





*If trees gushed blood when they were felled  
By meddling man and crimson welled  
From every gash his axe can give,  
Would he forbear, and let them live?*

*by Mervyn Peake.*



# THE COUNTRY BIZARRE

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Edited & frantically put together by  
Ben Schofield & Andy Pittaway

This edition came out with help, love and thoughts from friends everywhere, including Liz & Gavin, Irene, Mar, Rosita, Betty, Patrick, Mary, Geoff & Jackie, Denny & Dennis, Mick & Kerreaugh, Little Dave, Laurie and the nimble fingers of Liz Walker.

Dear Everyone,

A large cloud of misunderstanding seems to have gathered over what was said in our last editorial for we have received some letters really rucking us. Some people have said that they have lost faith in the magazine and that we have "changed sides". It is obviously the different ways people interpreted what was said that has caused the rumour and so we are going to try and explain ourselves again more clearly.

The basis of that editorial was this - that it is no good doting on the past unless you adapt what went before to our present needs. We should be concerning ourselves with skills and craftsmanship (more about this later) and not the uses they performed in the past for it is these ancient skills that were at the core of society. We don't write articles on white horse carvings, sundials, corn-dollies, lay lines etc, etc, just to get nostalgic over them, but simply to show the ingenuity and skill of our ancestors.

About hedgerows. We were NOT advocating the wholesale removal of hedgerows to provide monolithic prairie-like fields such as exist in East Anglia, for we are not that stupid as to be unaware of their value as wind and soil breaks. What we were implying was this - that fields have been enlarged and decreased in size since man first started to farm and that there may be cases here and there where by the enlarging of a field may bring better benefits. OF COURSE there is an urgent need to replant hundreds of miles of hedgerows and to reduce to an optimum size those dreadful windswept lands, but that doesn't mean that no one no-

where can enlarge his field if he wants to. To put a stamp on any change what-so-ever is a sorry state indeed. That brings us finally to what was said about control of nature. We share your dreams too, where man is living in harmony with his environment, where 'the lion layeth down with the lamb', and we must always hold this as our goal, but man really has made such an awful mess of things and there are such a lot of us (to date) that unless we impose some fairly rigid control on species etc, we will find great numbers of the weaker birds, animals and flowers being exterminated by other stronger types. The great affection many have for the grey squirrel, for instance, and yet it is one of the most destructive and vicious mammals we have. It ruins old and beautiful trees and has been responsible for the virtual extermination of our native red squirrel. If somehow, we were able to greatly reduce (in a humane way) the grey squirrels numbers, we might all have the pleasure of seeing the lovely red squirrels again.

The Country Bizarre has NEVER lost its ideals, but ideals are hopeless unless they are achieved, or an attempt made to reach them and we feel that we must now start trying to do something for ourselves and our neighbours instead of just rapping on about it. If more people got themselves in order with their environment instead of just criticising others, the world may be a better place to live in.

But now to other matters. We thought it was about time that something was said about craftwork as we are getting so many letters from people asking our advice on weaving, spinning, pottery etc. In all these letters, people say the same sort of thing - they would like to get into craftwork and name about half a dozen crafts which they want to dabble in so that they can make a living from the work they produce.

First of all it must be pointed out that it is quite rare to come across someone who is both a first rate potter, a first rate weaver and a first rate something else all rolled into one. Each individual craft requires the utmost devotion and skill from the craftsman before anything worthwhile is produced and it quite often takes a lifetime to reach maturity in handling the various tools and techniques that are peculiar to his trade. Indeed, if you ever get the chance to talk to a master craftsman, he will quite often say that he is always learning something new and that one can never know everything about any one particular craft.

Secondly, craftwork relies, as much as anything else, on CRAFTSMANSHIP, which means that the work produced will fulfill its use perfectly, will not fall to bits in a few weeks and is finished to a high quality of design. If we are going to return to traditional crafts as a rejection of all the mass-produced rubbish, then it



must not be hand-produced rubbish. Obviously when one ventures out afresh on a particular craft there will be many blunders, many heartbreaking failures - this is only natural. Do please see them as failures and don't try to kid yourselves (and others) that it is anything else, otherwise you will never better the standard of work beyond that which you are producing already.

Our advice to those who genuinely want to become craftsmen, is to either get an apprenticeship with a master craftsman or firm of craftsmen (see our craftspage for some addresses), or go to college full or part-time. At the very least go to evening classes so that you can learn the basic fundamentals of the craft from someone who knows what they are talking about. It simply isn't enough to just look it up in a book. Also go out and see what other people are doing or have done by visiting potteries, weaving houses etc, and by going to folk museums, local exhibitions and other institutions where craftwork of past generations is displayed.

We do everything possible to encourage interest in hand-made things but to those who intend to become professionals, you must realize that it is not only fun, but hardwork as well, and that there should be a constant desire to produce better and more beautiful work. We don't think there is anyone of us who isn't aware of the way in which standards of production and finishing have gone down over the last few years, and it's only by aiming at the highest possible standards of craftsmanship that we hope to do anything to reverse the situation. This reversal has already started, shown by the increasing rejection of conveyor-belt goods and it is up to each of us to what we can to help it along.

Bernard Schofield (Autumn 1972)

### THE MAGIC BUTTERFLY

*While wandering through a leafy glade  
I heard a quiet rustling sound,  
and peering through the summer shade  
I saw her resting on the ground.*

*She looked so gentle, full of grace  
as all the birds there sang her praise,  
her wings of golden, orange lace  
and other colours all ablaze.*

*Then looking up, she seemed to smile  
and call me over to her side,  
I went to her, and in a while  
through the skies we both did glide.*

Sid Bunnard.

## The Last Worms

The wind was getting up over the field and a cloud of dust blurred the view for a second. In the distance the two tall chimneys were emitting smoke again. Soon it would be drifting in this direction and the sun would become weaker. It was a well known situation in these parts. Looking around, a farmhouse caught the eye, stark in it's dilapidation against the empty skyline, empty that is apart from the two chimneys out in the opposite direction.

The leader crawled back into the chamber. Before him were the last surviving worms in the area. He began to address them.

"We are the last works. We know of no others. For many years we have enjoyed plenty in this field. It has provided us with warmth, food and shelter; the rain has moistened the soil and we have grown long and large. Now the days of plenty are over. The soil has grown poor and it does not satisfy. The rain is acid and poisonous and destroys our young, the sun's heat desiccates us and does not relent. For a long time it seemed that God had answered our prayer for food, when the big tin bird flew and left it's thin white dust for us to feed on. But the big tin bird has not flown for two years now, he is kept caged up in the farmhouse and instead we are fed on the substance, called by the farmer, fertiliser. For two years now the soil has been ploughed with this and it does not satisfy us.

I have been on a mission, and two miles away at the edge of this field is a patch of grass and a few brown and white creatures are grazing there. They cannot stand, I have seen them try but they fall because their bones are brittle and feeble. Although there is no fence, they are trapped and it is certain that their manure can sustain us. We will start out in the morning. Are we agreed?"

Over in the farmhouse the farmer was getting drunk while the cowhand was becoming philosophical.

"The land is starving again", said the cowhand, "you know how they tell you on the communicator that the land is like a starving child, always hungry, always needing food. Well I feel it is time we fed the land again. It is three days since we fed it last."

"Nonsense boy, by the way why not have some of this excellent wine. Now I'll tell you what the trouble is.



The trouble is insects. Insects are the curse of our life. Their alien hordes attack the crops, pollute and destroy the soil, starving the land of it's nourishment and starving the nation. It is the insect that is bringing about this destruction, they have savaged our trees, crippled our cattle, poisoned our water. Do you realise this is my last bottle of wine? I have seen on the communicator that no grapes were grown because of locusts. We must smash the insect. Tomorrow I will take the plane and spray the crop."

"Yes, but don't misunderstand me if I disagree sir. I don't doubt insects are destructive and alien, it says so on the communicator, but the communicator's information service is always emphasizing the need for regular fertilization of the soil. The soil is becoming cracked and dry. It has lost the ability to breathe, like a child that is dying of hunger, the land must be fed."

"Don't argue with me boy, we are going to spray the fields tomorrow."

"Yes, but sir", pleaded the cowhand, "the communicator has banned the use of spray."

"Don't argue, I know what the communicator has said, it has always said how dangerous the insect is. It is war on the insect. The insect or man and here in this case it is going to be man who wins. The insect cannot win against modern chemicals, against insecticides. They used to kill insects they can still kill insects."

There was no more argument and soon the farmer fell asleep, oblivious of the draught from the crack in the farmhouse wall while the cowhand sat out watching the moon over the empty landscape and it seemed to remind him of the moon over a becalmed sea, only the reflection was missing.

Next day the worms set out early before the sun got too hot and were well into their journey by mid-morning. The head worm took his bearing from the farmhouse and directed accordingly. There were no birds on the wing, as there were too few worms and insects left to keep them in that area and the worms decided it was safe to travel on the surface. In fact, the soil was so lumpy and cracked, it was the only way to travel and fortunately a thick coat of dust from the dying topsoil made travelling easier.

The farmer rose late, he did not feel well. The additives they put in wine to make it taste right had never agreed with his system but he hadn't learnt his lesson. He cursed and swore at the

cowhand for not waking him earlier.

