds, seed-heads
- Cakes, biscuits
- Cups, saucers, plates, tins
- Crop circles
- Stone circles like Stonehenge, Avebury etc
- Whirlpools
- Sport - balls, rings
- Interlocking circles
- Radial patterns
- Dream catchers
- Pom-poms
- Umbrellas.

### Let's get started!

August 2023 seems like a long way off, but in creative time, it's not. Consider how colour, texture and scale could inspire you to get started on your exhibit(s).

The main thing is that we all enjoy the creative process and have fun!

The Guild intends to run some Circles & Spheres themed workshops and challenges in 2022/23 for you to enjoy.

### Need help?

Have a chat with Nicky or email [kvgwebmaster@gmail.com](mailto:kvgwebmaster@gmail.com)



[kennet-valley-guild.com](http://kennet-valley-guild.com)

## ARTICLES

### Charity Donation Thanks.

At the end of last year I sent a box of knee rugs, shawls and premature baby clothes to the Royal Berks Hospital Voluntary Services manager. I have received this letter from them.

*Happy New Year. I would like to say a big thank you for all the donations you have given to the RBH. All donations are really appreciated and make such a difference to patients. Please pass on our thanks to all everyone at Kennet Valley Guild of Spinners, Weavers and Dyers at Newbury.*

*Thank you once again for your kindness and continued support.*

*Best wishes Karen and Sukhi*

As you can see all our knitting is making a difference to a lot of people locally as well as abroad. I had a lovely lot of blankets, jumpers, hats and squares given to me at the January meeting. Please remember scarves, hats and gloves for the Salvation Army and St Mungo's looking after the homeless and rough sleepers locally.

Thanks for your continued support.



Rosie Price

### Distaff Spinning

Spinning with a distaff and spindle looks much easier than it is in reality. Lured by images of mainly women spinning gracefully with not a dropped spindle in sight I took part in a workshop at the Berrycroft Hub in Ashbury and soon realised that retrieving our spindles from the floor would be a common occurrence throughout the day. In anticipation of this happening, Mary and Jane, our tutors provided us with individual mats to cushion the spindles when they fell from our hands. They were both very knowledgeable and gave us a fascinating talk, accompanied by a



Ladies spinning gracefully

PowerPoint presentation on the use of spindles through the centuries. They explained that there is evidence of spindle spinning dating back thousands of years, having been used by the Vikings and Romans, but their main focus is on medieval spinning with a distaff

which could be described as a third hand holding the fibre supply which leaves the users hands free to draught and spin. In Europe hand-held distaffs were used at least until the tenth century and from around the twelfth century onwards longer distaffs became more popular. These could be tucked into a belt, into the crook of the arm or, if seated, supported between the knees. The non-dominant hand draughted the fibre while the other hand manipulated the spindle.



*Jane demonstrating a dressed distaff*

We were then introduced to the actual process of spinning, initially practising the technique of holding the spindle between the second and ring fingers and rolling the tip of the spindle with the thumb and first finger. We then moved onto making our batts from small rolls of hand carded wool and

attaching them to the distaffs. These were simply lengths of dowelling with a notch cut into one end to hold the ribbon ties for holding the fibre. Then the fun began. Trying to keep the distaff upright, draught evenly and manipulate the spindle was a major feat of coordination and there was nothing graceful about any of our efforts! Mary and Jane were endlessly patient and with only six people in the group had plenty of time for each of us, offering help and encouragement and they seemed to know from the other side of the room when one of us was heading for difficulties.

With such intense concentration we were all glad of a break for lunch and before we started the afternoon session, Sally-Ann Spence who runs the Berrycroft Hub, introduced us to Harry the resident jackdaw who had been rescued and hand reared at the Hub. He was happy to be passed from arm to arm and although he didn't like having his back touched was happy to dip his head to be stroked.

During the afternoon we were shown an alternative and faster way of spinning, by holding the spindle with palm facing down instead of vertically as we had been doing in the morning. Not as easy as looked but



*A workshop attendee appearing to have good control of her spindle*



*Anne and Harry the Jackdaw*

impressed with the speed of the whorl I have been persevering at home and it beginning to feel much easier now. Fibre preparation was also discussed during the afternoon. Favourite fibres for spinning with a distaff include North Ronaldsay, Cheviot and Shetland and these are prepared on hand carders with the fibre being taken from a hand carder as a narrow batt. We also had the chance to examine a range of distaffs, spindles, and whorls during the day and to purchase our spinning equipment to take home. I have been practising daily, the yarn is more evenly spun now and I'm dropping the spindle less but have yet to master managing the distaff tucked into a belt.