"How can we finish the spraying by lunch now, boy."

He hurried the cowhand over to the small aircraft and insisted that they both flew together.

"So you can control the spraying while I fly", said the farmer.

"But one person can do both", said the cowhand.

"Do as I say boy, I don't feel too steady today".

As the plane swung in to begin spraying the leader noticed it. He stopped the other worms.

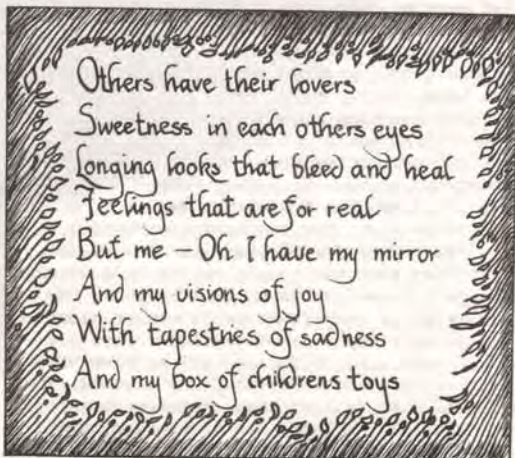
"Oh Lord be praised", he said, "it is the great tin bird. The great tin bird is flying. Let us pray. Oh great God who has sent the great tin bird from on high to feed the worms of the soil, we thank thee for giving us this food direct and for not making us wait until the soil has transformed it. We thank you for giving us the strength to reach the place where the animals sit and food abounds in plenty."

The plane was on it's third erratic run when it sprayed the worms and they were never to know the nature of the tin bird's food. The thin dust smothered the worms quietly and quickly. Then a gust of wind caught the plane from the side and the farmer lost control.

The plane hit the ground, not far from the worms, and disintegrated.

Soon the bodies of the dead worms, and the dead man, were covered by a thick dust from the dead soil and by and by nothing could be seen of the farmhouse.

Dick Ashford





# Keeping Chickens

The other week I had the misfortune to listen to the antics of the Egg Marketing Board in all their glory, coolly decide to take a few million eggs off the shelves of our shopkeepers so as to, of all things, keep the prices stable instead of letting them go down a bit and at the same time, remarking that by Christmas we may have to pay something like 35p for a dozen eggs. Now at Bizarre Acres, we scramble, poach, boil, fry and generally devour 18 eggs per week which by Christmas, should the E.M.B.'s prediction be right - which no doubt it will be - we will be forking out just over 10 bob a week, which led me to thinking about the pros and cons of keeping, say, six to eight clucking hens in a small patch at the end of our garden. Now as with most other things, this little idea will have to wait a bit, but no doubt there are a few other folk who have also chewed over the idea of housing some hens behind the potting shed; if so this little article on keeping chickens is for you.

Probably the most important factor to consider at the beginning is the space available in your garden for the housing of your birds and an area of 6ft by 4ft should be set aside plus about 5 - 6ft to be used as a run.

This run isn't necessary if you fancy the idea of a few hens goose stepping around your garden, but don't forget they have a few bad habits and one of them is scratching holes all over the place and eating new and tender shoots once they've been unearthed. Put back to the house.

When choosing a site it is essential for the comfort of the birds, to construct the house facing south, with plenty of window space on the side where most light can enter; not forgetting also to choose a position in your garden which is high and relatively dry - not a low, damp spot. Now, as mentioned before, the ideal size for keeping six hens in comfort should be 6ft by 4ft and in this consumer age a house can be bought for about £30 to £40 which is incredible as it can be made for easily half that much with timber from your local wood yard. Unfortunately we haven't the space to go into detailed plans etc, but if you use the style of house which we have illustrated overleaf, and at the same time checking the requirements, you shouldn't

go far wrong.

Remember, when building your house that light and warmth is essential for your hens - not to mention the egg supply - so be meticulous about the construction. Have the windows built so that they can easily be opened wide or shut tight depending on the weather; if wire netting is fixed behind the window frames, they can be kept open night and day in summertime. Also, if possible, build a window below the roosting perches and droppings board at the end of the house as near the floor as you can so that the hens will have plenty of light in the mornings to see to scratch around in; this will keep them warm and contented while waiting for you to roll off your hammock and give them their breakfast. Now for some reason which I haven't yet found out why, chickens love to scratch and scuttle around, so a section must be allocated in the house or pen for such purposes. Ideally, the house should have a

wooden floor and in the pen, grass, but whatever the case the litter should be piled up to a depth of about six inches - especially in the winter months. This litter can be of coarse sawdust, bracken, dry leaves, straw, chaff or peat - any of which will make fine scratching material. Rake it over every other day and remove any droppings or matted portions which may accumulate, also change this litter without fail every three months.

A good laying hen will spend something like six or seven hours a week in her nest box, so it must be made as comfortable as possible and well protected from draughts. Check the nests regularly for any hard or harsh nesting materials and check also to see if it is big enough for the hen to sit at ease; the nest should never be less than 12 to 14 inches square or else she may suffer from cramp. Some egg producers, for fear of insects invading their nest boxes, spray or squirt insect powder all over the place but this should be avoided at all costs, instead change the nesting material as often as possible at the same time scrubbing it out with hot water and vinegar should there be any





bugs around.

As with other house-hold pets (and presumably this is what they will become), pullets should be house-trained too and in this case they must be taught to lay their eggs in the proper place instead of dropping them anywhere which could lead them to being smashed. Just simply place one china egg (the sort we all used to use in egg and spoon races - available possibly from your local sports shop) in each nest box and good old Mother Nature will do the rest.

Construct the nest boxes about one foot off the floor at the end of the house to allow more room for the hens to pursue their favourite pastimes; at the same time place a strip of wood across the bottom of the nests to stop the nesting material from falling out. For a quiet life, allow one box for every two fowls you decide to keep as normally the majority of eggs are laid before mid-day so the

last thing you want is to have three egg bound chickens all squarking and clambering for the same nesting box. Ideally I suppose it would be good to have one box per hen but this isn't always possible. Another important requirement which can be overlooked is a

droppings board. This should be fixed about two feet from the floor and two to three inches below the perch. Clean it each day if possible by scraping the droppings into a bucket or something and lightly cover the board with either sawdust or sand - but never let the droppings build up on the board as this can harbour disease; this dung will be great for your garden or manuremobile and what you don't need some neighbour might.

There are many little details to watch out for when building the house and one of these are the perches. Keep all perches the same height, if not all the hens will scramble for the highest and trouble could easily develop. Remember also to allow about nine to ten inches per bird when making the perch as this is a nice comfortable space for them to roost. There are various thicknesses recommended for perches, but the most favourite of which seems to be one of 2 inches square with the top edges well rounded off and the lower edges only very slightly rounded. Also, and this is very important, secure the perch at each end so that there isn't the slightest hint of a wobble as this is extremely disturbing for you hens

and not too good for the egg supply. Never

allow your hens to kip in the nesting boxes at night. One way of doing this is to quietly visit the house after dark and gently put the culprit back on to the perch; a couple of nights of doing this should see the end of this

habit. One other important factor to watch out for is the food container. This must be large enough to allow all the birds to eat at the same time for if not, a timid bird that has to fight its way to the grub will never get close enough and will certainly become ill. Construct a simple trough (as illustrated backpage) for the food as this is much better than a bowl; the strip of wood across the top will stop the hens from fouling or scattering the contents about the house or run.

The water trough, and especially the posit-





ioning is quite important as this can determine a good or bad egg supply (or so I've been told). To begin with, the water trough must be such a position that it is impossible for the hens to kick dirt or litter into it and one nice idea is to attach it to the outside of the house if possible in the same manner as illustrated. But should this prove too troublesome, another method is to have the trough fixed on the wall at a suitable height so the birds can drink easily from it but find it impossible to foul it up. Either method is fine but you must remember to change the water daily or some dreaded disease may set in. Also, and this only applies to winter months or when frost is in the air, empty it each night and in the morning before the birds wake up, fill the trough with tepid water - this will ensure that the hens drink sufficiently for the production of eggs and their own personal requirements. The making and laying of eggs gives our feathered friends quite a thirst and if they are forced to drink very cold water they will become ill. In the summertime though the drinking water can be washed out and filled with clean water in the evening all ready for the hens the next morning; but keep the trough in a shady spot - never in the sunlight.

We now come to the foodstuffs which, naturally is just as important to keep clean. One idea which you may find useful is to hang a netted bag from the roof of the run or house the same height as the chickens' heads; this can then be filled with all sorts of goodies and is impossible to be fouled up. Once again, the cold months can be a bit of a swine as you must on no account feed them any kind of frozen food until it is well thawed out. If you have any trouble with keeping the food away from the icy mornings, a couple of good, fresh mangel-wurzels or swedes chopped in half and nailed to the wall of the house will suffice till midday. Never toss food onto the ground - this method is both clean and simple and at the end of the day the empty mangel shells can be cleaned and chopped up for the stock-pot as a special treat later in the week. In actual fact the general feeding of your hens is quite a simple matter as the majority of foodstuffs are kitchen scraps. Any stale bread or cake should be baked or dried in an oven and then crushed before being used - any which isn't going to be used immediately can be stored in an old biscuit tin or something for later; potato peelings and small potatoes can be given but they must be boiled first. Naturally, not everyone will have enough spare green food and leftovers to keep 6 hens in trim, but don't forget there is an unlimited supply at your local market place and sackfulls can be collected at the end of the day, all free of charge.