This was such an interesting and informative day. Sally-Ann made us feel very welcome and we appreciated being able to use the

indoor teaching space which was pleasantly warm on a rather cold day. The Berrycroft Hub hosts a variety of workshops including flint knapping, tablet weaving, and metal working.

*A selection of spindles and whorls*



<https://www.berrycroftHub.com/>

I have only given a very brief description of the history of distaff spinning, If you would like more detailed information based on their research, the following link partly co-authored by Mary and Jane, may be useful.

<https://exarc.net/issue-2021-2/at/recreating-historic-european-spindle-spinning>

**Anne Reddan**

## In which two weavers make a pilgrimage and get sidetracked by sock yarn.....



*Serial Woven Studies: Dazzle*  
Linen 21 x 16cm, 1986

It was a cool but sunny February morning when we set off down the long straight A30 heading for Wiltshire. We nearly missed the narrow lane to Roche Court but a short drive up onto the downs and we'd arrived.... at the same time as a large lumbering coach full of students. The coach was too big for the gates, and after a bit of reversing, manoeuvring and shuffling, we managed to get past and headed into the park. We checked in at the main house, acquired a map and set off at a pace through the rather elegant, landscaped gardens, across the pretty walled garden, all littered with open air sculptures, to find the Design House. We'd made the trip specially to see a large exhibition of the weaver Ann Sutton, and that's where it was in a beautiful modern setting of large well-lit galleries, often with

windows looking out onto the stunning Wiltshire downs.

Ann Sutton is the grande dame of modern British weaving, awarded an OBE in the New Year's honours list this year for her services to the arts. Now 87, she's taught many well-known contemporary weavers, including Margo Selby, Laura Thomas and Ann Richards, published some fantastic books on weaving and has works in the Tate and the V and A as well as many Roche Court show covered works from 1955-2021, which meant everything from a series of exquisite small weavings made in the 1980s to large scale flat constructions of nylon and paint, 2018-19. There were lithographs, constructions in nylon, monofilament and plastic, several knitted works including knitted tubes which were then used to weave with, a work in crocheted plastic, several large wall hangings made on a digital loom and weaving that was startlingly clever in its simple inventiveness. It



*Paint in Space - Brighter*  
Acrylic paint on nylon, 180 x 133 x 7.5 cm,  
2019

was breath-taking. And as Ann Sutton is the inventor of the blackjack exercise for weavers, we got plenty of inspiration.



*Disc Knit*  
*Knitted cotton and PVA, 41cm diameter*  
*1968*

By the time we got out of the exhibition, the day had clouded over. But we enjoyed walking round the gardens and explored several of the sculptures, all modern. The collection has its origins in the period when the New Art Centre was in London and an important gallery for then largely unknown young sculptors and artists. The gardens were also sprinkled with snowdrops, and they must be very charming later in spring and summer. No picnicking allowed at Roche Court, so we decided to head up to Weyhill, near Andover, and the Fairground Craft and Design Centre in the hope that the cafe was still open. It was, so we managed a latish lunch. Incidentally that's where Beaker Buttons happens to be, so we had to call in. It's a delightful shop stuffed

with all sorts of woolly treasures including yarn and fluff for spinners. Obviously, it would have been rude not to buy any. Duly loaded up with sock yarn, needles, Dorset button books and kits, we set off back home. Altogether, a long awaited and very satisfying adventure.

**Sue Malvern (reporter) and  
Marion Proctor (co-organiser  
and enabler**



*Cyan going into Vermillion, Lime going into Magenta,  
Green going into Red*  
*Wool, each 90 x 46 cm 1999*

### **Ruth Saunders MBE, celebrates her big day with us.**

The Guild meeting on Saturday 7th February was a very special one indeed, as we had the pleasure of the company of KVG life member Ruth Saunders and her MBE. Ruth brought champagne and a homemade fruit cake for the group to share and Val Bedford baked one of her delicious Victoria sponge cakes for the 43 attendees to enjoy.

In November 2020, inspired by Captain Sir Tom Moore, and at the tender age of 104, Ruth completed 26.2 miles over a series of walks to raise money for the Thames Valley Air Ambulance. An impressive £50,000 was raised and Ruth's efforts were noticed by the Royal powers that be.



*Ruth, her MBE, with cake and celebration drinks*



In the Queen's New Year's Honours List 2021, Ruth was awarded the MBE (Member of the Order of the British Empire) and received her honour from the Princess Royal (Princess Anne) in November 2021.