When making a stock-pot out of all the odds and ends, use as little water as possible and on no account serve the hens with sloppy grub

- crumbly, moist food is favourite and your birds will enjoy every beakful. Check, when serving, that the hens will each receive about 8 - 10 ounces twice a day - once in the morning and the other late afternoon. The afternoon meal should be given in time for the birds to eat it in comfort and also allow ample time for them to find their roosting perches before it gets dark. Never let your hens go to roost with an empty or half empty crop - in actual fact it's probably better for them to have a slightly bigger meal in the afternoon so that they'll still have a full crop when they eventually settle down for the night; unlike us, they won't be troubled with indigestion. One of the most basic and stable foods to give your laying hens is mash, and good mash is made up with the following ingredients: 3 parts of bran, three parts of ground oats, three parts of maize meal, one part of alfalfa meal and one part of fish meal plus a sprinkling of salt; this mixture can be varied.



One point, which I should have mentioned before when constructing the hen house, is to build, along side the water trough, a shallow box with two sections in it for holding a quantity of grit and oyster shell. Flint is a MUST for all fowls as it is used to grind up the food in the gizzard and the oyster shell or limestone provides the pure lime necessary for the hen to make the egg shells.





We now come to the run, and so an area of 5 to 6 feet must be marked out preferably covered with grass; earth is fine but it must be dug over frequently. In the case of a grass run, it would be best if kept very short and, providing you don't feed the hens in it, the grass will last quite a long time; the new and tender shoots will certainly go down well with the hens too.

Admittance to the run should be by means of a pop-hole (see illustration) for the birds to come and go, but for the convenience of access to the run, there should also be a door leading from the house to the run and the pop-hole should be built in the door. On the inside of this door, fix a well-made slide so that the pop-hole can be securely held every night to keep your neighbours' cat and other predators at bay - this you will also find, helps to prevent draughts from coming into the house. Across the top of the run build some kind of roof and attach to this some canvas or sacking that can be drawn down over the sides in a storm.

And lastly, sprinkle a liberal amount of scratching litter plus some oyster shell or limestone grit in the run to keep your hens amused and at the same time provide some useful exercise.

Well that's about it really for the house and pen - just remember that chickens are like you or I, they like to be warm and cosy in the winter time and cool in the summer so a few well built windows and shutters wouldn't come amiss.

Now to the most difficult part of starting a coop - the actual stocking of the house, but we've listed here three of the most easiest methods. At the moment we unfortunately haven't got the space to include rearing day-old chicks with a broody hen but maybe in a couple of issues time we shall be able to cover this as well as hatching.

Probably the most simplest method of stocking your house will be with hens that are already laying unlike buying 16 - 20 week-old pullets or even 8 week-old which are a little more difficult, but we shall come to these little characters in a minute.

The first point to remember after buying your chickens is that it's quite reasonable not to expect them to lay for a little while as the change in surroundings upsets them a bit but here are a couple of tips which may help. Try as much as you possibly can to keep the birds under conditions which they have been use to and also to give them similar food that they have been previously accustomed to. But, in an attempt to cut out trial and error feeding methods, check first on what food they have been getting so that you can match it - in time you will be able to alter it to your own requirements.

There are many birds on the market that will do you proud but I suggest that you buy a breed that is not too active, but one that will be content in a small house or run.

Possibly the most likely choice would be Rhode Island Red or Light Sussex or even a cross between the two would be fine. They are both hardy, quiet and docile and normally make good layers, but make sure you give them 2 feeds per day as well as plenty of fresh green food and water; protect them too from very cold or wet conditions as laying hens should NEVER get cold or wet feet! Now there isn't a great deal of difference between keeping laying hens or 16 - 20 week-old hens except that the latter should be made even more comfortable with plenty of fresh, clean litter and for the first few days anyway, given food as tempting as possible. They won't begin laying their eggs for at least 6 - 12 weeks so don't start worrying.

Eight week-old chicks are a different matter and although they won't need a broody hen for comfort and warmth, they will infact need some kind of heating plus plenty of clean straw mixed with fresh, dry litter in which to smuggle into. It would be an idea for the first few weeks to give them greater warmth and a feeling of security by sectioning off a part of the house for their use - not forgetting of course to cover up the nest boxes as these fluffy little characters will foul them up. Perches aren't really necessary at this stage as the chicks won't use them until they are at least three months old. Eight week old chicks can have similar food to that recommended for the older birds except in this case it should be finely chopped up and given to them in a large bowl - but make sure it stays reasonably clean. Allow them to play in the garden or run if they so choose but not if the ground is damp as this can cause them harm.

Once again, space doesn't allow us to go into detail and cover all the illnesses that your hens may pick up, but we have listed a few of the most common ones and should you be in any doubt at all about the health of your hens, don't hesitate in calling a vet as delay on your part could be fatal.

**COMMON COLD:** Mix together 4 ozs syrup of scillae, 4 ozs syrup of mulberry, and  $\frac{1}{2}$  oz of the following - vin. ipecac., spt of nitre, chlorodyne and paregoric, making 10 oz in all.

**Dose:** One or Two dessertspoonfuls of the mixture in half a pint of water or stirred into 2 lbs of mash.

**BRONCHITIS & WHEEZING:** Exactly the same mixture as above but give one teaspoonful to the patient on a little scalded milk and bread (moist NOT soggy) or the same amount in a drop of warm water.

**DIARRHOEA:** Mix together 1 oz of bismuthi carb, and  $\frac{1}{4}$  oz salol.

**Dose:** Give as much as will cover a  $\frac{1}{2}$  p piece on a little scalded milk and bread (moist NOT soggy)



**GAPES CURE:** Mix together  $\frac{1}{4}$  oz pure creosote in 4 ozs of pure glycerine.  
**How to Apply:** Dip a small feather into the mixture and carefully thrust it down the hens throat, twisting the feather while slowly withdrawing it so as to dislodge the gape worms from the throat and windpipe.

**RED MITE KILLER:** To 1 pint of paraffin, add 2 ozs of oil of camphor or 4 ozs of creosote.  
**How to Apply:** Scrub all perches & woodwork etc.

Unfortunately, we just didn't have the time to verify these cures with organic farmers, but we shall certainly do our best to update these in our next issue, but in the meantime the cures which we have listed will suffice in an emergency.



## FRIENDS OF HERBALISM

A Lay-organisation formed to preserve the ancient right to use herbal medicines and receive natural treatment.

Friends of Herbalism is an organisation devoted to the advancement of natural therapeutics. It is open to everyone wishing to promote the use of non-poisonous herbal medicines. One of the major aims of Friends of Herbalism is to form a united front to help combat any future legislation which the Establishment may try to introduce in Parliament to prevent or hinder the Herbal Practitioner from prescribing medicine for his patients.

The aims of the organisation are as follows:

1. To unite people of like opinions and thought in the fundamental value of herbal medicine.
2. To form local branches throughout Great Britain.
3. To support the National Institute of Medical Herbalists and to educate the public on the value of natural therapeutics.
4. To raise funds to support the National Institute of Medical Herbalists together with its educational and research programme.

For more information about membership et cetera, please contact Miss Shirley Toull, The Hon. Secretary "Friends of Herbalism", 6 Ronald Close, Eden Park, Beckenham, Kent.

*A new plant pathology advisory service has been set up by the Commonwealth Mycological Institute at Kew Gardens, Surrey. A group of eminent folk will be on hand to discuss the problems of plant diseases and for the examination of specimens.*

## GOVETH & TAKEH AWAY

*A Wood of pillars  
 Pretentious trees  
 Steel branches  
 Reaching out over the lake,  
 Dipped in the shimmering glass  
 Looks down from above the concrete path.  
 Nature, the unwilling cubist  
 Sows the plastic grass  
 Under foot.*

*(The patient is suffering from under-nourishment and from the progress chart her condition is worsening).*

*Like a ration card  
 The beams of light filter  
 Through smoked windows  
 And blind children cluster  
 Around a pocket of light  
 To learn Unnatural History.  
 Fossils of foxes  
 Long since extinct  
 In glass cases.*

*(There is now practically no hope and the patient is slipping away, exhausted).*

*The soils, submerged under  
 Rivers of poison  
 Choke on their dead fish.  
 Trees bend, humbled by Car  
 God of the Motorway  
 In his wrath.  
 We stand and watch murder.*

*(The patient, Mother Nature, is dead)  
 Was she your mother?*

Philip G. Thompson

*On July 15th, an 80 mile bridleway was opened across the South Downs - from Beachy Head to the Hampshire border near Petersfield.*





## Deadman's Fingers

Sometime ago, we gave a mention in one of our book reviews of Geoffrey Grigson's 'An Englishman's Flora'. This is truly an amazing book as it deals with all the folk names and history of our more common wild plants and must represent a lifetimes work and research. We'd like therefore to give a few samples from the book in this and future editions. The book is a must for any flower lovers bookshelf and costs £3.30 (Published by Pheonix House Ltd, London). The abbreviations in brackets represent the counties of origin.