Ruth described her special day for us in detail, and we learned that when she was 19 and a member of the Red Cross, that she had been presented to the previous Princess Royal, Princess Mary, the daughter of King George V. Not many of us realised that an MBE medal is only allowed to be worn on formal occasions, so Ruth has decided to order a miniature so she can wear hers with pride more often.

Everyone enjoyed having a close look at Ruth's MBE medal and having a chat with her after a toast was raised and cake was consumed.

Ruth's tips for a long life? Lots of exercise, plenty of vegetables, limiting alcohol and junk food and dogged determination. Ruth's sense of humour and zest for life is an inspiration to us all.

Congratulations Ruth from everyone in the Kennet Valley Guild.

**Nicky Duncan**

## Hamish Gnits a Gnome.



*January Janette*

After taking part in an Advent Knitalong Hamish found he had “fallen down a rabbit hole” of knitting gnomes. The American designer Sarah Schira has designed 12 gnomes thus far and so decided to host a Year Of Gnomes (YOG) on Ravelry and Instagram, in which one gnome a month can be knitted and entered into a competition for minor prizes. Each gnome is to be based on one of Sarah’s patterns. Hamish and his friends A and C decided it would be fun to take part. One of the British dyers taking part is Lucy from LucyLocketLand who is setting up themed kits each month.

The first gnomes Hamish knitted were a pair - Gnombleberry and the tiny Gnewt who travels in a rucksack on Gombleberry’s back singing to keep them both entertained. These Hamish knitted in

matching Christmasy colours of red, green and white. The YOG started in January based on the pattern “Never Not Gnoming”. Lucy’s theme for this month was woodland and Hamish’s January Janette arrived in two tones of green with long plaits and accompanied by her pet hedgehog.

February Fearghal is an archaeologist gnome from the pattern “Here We Gnome Again”. This time Fearghal is made in stone coloured wool and has his magnifying glass and trowel with him. C has decided that her March gnome will be wearing St Patrick’s colours and prepared for this with yarn from Unravel.



*February Fearghal*

Although some of those taking part are making very large gnomes as toys or even doorstops Hamish has decided to keep his gnomes petit(e) and is using 2mm or 2.25mm needles. This project is proving to be great fun, small and portable and quick to do.

## Ooops!

Last Monday while walking beside the Thames at Pangbourne I tripped and fell on my arm



*Colour matching to injured arm!*

☹️ Now Friday and the swelling is going down but the arm is still a good colour, which reminded me of a ball of wool I bought last week from Black Sheep. So, I started a boomerang scarf whilst on Zoom this morning. What do you think ☹️? There was talk of a possible dyeing project!!!

**Rosie Price**

## UFOs, or maybe UWOs

I belong to the Online Guild and the January topic was UFOs (=Unfinished Objects). So I produced a list of three. One was to make a length of woven fabric into a gilet. Did that. The second was to have a good go through all my yarn. Ah well. This note is what happened when I was near the end of my investigations. At the back of a cupboard, bottom shelf and invisible when not on my knees was a smart cardboard box about 20 inches cube, complete with fitted lid. I pulled the box out, still on my knees, and on the side facing the back wall was a label `Possible Projects`. I removed the lid and the box was crammed full of transparent plastic bags, each full of yarn and some paper, possibly notes. It was late in the day and I really did not want to know. I replaced the lid, and I shoved the box back in its place.

Next day, I felt curious about the contents of the box and I had no memory of it. I felt strong enough to have another look. The first bag I examined contained a project in 140/2 silk. I remember that silk. It had to be warped up at 100 epi and must date back a few years. Nowadays I simply cannot see to manage a warp of 90/2 at 60ep, never mind 140/2 yarn. In fact, I had a lot of 90/2 on cones but 6 months ago gave it all to my niece, Cally Booker, and that is where the 140/2 is going.

Next, a whole shoe box full of bobbins and cardboard cylinders, all wound with 60/2 silk. That is going to the same place but not until I have rescued all the shuttle bobbins.

Next, a bag containing a white cotton warp of length 3 metres with a note detailing how it is to be dyed. I think I can make something of that. Even the sett is listed.

Next, a large bag containing 4 full cones of silk noil in nice colours. No notes, no wound warp so they went on the standard shelves along with three or four silk noil cones. Memo to self, I could get some nice scarves out of that.

Next, what looked like another wound warp in cotton. Well maybe, but the ends were cut and there is no cross. Again 3 m in length. Well maybe I can do something with it.