### FOXGLOVE (*Digitalis purpurea*)

**LOCAL NAMES:** Beecatchers, Beehives (Som); Blobs (Som, Suff, Ess); Bloody Bells (Lanark); Bloody Fingers (Som, Heref, Yks, Cumb, Scot); Bloody Mans Fingers (Heref, Rad); Bunch of Grapes, Bunny Rabbits, Bunny Rabbits Mouths (Som); Clothes Pegs (Som), Cottagers (Ire); Coventry Bells (Dor); Cowflop (Corn, Dev, Som); Cowslip (Dev); Deadmen's Bellows (N. Eng); Deadmen's Bells (Dor, N'thum, Scot); Deadman's Fingers (Inver); Deadmen's Thimbles (Som); Dog's Fingers (Som, Wales); Dog's Lugs (Fife); Dragon's Mouth (Suss); Duck's Mouth (Som); Fairy Bells (Som, Ireland); Fairy Cap (Som, Glos, Ess); Fairy Fingers (Som, Ire); Fairy Gloves (Dor, Som, Heref); Fairy Hat (Dor); Fairy Weed (Ire); Fairy's Petticoats (Som, Ches); Fairy's Thimbles (Som, Ess, Norf, Cam, Lanark, Ire); Finger Cap (Som); Finger Hut (Dev); Finger Root (Suss, War); Fingers, Fingers and Thumbs (Som); Finger Tips (Wilts); Flopadock (Corn, Dev); Flopdocken (Yks); Flop Poppy (Dev); Flops, Floptop (Dev, Som); Floss Docken (Yks); Flowster-Docken (Yks); Fox-and-Leaves (Ire); Fox-Docken, Fox-Fingers (Yks); Fox Flops (Som); Foxesgloves (Oxf); Foxtor (Scot); Foxy (Ire); Gooseflops (Dev, Dor); Granny Bonnets, Granny's Gloves (Som); Green-Pops, Green Poppies (Corn); Harebell (Ire); Hedge Poppy, Hill Poppy (Som); King's

Elwand (N'thum); Lady's Fingers (Dev, Som, Worc, Shrop, N'thum, N.Ire); Lady's Gloves (Som, Shrop); Lady's Slipper (Som); Lady's Thimble (Som, Norf, N'thum); Lion's Mouth (Suss); Long Purples (Som); Lusmore (Ire); Pop-Bell (Som) Pop-Ladders (Dor); Pop-Dock (Som) Pop-Glove (Corn); Pop-Guns (Som); Poppers (Hants); Poppy (Corn, Dev, Dor, Som, Wilts, Hants, Bucks, N'thants, War, Yks); Poppy-Dock (Corn, Dev, Dor, Som, Wilts, Hants, Bucks, War, Yks); Rabbits Flowers (Dev) Scabbit-Dock (Corn); Scotch Mercury (Berw); Snapdragon (Dev), Snapjack, Snaps (Som); Snapper, Snoxum (Glos); Thimble-Flower (Dor); Thimbles (Cumb, Ire); Throat-Wort (Som); Tiger's Mouth (Suss); Virgin's Fingers (Som); Wild Mercury (Berw); Witch's Thimble (N'thum, Scot).

In Ireland they are known also as 'Ius na mban sidhe' (plant of the fairy women); 'Ius mor', (large plant); 'mearacan na mban sidhe' (thimbles of the fairy women); 'mearacan sidhe' (fairy thimbles); 'meir ini puca', (puck fingers); 'coinneal Mhuire', (blessed candle) and also as 'Sheegie Thimbles' and 'Shilly-thimbles'.

In Wales they are known as 'byssedd cochion' (red fingers); 'byssedd ellyllon' ('elves' fingers); 'byssedd y cwn', (Dog's fingers) and 'menyg ellyllon' (Elves' gloves).

Foxglove means the glove of the fox, and not the glove of anything else or anybody else. Never the less, the Foxglove was a fairy's plant, or a goblin's plant in England (judging by its names) as well as in Wales and Ireland. The belief must have come about from the tallness of the Foxglove, the glove shape of the corolla and the poison of the leaves. An Irishwoman told Lady Gregory that she knew someone who was cutting the 'Ius mor', when a fairy voice called out, "Don't cut that if you're not paid (i.e. if you're cutting it for yourself), or you'll be sorry". An Irishman



remarked to her, "As for the 'lus mor', it's best not to have anything to do with that"; and another woman maintained that the 'lus mor' was the only plant 'good to bring back children which are gone away' - i.e. which have been taken by the fairies. It must have been the Foxglove they had in mind, though Lady Gregory believed it was 'Verbascum thapsus', which is also called 'lus mor', and is frequently confused with the Foxglove. The fairy women's 'lus mor' was powerful in the matter of children left by the fairies as well. Foxglove juice gets rid of changeling in Scotland, in Ireland and in Wales. In Scotland, Isobel Haldane in 1623 confessed to luring, charming and traffic with 'the ffayrefolk'. A woman consulted her about a child who was a 'sharg' or changeling. She sent her son to gather 'fock-sterrie leaves' made tea with them, and gave it to the sharg, who died. Perhaps Isobel Haldane was not sure about the right way to test the changeling. In Ireland and Wales, the Foxglove juice rubbed onto the child.

The goblin who appears to the lovers in the thrilling Northumbrian poem of 'The Gloamin' Buchle' (printed in James Telfer's *Borde Ballads*, 1824) looks around with snail-cap eyes, washes its hands in the dew, and then sings a strange mournful song in which it mentions the Foxglove:

*O where is tiny Hewe?  
 Where is little Lerne?  
 An' where is bonnie Lu?  
 An' Merie o' the Glen?  
 An' where's the place o' rest?  
 The ever changin' hame -  
 Is't in the gowan's breast  
 Or neath the bells o' faem?  
 Ay lu lan, lan dil y'll.*

*The fairest rose you'll find  
 May have a taint within -  
 The flower o' woman kind  
 May ope her breast to sin  
 The fox-glove cupp you'll bring,  
 The tayle o' shootin' sterne  
 An' at the grassy ringe  
 We'll pledge the bluid o' ferne.  
 Ay lu lan, lan dil y'u.*

*And when the blushing moon  
 Glides down the western skye,  
 By streamers wing, we soone  
 Upon her top will lye:  
 Her hiest horn we'll ride  
 An' quaffe her yellow dewe,  
 An' frae her skaddow side  
 The burnin' daie we'll view.  
 Ay lu lan, lan dil y'u.*

- after which the goblin vanishes and the shepherd's girl hears only a plitch-platch in the stream.

As usual, this plant of the fairies was powerful in their hands against you, or in your hands, against them, providing you took

the risk of gathering it. Fairies are supposed to have given the corollas of their powerful plant to the fox. Wearing these foxgloves, the fox could then sneak in magic silence up to the poultry or away from men. Welsh people used bunches of Foxglove to make black crosses on the floor stones with the juice - obviously apotropaic crosses to keep the fairies away.

Such a plant of magic and of supernatural names needed its Christian names, and so became 'gant de Notre-Dame', and 'doight de la Vierge', Lady's Glove, Lady's Fingers, Virgin's Fingers et cetera. It needed also a name for the botanist or apothecary. Fuchs, in his 'De Historia Stirpium' (1542), therefore coined 'Digit Alis'; from the German finger - and thimble names. But there was still no classical warrant for employing the Foxglove. In the countryside, physicians found it was used a good deal as a purge and a vomit in fevers, and against colds, the King's Evil and dropsy. This led to clinical investigations by William Withering, summed up in his 'Account of the Foxglove' (1785). Withering proved that Foxglove acted upon the heart and was a good diuretic. He didn't know the exact way in which Foxglove affects the heart-muscle, slowing it down so that the heart fills and empties properly and makes the kidney more efficient by an increased supply of blood. But he knew enough. He had established the power of Foxglove. Further investigation turned the old herb of the fairy women into a major instrument against heart disease.

The Foxglove story is not one of unrelieved magic and medicine. Where English poets compared the young girl's cheeks to the conventional rose, Welsh medieval poets and prose-writers likened them to Foxgloves of their upland country. Olwen in the 'Mabinogion': 'Her two breasts were more white than the breast of a white swan; her cheeks more red than the foxglove.'



"That reminds me, nearly forgot to renew my Country Bizarre subscription, now 70p (postage & packing included) from Bizarre Acres, 19 Danesmoor, Ruscote, Banbury, Oxfordshire".





#### DIRECTORY OF ENGLISH APPLES

Muriel Smith, a fruit expert of some distinction has recently completed what looks like to be the most detailed and comprehensive guide to apples of this country. The book contains the names of 22,000 varieties in 6000 species -- a truly mind-boggling amount of apples. The book is published by the Ministry of Agriculture and we believe is for sale at any of H.M. Stationery Offices.

'WAYSIDE & WOODLAND TREES' by Herbert Edlin, published by Warne.

This book has been recommended by Barbara Lee who wrote to us about it. She says it has some excellent keys, the derivation of the names of trees, what the wood is used for, legends associated with the tree, how long it takes the seeds to germinate and lots of photos and drawings. Although we haven't been able to trace a copy, it sounds like a very fine book.