Last and not least, some gorgeous yarn in Tencel and merino but no notes, just in the original skeins. And the shop label says 30/2. It is calling out to be used. I have a special drawer which already contains merino and tencel in 30/2.

So, two possible projects went back in the BOX, and it has gone back in the same place it lived in before but, this time with the label on the visible side!

**Pat Foster**

### Colour Blending and Fair Isle Pattern Workshop

Whilst I was in Shetland in May 2021, I visited the Jamieson's shop in Lerwick to buy some yarn to make two sweaters. I was overwhelmed by the myriad of colours in the wall of Shetland wool!

I automatically homed in on my usual colour favourites and bought the yarn. I chose the colours for one myself and a kind assistant



*Some of the many Shetland colours!*

helped me choose colours for the other. I have since knitted the two sweaters and I wasn't overly impressed by my colour choices for the blue/grey sweater. These are some of my favourite colours, but they don't work together. I did, however, like the colours in the salmon sweater. Why does this one work and not the other? (Having been an accountant for nearly 35



*Julie's choice of colours*



*Chosen with assistance*

years, colour theory was not on my radar – apologies to those of you long time designers and crafters who know all of this so well!!!)

Fast forward to December 2021 when I came across a course by Tracey Doxey covering colour and Fair Isle patterns. My interest was piqued as I liked her Fair Isle patterns on Ravelry – This is her Sea Urchin hat.



*Tracey Doxey's Sea Urchin hat*

I signed up and paid for her online 2-hour course on Zoom. Tracey sent all the participants a 2-page document to prepare us for the session. The participants came from the UK, USA and Canada.

Tracey explained that this was not a class on colour theory, but a short session to help us choose colours for a Fair Isle project. She was to show us a number of samples of Fair Isle to help show us why colour choices work. We were asked to bring to the session, 6 balls of wool, 3 light colours and 3 dark colours from the same section of the colour wheel.

We ordered them in light to dark depths of tones and photographed them in black and white – to inform us whether we had enough contrast between the chosen colours. Traditionally, in Fair Isle work a larger Fair Isle motif will have a minimum of 6 colours – 3 for the background and 3 for the motif, but only two colours in any one row. (A peerie motif will only have 2 colours.) Often a designer will use a bright colour from a different part of the colour wheel to use in the middle of the motif to give a pop of colour – which Tracey called “the singing line”.



*Four swatches with colours in different orders*

She showed us these 4 swatches which are made with the same colours but put together in different sequences. This shows how colour choices and positioning greatly affect the outcome of a design. You can order the colours in the background or motif from light to dark, or vice versa. Using only one colour in the background, for example, gives a flatter look to the design (as shown in the fourth swatch here).

Tracey also discussed a lot of the Fair Isle designers’ techniques that influence whether a design works or not. We looked at a large number of Fair Isle garments to assess why we liked or disliked the finished items. We considered what type of yarn to use; cotton, silk or acrylic yarns do not work well, for example, because there is no clinginess or elasticity

in these yarns leading to uneven fair isle work; woollen spuns yarns work better than worsted spun because woollen yarns are much more sticky and give a more cohesive structure; the muddying effect of using marled wools; using enough colours in a design, and why you don't mix warm and cool colours together.

*The Fair Isle motif Julie chose*



Tracey suggested we go away and create a number of swatches of a Fair Isle pattern we like and compare them. She recommended M J Mucklestone's Fair Isle books, and Ravelry and Pinterest for ideas.

After coming away from the course, I selected the pattern on the left from M J Mucklestone's 200 Fair Isle Motifs and made a swatch using a selection of 6 colours that I had in my stash of Jamieson's Spindrift. I had to add a seventh colour for the middle section of the motif – I chose a shade called Raspberry.



*Julie's version of the motif*



*Julie's yarns, in colour and black and white*

My swatch is on the above. It is clear to me that the definition in the motif in my swatch is lost because of the colour choices I have made (I had a very limited palette of colours to choose from!). I think my choice of colour for the middle section affects the pattern most, but the design would have been better if I had a greater range of light neutrals for the background.



*Second choice of colours*



My chosen colours and the black and white contrast photo – good contrast in the darks but not quite the contrast I needed in the light range of colours.

Having been able to purchase some more yarn I was now able to attempt another swatch, which I have shown below.



*Julie's second version of the motif*

I took the opportunity to amend the pattern slightly to add a “singing line” in a complementary colour. I am much happier with my colour choices for this swatch – the motif is much clearer.