'MAKING CEREMONIES' by Clem Gorman is a companion to MAKING COMMUNES. It will interest anyone who cares about the practical application of the newly evolving life styles. Price 30p from Whole Earth Tools, Mill Cottage, Swaffham Rd, Bottisham, Cambs.

*A magazine of interest for those of you who live in the Sevenoaks area has recently come out on the scene, produced by Andrew Coupland and called 'Loose Chippings'. It has the makings of an interesting publication if it is supported well by the local inhabitants and costs only 5p plus postage from 8 Park Lane, Sevenoaks, Kent.*

#### NATURE TRAILS IN BRITAIN

This booklet is put out by the British Tourist Authority, 64 St James Street, S.W.1 and costs 15p. It lists nearly 350 trails throughout the length and breadth of the land.

.....just to let you know that the only back numbers available are issues 4, 5 & 6 at 10p and 13p respectively (plus postage please) from Bizarre Acres

The Civic Trust have recently published an Environmental Directory which lists more than 200 bodies, including professional institutions, trade associations, government departments and agencies and voluntary societies. Addresses, telephone numbers and a short description of the organisations with the services they offer are included in the list. A subject guide aids the user in selecting organisations concerned with particular aspects of the environment.

The directory can be obtained from The Civic Trust, Publications Dept, 17 Carlton House Terrace, London SW1Y 4AW price 40p.

Lovely illustrated stationery produced by the people at Flower Patch. Write to them for samples (plus 10p for postage) to Anne and David Lazell, 127 Tower Road, South Warrley, Bristol BS15 5BT.





# DOLLIES

The art of making corn dollies is a very old art indeed and is almost untracable in its origins. It has always been centered round the need to express hope for a good harvest and to give thanks at that time of year. Always the various rituals of cultures around the world were based around the same gods, such as Ceres, Demeter and the various gods of the earth mother and fertility, and one of the most common symbols is that of cornucopia or The Horn of Plenty. It is this symbol that lays at the real foot of the corn dolly. As to the name of 'Dolly', this is subject to much discussion but seems to be more akin to an idol to be worshipped, than of a child's doll.

When the harvest was over, these dollies were always carried round the fields to celebrate the years sowing and reaping and there was much joy and thanksgiving. It is a sad tribute to our times that the harvest festivals that were once an expected ceremony are now slowly disappearing. It is interesting to note however, that though the dolly has its origin in some form of idolism, they were never really worshipped as such, but simply a focal point of expressing joy and hope.

Before the days of the combine harvester which has virtually killed off the craft, there were rituals involving the dollies all over the country, varying from region to region, though all having much the same thing in common. A man was selected from the farm labourers and was elected 'Lord of the Harvest'. The 'Lord' was then to be respected out of all the men and it was he who would lead the pace in the harvest. Usually he was a man with much experience and the fastest worker for the other men could then try to match his ability. His job also, was to see that each man was fairly paid for his work. At the end of the harvest, a procession of all the farm wagons, gaily decorated with flowers and ornaments, made a tour of the fields. The horses were at their best - groomed and wearing bells and trinkets, and the men and women were none the less gaily dressed. As they moved round the field, ancient songs were sung, bells rung and there was much fun and laughter. More often than not, the prettiest girl of the village was chosen to ride the leading horse and she was a frequent excuse for the young men to kissing and horseplay. After the procession was the feast - an enormous affair of the like that our ancestors were famous for. No doubt the old songs were sung year

after year - such as:

Harvest home, Harvest home,  
We have ploughed, we have sowed,  
We have reaped, we have mowed,  
We have brought home every load.  
Hip! Hip! Hip! Harvest home.

There are fair few types of corn dolly, mostly being one or two peculiar to a county and each type had a name, usually a beautiful name and we have listed a few for you: 'The Suffolk Horn', 'The Cornucopia', 'The Norfolk Lantern', 'The Durham Chandelier', 'The Corn Neck', 'The Vale of Pickering Chalice', 'The Cambridgeshire Bell', 'The Mother Earth', 'The Horn and Whip', 'The Essex Teret', and 'The Five Straw Plait'.

When mechanisation came in, there was coupled with it the introduction of wheats that had a pithy-centred straw which unfortunately led to a general decline in the craft. Today, however, new wheats are being grown with a hollow straw such as Maris Widgeon and Elite Lepeuple and these are excellent for corn dolly making. Should you be unable to get hold of these wheats, rye and oats will do but barley is unsuitable.

## COLLECTING

First find a farmer who is growing the type of grain you require and get permission from him to cut some of the straw when it is nearly ripe and the first joint below the ear is still green. If used within a week of collecting, dampening will not be required.

## STORING

Apparently straw tends to mildew rather easily so your first job must be to dry it, either in the sun, in an airing cupboard, or in a slow oven with the doors open. It is then advisable to store the straw loosely packed in boxes until needed and this way will enable you to keep it for years.

## TRIMMING

You will notice, on observing an individual straw, that it is made up of a number of joints at varying lengths up the stem. Each straw should be cut off above the top joint, just below the ear, and also just above the bottom joint nearest the base of the straw. The sheath should also be removed i.e. the leaf that grows up and out of either the bottom or second joint.

## SELECTION

Your straw will probably be of varying shapes and sizes and you should grade them into bundles of fine, medium and thick straw.

## MAKING THE CORN DOLLIES

Four types of corn dollies will be explained:

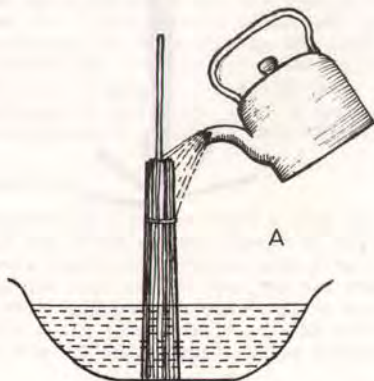


1. THE FIVE-STRAW PLAIT, 2. THE CORN NECK, 3. THE CORNUCOPIA, 4. THE FOUR-STRAW PLAIT.

These are all basic types and are the basis of more complicated dollies. If, on mastering these techniques, you feel that you would like to progress to the more advanced aspects of the craft, we suggest that you get hold of the books listed at the end of this article.

#### THE FIVE-STRAW PLAIT (the basis of most dollies)

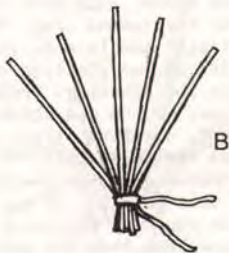
Take a bundle of graded straws and secure a rubber band round the thick ends. Pull up one straw and hold it so that you can hold the straws, five ends downwards into a bowl (fig a.).



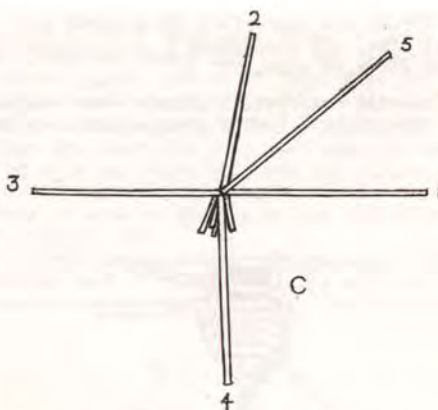
Pour boiling water down the straws. Roll the straws up in a damp cloth and always remember to keep those straws not being used immediately, covered during working operations to keep them damp. This damping operation is necessary for all types of dollies being made as it renders them pliable for use.

#### METHOD.

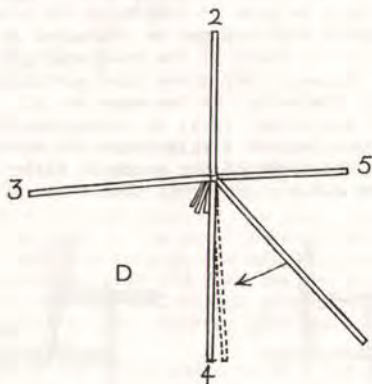
a) Take five dampened straws and tie together tightly with a strong linen thread, at the five ends (using a clove-hitch knot for preference) as shown in fig.(b)



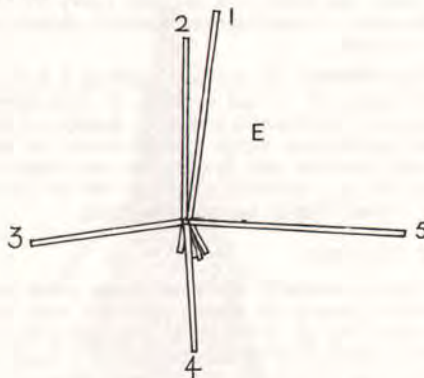
b) With the short ends held between the left hand thumb and middle fingers, bend four of the straws down at right angles and bend the fifth straw right so that it is on top of straw no.1. (Fig c.)



c) Taking straw no. 1, move it under straw no. 5 and towards straw no. 4 as in fig. (d).



d) Bend straw no.1 up and over straw no.5 very closely so that it now lies beside straw no.2 (Fig e).

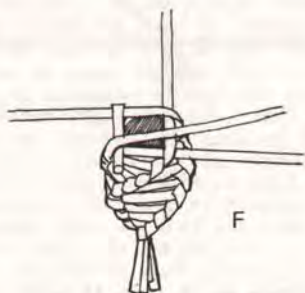


e) Whilst holding these two straws together with the right hand, release the grip with your left and turn the whole thing clockwise so that you are back at the beginning again - (as in (b) when straw no.5 was lying over straw no.1 - the starting position).