I enjoyed the course, and it has given me some good pointers to help me choose colours in the future. I hope to make new swatches soon – and there may be some more yarn purchasing too – you can never have too much yarn!

**Julie Oliver**

## **Unravel at the Maltings in Farnham**

Unravel was full of all the usual goodies plus quite a few more than last time as the restrictions have been lifted. They are still operating in a covid secure environment which was comforting to know and of course no queuing as tickets are timed.

I did buy a mixture of fibre related items and equipment.

I stayed all day and found myself going around a few times which suits me as I can take time to think about what I need rather than what I want!! I found using the lift helped enormously and didn't tire myself out too much.

Lots of sellers had the most amazing sock yarn which was brilliant for me as I am just trying out how to knit socks there were so many to choose from. I visited our friends from the Threshing Barn they are so lovely and friendly and always have time for a chat they even knew that our next exhibition theme is circles and spheres I was very impressed by them knowing that they must have been chatting to some of you who were there on a different day to me.

I enjoy chatting to people and get inspired by what's on offer and I learn about new things as I go.

I enjoyed Rosie's Moments she gave me good advice and a sock knitting pattern. I also chatted to some people selling the Japanese cord making items it looked a bit complicated for me at this stage, so I need to find out more about it before I have a go at it.

I met up with Mariana and we had lunch together and compared purchases. She persuaded me to buy a nostepin (think that's what it's called) for winding wool. It's made from lovely smooth wood and is very nice to hold as you wind the skein onto it. I had a lovely day and came away feeling very inspired and much poorer!

**Pat Christmas**

## **Your Guild Needs YOU!**

There is a vacancy for a Workshop Secretary – is it the perfect role for you?

Maybe you don't know what it entails, if so, the following role description will explain all:

- Liaise with the Speaker Secretary to combine talks with workshops.
- Book dates with the Speen Hall Secretary.
- Use the yellow file at the main meeting to enter members names for a workshop.
- Inform the Treasurer to check validity for the cost of the tutor, hall hire, travel, and may be B&B for stay at the Premier Inn.
- Collect members money and enter name and amount on the form.
- See to the day of workshop at Speen hall.
- Collect Key from Rosie Price, and then return it to her.
- Unlocking, locking the hall doors. Leave hall tidy.
- Take Guild tea, coffee, biscuits.
- Hand the completed names and money form to Treasurer.

Although all the above remain the responsibility of the Workshop Secretary, some may be delegated in some situation.

If this appeals to you, contact Pat Christmas.

## **SAD NEWS – CHRISTOPHER ROWLEY AND MAURICE DUCE**

I am sorry to have to tell you that Christopher Rowley died on Thursday 17th February. Christopher was a founder member of the guild and was our first shuttle editor until 1984.

Our thoughts go to Jane, Nicola and Corin.

Maurice Duce sadly died on Boxing Day. He and his wife Dawn were involved with Lambourn Vintage Machinery Society Spring Working Show on the first Sunday in May, organising the sheep.

Through their friendship with Jan and John Shailes the guild was invited to demonstrate at the show and for sometime we did refreshments too. They always brought their rare breed fleeces to our fleece sale in July. Maurice was a character and I shall miss his cheery smile.

**Rosie Price**



## KVG Jubilee Gift Swap

The coronation of Elizabeth II took place on 2 June 1953 at Westminster Abbey in London. Elizabeth II acceded to the throne at the age of 25 upon the death of her father, George VI, on 6 February 1952, being proclaimed queen by her privy and executive councils shortly afterwards. The coronation was held more than one year later because of the tradition of allowing an appropriate length of time to pass after a monarch dies before holding such festivals. It also gave the planning committees adequate time to make preparations for the ceremony. During the service, Elizabeth took an oath, was anointed with holy oil, was invested with robes and regalia, and was crowned queen of the United Kingdom, Canada, Australia, New Zealand, South Africa, Pakistan, and Ceylon (now Sri Lanka).

Celebrations took place across the Commonwealth realms and a commemorative medal was issued. It has been the only British coronation to be fully televised; television cameras had not been allowed inside the abbey during her parents' coronation in 1937. Elizabeth's was the fourth and last British coronation of the 20th century. It was estimated to have cost £1.57 million (c. £43,427,400 in 2019).

This year Queen Elizabeth II is celebrating 70 years on the throne; an unrivalled achievement. On a personal level she has lost her mainstay, Prince Phillip, and has seen her grandson (Harry) renounce his duties and choose to move to America with his wife and child (not to mention the debacle about the use of the name "Lilibet"). She has not been immune from catching COVID and is now in her nineties.