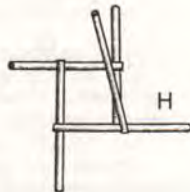
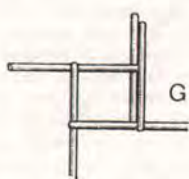


f) Repeat the operations using straw no.2 this time, and then straw 3, etc, etc, using each straw in turn.

You will see that a definite shape begins to arise (fig f.) which is a spiral consisting



of a square section. The size of the square section will be seen to determine the size of the whole work and can be increased or decreased to the fancy of the craftsman and it is this variance that gives this particular dolly its character. To increase the diameter of the spiral (i.e. by increasing the square section) you simply place the moving straw at the right of the straw it kinks over (Fig g.& h.). However, should you wish



to keep the work of a uniform size, it is advisable to work around a round object such as a pencil.

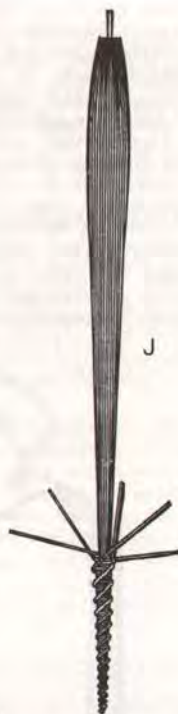
**ADDING STRAWS:** If you are working a dolly of some size, or if one or more of your straws snaps or fractures, you just simply cut off that particular straw at the corner of the square section and insert the new straw into the old one, pushing it in as far as it will go - then simply carry on working.

#### THE CORN NECK

This is basically the five-straw plait worked round a bundle of straws with the ears still intact (fig j) or round a core and a head of ears inserted afterwards. You will need for this some cello tape and florist wire 12 inches long as well as your straw.

#### METHOD

a) Insert one piece of wire down a straw and around this, bind another six straws about  $\frac{1}{2}$ " further along the wired straw, each in turn so that you form a taper, using the cello tape



as a binder. Insert more straws down the centre of the taper until you have a nice firm taper as a mould. (fig k). Finally wedge a



fat pencil down the centre - this is to create a hole for the head to be inserted into later. b) Make another taper, only this time it should be about six inches long. This is known as the false 'tail' and is made simply to make the starting off of the plaiting easier. c) Now we begin the plaiting. Grade your straws into fine, medium and thick, and taking the finest first, use five straws and begin plaiting around the false tail. Do this for about 3 or 4 inches and then remove it and insert the real tail (fig l). As you work up to it (as close as you can) gradually work in the medium straws and then the thick nearest the top. d) When the top is reached, aim to have a good six inches of each straw left as there must be no joins at this stage. You can judge this when you are about 2 inches from the top. Remove the pencil, and poke down the hole, all that remains of your plaiting straw.





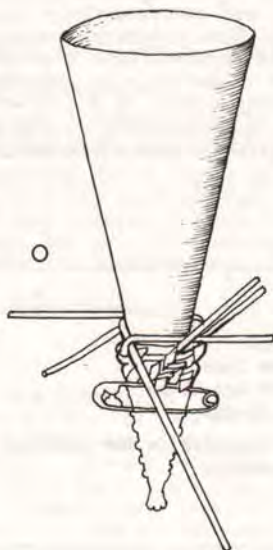
e) To make the head (fig.m) take a bunch of the best ears you can find, tie them firmly together (best to bind with cello tape) and then insert in the hole left by the pencil.  
f) To finish off, you can tie ribbon just below the neck to hang up the dolly. Also the thin end can be bent round into a hook which is the traditional shape for this dolly.

### THE CORNUCOPIA

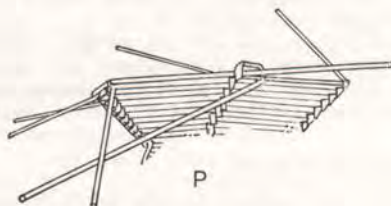
This again is plaiting round a cone but this time you use seven straws instead of five and you double plait; that is you work from the point of the cone to the open top and then double back again to the point. It is a more difficult dolly to make well so take your time and don't worry if you can't do it properly at first

### METHOD

a) Using thin cardboard, make a cone six inches deep with a hole width of 3 inches.  
b) Tie seven straws very tightly together and spread six of them out in an even circle with the seventh straw on top and to the right of the first straw.



c) Using exactly the same principle as the five straw plait, work each straw in turn, the only difference being that you end up with a six-sided figure instead of four. When you have done a few turns, insert the cone and hold it in turn with a safety pin (fig o).  
d) When you reach the top, make sure you don't end up with any joins but have ample straw length to begin doubling back.  
e) Tend to work at the top of the cone which will form the rim.  
f) To double back, simply take your working straw and bend it right round the adjacent straw instead of over it (fig p) and back to

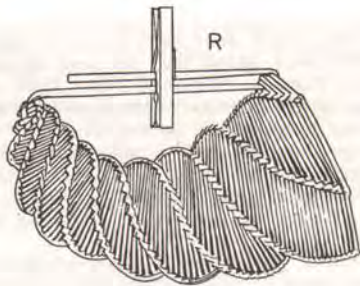


the left to be beside this straw.

g) Turn the whole thing upside down and plait back to the start, tying the ends very tightly on finishing and removing the cone (fig q).  
h) Insert six of the seven straws (now at the point and tied through the dolly) through the bottom of the cone and into the centre which forms a neat finish. If you have a lot of straw length left, shorten each one to about 3 - 4 inches.  
i) Dampen the dolly and bend to a bow shape very slightly and then, using the seventh straw, insert it through the bottom of the







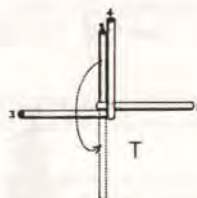
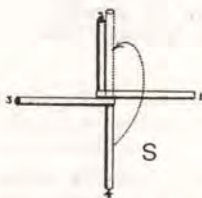
cone and back up, fixing it with a peg (fig R). At the same time, pull the straw into a tighter bow shape. Allow to dry.  
j) After drying, cut off the seventh straw and make a length of four straw plaiting and tie at both ends to hang up your dolly. The method of the four straw plait is as follows.

#### THE FOUR STRAW PLAIT

This is a finishing plait and can be used for hanging your dollies up as loops or ends.

#### METHOD

- You must have long straws for this and fine straws at that. Tie them up at the fine end and spread them out at right angles in an even circle.
- As in fig (S), bend straw no.4 over straw no.1 to lie beside straw no.2.
- Bend straw no.2 down over straw no.3 to take the empty place left by straw no.4, as in fig (T)



- Turning the whole thing round one quarter of a circle clockwise, repeat the procedure.
- Carry on working until you reach the required length.

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A GOLDEN DOLLY by M. Lambeth. Published by John Baker.  
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We wish to thank Mrs Frost of the Women's Institute who sent us the W.I. leaflet on Corn Dollies and from which some of this article was based.

#### TREE FELLING

The screaming saw cuts through the morning and coughs its way through treebark, some mad engine amok on the hill scything down the woodland.

This valley one time was a grove, a silent forest chamber, each tree giving its ancient shade where now their bodies burn.

So now the oak that lasted both the wars when fragile man went fighting, lies now, with scented circle wounds among its severed limbs.

And now that glade has gone for good, lost rising green and falling gold, and all that land aches naked for the trees no child will see.

- that beautiful poem was written by Ian Fearnside and was taken from his recent book of poetry 'Poems from the Distance', available at 10p + 3p postage from 40, Belleview terrace, Malvern, Worcs.

.....  
The Council for the Preservation of Rural England has managed to extract from the Department of Environment, the policy of that department towards motorway verges, embankments and cutting faces - is as follows;

"In general to conserve native flora and encourage its development as much as possible consistent with road safety. Once turf has been established, to reduce maintenance to a minimum and to cut it regularly only where necessary for safety reasons".

After road construction, the grass is at first mown regularly to eliminate injurious weeds and create a dense sward. Once this has been achieved, mowing should not be required more than once or twice a year on cuttings or embankment slips. A recent survey of the M1 showed 384 species of plant although the original grass seed mixture contained only 5.

Fred Bloggs  
sawed some logs  
in his new red clogs  
did Fred Bloggs

-by Ken, composed in the glorious hills of Breconshire.





Camphill Village Trust, The Bookshop, Botton,  
Panby, Nr Whitby, Yorkshire, 1 May 1972.

Dear Andy & Ben,

I was rather taken back to read in one of your back issues (number 6) of how Fairy Tales can be degraded for their bad influences on the growing child. While being full aware of how this is indeed a reflection of how much a society feels today, all the same I would like to put in a voice for the other, certainly clear-headed and right-thinking, side of the coin.

Briefly, just to say how very valuable they are and how beneficial they are to an unprejudiced human-being. Further enlightenment on this issue is beautifully given in Ursula Grahl's 'Wisdom in Fairy Tales' (30p). Another good diagnosis of the subject is given in Tolkein's 'Tree and Leaf' (50p). Finally, as to the query on how the book 'Fairies' by E.L.Gardener could be obtained, we have it in stock here at £1.00 - postage 10p.