In recognition of the occasion, the Committee thought that the Guild meeting on 4<sup>th</sup> June 2022 should be a social meeting rather than the usual format with a speaker in the afternoon. This would allow us to have our own celebrations, which will include a cream tea for everyone.

In addition, the Committee thought it would be a nice gesture to have a gift swap for those members who would like to participate. We recently did a gift swap for Newbury Crafter's 15<sup>th</sup> birthday; although it was on a much smaller scale, (12 people) it worked well, and everyone was pleased with their gifts. Someone knitted socks, someone made a patchwork teapot stand, and others made project bags and put a ball of wool inside.

For the KVGSWD gift swap, the idea is that it would be a token gift costing no more than £5. If you would like to give something suitable from your stash that would also be okay although Guild members have so many skills that it would be wonderful to see gifts made from your stash using your talents.

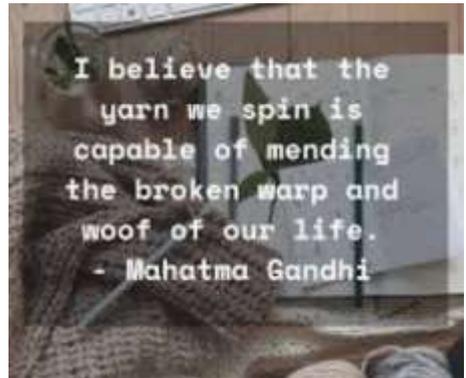
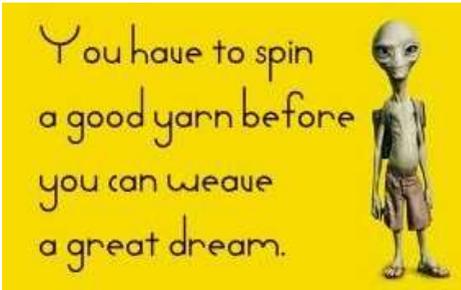
I will be co-ordinating the celebrations so if you have any queries just drop me an email at [sue.davies@gmx.co.uk](mailto:sue.davies@gmx.co.uk). We will be looking for volunteers to bake some scones, so if anyone feels they would like to help with this aspect of the celebration, could you please drop me a line.

**Sue Davies**  
(Jubilee Celebration Co-ordinator)





I'm not addicted  
to knitting!  
I can stop after  
just one  
more row....



Give a man some clothes and he'll be clothed for a day.

Teach a man to weave and he'll be naked for a very long time.

Weaving all day won't cure all your problems...

... But then again, neither will housework

Here's a joke about a flock of sheep. – Stop me if you've herd it before.

*On this Distaff Day...*

*May your fibre be plentiful, your yarn be ever supple.*

*May your stitch Count be proper, your seams never uncouple.*

*May your warp stay tension'd, your weft neatly aligned.*

*May your spindle never break, & your skein never unwind.*

*Ashley Coates*



Distaff Day, or St Distaff's Day was on Jan 7th

## **CRAFT SOCIALS**

### **Aldbourne Braid Days**

Aldbourne Braid days almost started again this December, but with the onset of the new variant and worries about infection it was felt necessary to cancel. Hopefully we will see this change in the new year – watch this space.

Please contact **Sal Shepherd** for details.

### **Weavers' Chat**

The Guild weavers normally meet at Speen Parish Hall, Newbury, RG14 1RJ on the last Saturday of the month from 9.30 – 13.30. It is called “Weavers’ Chat”, but braiders can come with inkles, marudai etc and lace makers with pillows as it is all weaving. In fact all Guild members are very welcome to come along to see what we are doing and find out what weaving is all about. We are now all very busy working on the Black Jack Challenge, but that should stop

### **Moulsford Spinning & Craft Group**

In normal times we meet on the **2nd Thursday of every month** at Moulsford Pavilion. (This is different to pre-covid) There are usually spinners, weavers, felters, a basketmaker and knitters there so do come and join us. For more information contact **Linda Scurr** or **Rosie Price**

### **Newbury Crafters**

Newbury Crafters normally meet on the **3rd Saturday of every month** at Speen Parish Hall, Newbury, RG14 1RJ from 2 – 5 pm. Come along to this social afternoon with your own craft project and meet people with other craft interests for an exchange of ideas.

For more details contact **Sue Davie**

**The copy deadline for the June 2022 issue of the Shuttle is 14<sup>th</sup> May 2022.  
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