Wishing you all the best - Brian Ree.

(The two other books mentioned can be obtained from Brian too but please send postage with your order - ta)

32 Ashley Road, Hornsey Road, N19 3AF  
Near Country Bizarre.

In your article on handspinning, you mentioned a problem of obtaining fleeces. Well, I've been handspinning for a couple of years and I've found the British Wool Marketing Board very helpful in, not only selling me wool, but also in choosing breeds suitable for handspinning.

Love, Diane Jackson.

..... As a footnote to CHILDS PLAY (issue no 7), may I add a few more nursery rhyme origins (?) 'Mary, Mary, quite contrary' - Queen Mary Tudor, contrary, changing the religion - and Cochle Shells, the King of Spains fleet! 'Ring a roses' from the Plague - probably '.... we all fall dead!' I believe 'Ride a Cockhorse to Banbury Cross' was a

hark back to long ago as a festival to the Mother Goddess, the White Horse - of, also, Lady Godiva. 'Humpty Dumpty' was another important personage but I regret that at the moment I cannot remember who he was.....

(taken from a letter which we received from Harold Woodley)

You all know the story about the race between the hare and the tortoise, well not too long ago there was a  $3\frac{1}{2}$  mile race in Finland between some bees and a few pigeons. The trouble started when everyone suddenly realized that they couldn't quite keep track of the bees progress until some bright Fin appeared on the scene and duely began to cover the bee contestants in a coat of white flour. This worked a treat and the race was eventually won by the bees.

I'm not quite sure how one trains a bee, but I imagine there was an enormous sunflower at the finishing post.....

PERFUME GARDEN OILS are the makers of lovely natural perfumes and incense, entirely free from animal bi-products or synthetic chemicals.

Their products are not mass-produced, but are made by hand, bottled by hand and the simple labels are stuck on by hand and yet they manage to keep prices way down in an attempt to give you wonderful concoctions at a price one would not expect to find in any huge profit motivated health food concern.

They have a large range of perfumes, bath oils and incense made from Patchouli leaves, lemons, cinnamon, rosemary flowers, limes, oranges, lavender flowers, peppermint and a wide variety of tree resins, gums and juices. Anyone of these items can be used as incense just by dropping 2 or 3 drops onto hot charcoal, which is really nice.

They also stock 7 different kinds of incense to beautify your house from 12p - 15p that are also well worth it.

For more details of their wares, contact Perfume Garden Oils, 56a Lancaster Road, London, W11. Tel: 727 6310

cat. cannot. quite. catch.  
the curl that comes from my coffee  
but can quite easily catch my  
cold.

bridget st.john





*The  
English Garden*

A. BARRAUD



*We thought it would be a nice idea to do something about English Landscape gardening, and this is the first of a number of articles and is by way of a general introduction.*

We can't really start talking about 'English' landscape gardening until the end of the seventeenth century, for until that time it was heavily influenced by the French and Italian styles, both of which are, in many respects, different from the style which we today call English. The Italian style can in fact be said to be the basis of European landscape gardening. Both the French and Dutch drew upon what the Italians had taught them, designing gardens formally, anti-naturally, as settings for social activities and never as pictures. The French style was grand, depending much on the use of massed trees and clipped evergreens, with hardly any use of flowers, unlike the Dutch which was intimate and cosy and depended much on flower colour. In both cases however, rigid architectural design was basic, and this rigidity can be accounted for by the dominance of one artist in the 17th century - le Notre, who was perhaps the greatest exponent of garden geometry who ever lived. This is exemplified by his grand masterpiece Versailles, which he landscaped in his capacity as garden designer to Lewis XIV. Unlike the architectural gardens of the Italians, which were at their best on terraced or steep slopes, le Notres gardens were level, but did not differ much in spirit and in approach from the Italian.

Nor is it possible to ascribe the emergence of the English style to the oldest classical styles - the Chinese and Japanese. The Chinese garden was never a sort of roofless room or series of rooms out of doors. It was more of a picture and while it was true that you could and did walk about in it, it was designed after nature but with art, to be contemplated deliberately and not just to be aware of as a pleasant surrounding. The Chinese garden was made in exactly the same spirit as a landscape picture was painted; and the Japanese was done in much the same way. There were two types; those intended to be viewed from a boat in the lake and those contrived to present a series of pictures from a number of fixed points along a walk. The Japanese landscape garden, then, was like the Chinese, a work of fine art like a painting or a symphony, as 'useless' as a canvas, where as the Italian garden was a 'useful' as a drawing room.

We can attribute the movement away from the formal and architectural that occurred in English landscape gardening not to either techniques of gardening, but to the 'naturalists' who were initially essayists and poets. We have to be clear what we mean by the 'natural' loved first by the English and then by the French in emulation

of Rousseau. What was admired was nature's disorder beneath which lay her very subtle order.

The essays of Joseph Addison in the Spectator initiated what became the great debate about garden style. He wrote in favour of the picturesque landscape garden

and had one made at his new house at Botton. This was a planted 'wilderness' with paths that were meandering instead of straight and a stream which wound about naturally instead of being canalized in the French manner. Such a garden had another appeal, for while it called for heavy initial expenditure, it was a lot cheaper to maintain than the French or Dutch gardens. While Addison was doing this, Steele, writing in the Guardian was making cruel fun of the formal garden and especially of topiary.

This then, was the beginning of the movement of landscape gardening that was essentially English and that was taken up by Alexander Pope, William Kent and Stephen Switzer. It is from here that the next article in this series will (hopefully) continue.

#### GARDENS TO VISIT

STOURHEAD: Mere, Wiltshire.

Of all the gardens to visit this autumn, Stourhead should certainly be at the top of your list. I visited this famous garden last autumn and it was a sight I won't forget in a hurry. It was created in the eighteenth century, a time when so many beautiful gardens came into being, but was designed and laid out by an amateur landscape gardener - Mr Henry Hoare. This is a garden of perfection, for wherever you may be standing, the scene is a classical beauty, reminiscent of the landscape painting of Claude Lorraine and his contemporaries. The garden is made around a number of lakes, a large one and two smaller, which were artificially constructed so as to appear completely natural. There are several beautiful buildings in the classic style; a Temple of Flora and the Pantheon, as well as a rather nice bridge and a very exotic grotto (my favourite part of the garden). Above all, it is a garden of very fine shrubs and trees with an almost total absence of flowers and exotic plants and it is all the more beautiful for its bold decision to leave them out.

BRAMHAM PARK; Boston Spa, Yorkshire.

I have a picture of this place, just one old photograph and it seems quite an amazing place. I haven't been there but if you saw the photograph you'd want to I'm sure. In the picture there is a T-shaped canal flanked on all sides by very tall trees so that they form three dark mysterious avenues stretching for some way in each direction. All the mystery is reflected in the water and the whole effect must be something live.





CLIVEDON; Taplow, Buckinghamshire.

I dare say there will be many who hold an aversion to the strict formal gardens that originated in France with L' Notre but I find them fascinating, rather like living sculptures. With Clivedon, the extensive vistas sweep from the house to the river and the enormity of the formal design with its geometric shapes layed out in box-edged parterres is very impressive. Nothing else but gardening in the grand manner, and for all that, totally unreal.

#### THE ROUNDABOUTS at Bournemouth.

At what, you may ask, have roundabouts got in common with gardens? Well they are miniature gardens in themselves, now very mature and look resplendant in the midst of all the traffic roaring through Bournemouth's streets. Seriously though, they are worth noting if you should be staying or passing through this seaside town.

#### CAMBRIDGE BOTANICAL GARDENS.

One of the nicest, greenest place to visit in Cambridge is the Botanical Gardens; one entrance being just off Station Road and the other is in Bateman Street.



British Orchids.

1. *Habenaria bifolia*. 2. *Listera ovata*. 3. *Orchis maculata*. 4. *Epipactis atrorubens*. 5. *Cephalanthus grandiflora*. 6. *Acrostichum filiforme*. 7. *Epipactis latifolia*. 8. *Cypripedium calceolus*. 9. *Ophrys apifera*. 10. *Neottia nictitans*.

A day and night vigil is being kept on a hillside in Yorkshire to protect the only known orchid, graciously called 'Lady's Slipper', growing wild in Britain. Botanists are taking it in turns to prevent anyone from digging it up and in the words of Dr. William Sledge of Leeds University, "We are determined not to let this plant become extinct".

#### IN FREEDOM'S WAKE

Sharp-eyed the cat can tell  
the height of certain walls.  
Seeking only company  
the lonely wolf wails his calls  
and we see fear.

In freedom's wake, the lion's paws  
fall sure on many lands,  
icebergs show but  
part their strength, brother to desert sands  
and we wander far.

The faith of the falcon rests  
upon his keeper's wrist  
where talons sharp  
could pierce the skin, victim of loyalty's  
twist  
and we play rain.

by john rice





# AUTUMN

## SEPTEMBER

- 4 till 5, St. Giles Fair, Oxford, OXFORDSHIRE
- During the Month - 11th International Heraldic Congress, Canterbury, KENT.
- Newbury Fair, BERKSHIRE
- Bodmin Fair, CORNWALL
- 8 Ashford Festival, KENT
- 9 Sheriff's Ride, Lichfield, STAFFORDSHIRE
- 11 Monmouth Fair, MONMOUTHSHIRE
- 13 till 15, Barnstaple Fair, DEVONSHIRE
- 14 till 16, International Sheep Dog Trials, Newcastle-upon-Tyne, NORTHUMBERLAND.
- 15 Lincoln Festival, LINCOLNSHIRE
- 16 Johnson Celebrations and Supper, Lichfield, STAFFS
- 19 Carlisle Fair, CUMBERLAND
- 20 Haverfordwest Festival, Pembrokeshire
- 21 Reading Fair, BERKSHIRE
- 24 Cambridge Fair, CAMBRIDGESHIRE
- 26 till 27, Penrith Fair, CUMBERLAND
- Frome Festival, SOMERSET
- 30 Chesterfield Fair, DERBY-

## OCTOBER

- 4 Lancaster Fair, LANCASHIRE
- 8 Swansea Festival, GLAMORGANSHIRE
- 10 Falmouth Fair, CORNWALL
- 11 Keswick Fair, CUMBERLAND
- 12 Newbury Fair, BERKSHIRE
- Aylesbury Festival, BUCKS.
- Hichin Fair, HERTFORDSHIRE
- 15 Brentwood Fair, Essex
- 16 Luton Fair, BEDFORDSHIRE
- Olde Tyme Dance Festival, Blackpool, LANCASHIRE
- 17 Tonbridge Fair, KENT
- 18 Hatfield Fair, HERTFORDSHIRE
- till 20, Banbury Michaelmas Fair, OXFORDSHIRE (hope to see you there)
- 19 Market Harboro Fair, LEICESTERSHIRE.
- till 21, Ilkeston Fair, DERBYSHIRE
- 21 Okehampton Carnival, DEVON
- 23 Stockport Fair, CHESHIRE
- 25 till 26, National Ploughing Match, near Ipswich, SUFFOLK
- 26 St. Neots Fair, HUNTINGDON
- Grantham Fair, LINCOLNSHIRE
- 28 Burton-on-Trent, STAFFS.
- 31 Late Autumn Horticultural Show, R.H.S. Halls, LONDON.

## NOVEMBER

- 7 Rochdale Fair, LANCASHIRE
- 8 South Shields Festival, DURHAM.
- Newmarket Fair, STAFFS
- 11 Carlisle Fair, CUMBERLAND
- 12 Chelmsford Festival, ESSEX
- 13 Huntingdon Fair, HUNTINGDONSHIRE
- till 14, Epping Fair, ESSEX
- 15 Monmouth Fair, MONMOUTHSHIRE
- 16 Whitehaven Fair, CUMBERLAND.
- 17 Durham Fair, DURHAM
- Andover Festival, HAMPSHIRE
- Northampton Festival, NORTHAMPTONSHIRE
- 18 Boston Fair, LANCASHIRE
- 19 Truro Fair, CORNWALL
- 21 Darlington Fair, DURHAM
- Barnet Fair, HERTFORDSHIRE
- 22 Stockton Fair, DURHAM
- Dover Festival, KENT
- Guildford Fair, SURREY
- 25 Chesterfield Fair, DERBYSHIRE
- Gloucester Fair, GLOUCESTERSHIRE
- 27 Eastbourne Fair, SUSSEX
- 29 Newcastle-upon-Tyne, NORTHUMBERLAND





# STORING

When growing your own food, it is worth considering storing and preserving part of your crop for winter use. If this is done carefully and with a little planning, one can have all ones own produce the year through, and if you are organically growing food it will mean not having to rely on suspect shop supplies. Basically, vegetable and fruit storing can be divided into two types:

(a) Storing in their natural conditions and (b) domestic preservation, usually in bottling jars. We can only deal with storing in this issue because of the amount of information to give you.

## STORING:

**ARTICHOKE.** Tubers can be left in the ground throughout winter and used as desired.  
**BEET.** The main crop should be lifted when the leaves are showing lack of freshness and flabbiness of outer leaves. Remove the leaves after lifting with a sharp twist (never cut with a knife). The beet is then stored in heaps in a shed and covered with about 4 ins

of straw. About two weeks after this, cover the whole lot with 2 ins of sifted, moist soil. An alternative method is to store in boxes of dry sand and the beet will be perfect throughout winter. Best varieties for storing is Cheltenham Greentop, a long or winter beet variety.

**CARROT.** Only maincrop carrots can be stored. A natural curling of the leaves and a dulling of colour is an indication that it is time to lift. Twist off the leaves, being careful not to damage the roots. The roots should then be stored in a frost-proof place, in boxes or on the floor of a shed and covered with dry sand or fine coal ash. Layers can be built up this way, making sure the carrots are placed crown outwards (fig.1). Cover with sacking or straw.

**CELERIAC.** In late autumn, roots should be lifted and stored like potatoes (see under potatoes).

**ONION.** When bulbs are properly matured (indicated by drying off of leaves), they should be dug up and spread in the open air in a sunny place or in an airy shed until the tops are



dead, and then tied up in a rope form and hung up in a cool, dry place. (See fig. 2 on how to hank onions).

**PARSNIP.** Roots can be left in the ground, but they can also be lifted and stored in sand in the dark, early in March after first twisting off the tops. If frosts are severe, protect with straw, bracken or ashes.

**POTATO.** Early potatoes should be dug for immediate use, but as a general rule, second earlies and maincrop varieties can be left in the ground until the tops are dead. They should be lifted with a fork placed well under the tubers to avoid damage. Clinging earth must be cleaned off and the potatoes left to dry in the sun for a few hours, after which they can be stored either in a cellar or in a frost-proof place. If it is more convenient to store outside they should be clamped as follows:

Tubers should be piled up into a ridge-shaped heap over which 6 ins of straw is placed, and over this again some 6 ins of soil taken from the surrounding ground so as to form a trench at the base of the heap. This drains the water from beneath the clamp and keeps it dry. A drainpipe ventilator can be fitted up, or a few pieces of straw left to protrude through the outer layer of earth like a chimney. Potatoes may be removed from the clamp as required but be careful to close up each time. Other root crops such as turnips, celeriac, parsnips and swedes can also be clamped.

**SALSIFY & SCORZONERA.** These are best left in the ground during the winter and lifted as required. The roots of salsify should be available from the end of October onwards. **SHALLOTS.** About the end of July these will be ready for pulling up and drying. Clean off root tops prior to storing. They will keep well in bags or boxes or baskets, provided they are kept in a cool, dry place and there is sufficient ventilation.

**TURNIPS.** The roots can be left in the ground and covered with a thin layer of ash or straw. In the spring will appear a crop of young green shoots known as turnip tops. They can also be clamped.

**LEeks.** This crop can be left in the ground through the winter and dug as needed or they can be stored in sand in a dry shed. They should be harvested before the flower stems appear, and can be dug by hand, trimmed and made into bundles.

**MARROWS.** They are best gathered before they are quite full size and before the skin becomes hard and yellowish. Marrows wanted for storage are liable to wither if gathered too soon.

**OTHER VEGETABLES.** There aren't really any other vegetables that one can store for any period without having to revert to bottling so please see our next issue for this.

#### FRUIT GATHERING & STORING:

**APPLES.** Different varieties will need differ-

ent treatment. Certain early dessert kinds, such as Beauty of Bath, Lady Sudeley, James Grieve and Grenadier are best left to ripen on the tree and are more suitable for immediate use, whereas other varieties have late-keeping qualities and if gathered too soon they will be liable to shrivel and lose their flavour, eg: Cox's Orange Pippins, Blenheim Orange, Red Delicious, Newton Wonder, Bramley's Seedling, Sturmer Pippin. These are gathered before they are absolutely ripe in order to store before the frosts set in. This applies especially to the larger proportion of cooking apples. Fruit that is damaged by maggots etc, will drop early and must not be taken as an indication that the fruit is ripe. Always gather fruit in dry weather, preferably in the late morning or afternoon. Ripe fruit will separate easily from the twig.

The fruit should first be 'sweated' by being laid out in heaps and left to 'heat' for about fourteen days (be very careful not to bruise the fruit) and then be stored away on trays or boxes in single layers, keeping the varieties separate, preferably in a cool, dark cellar. There will be no need to cover except during frost. Fruit should be looked over periodically and any bruised or decaying fruit removed. It is a good idea to individually wrap the fruit in tissue paper when storing.

**PEARS.** Only the late fruiting varieties should be stored, such as Pitmaston Duchess, Easter Beurre, etc. Store as for apples. Incidentally, never remove the stalk from apples or pears when storing as this encourages decay.

#### STORING NUTS:

**COBS & FILBERLS.** These will store well in new flowerpots (earthenware, not plastic) or in stone jars, and a little salt should be sprinkled in between them as they are packed. It is important to keep the nuts free from damp; if there is no tight stopper available be sure to cover the top with a thick layer of salt. The jars should be put into a dry frost-proof shed, where the nuts will keep admirably and will be found to be crisper than ever when eaten during the winter months. Cobs and Filberts can also be packed into biscuit boxes but it is advisable to paste a strip of paper, or cellotape, round the edge of the tin to render it airtight.

**CHESTNUTS.** These can be stored in a dry shed.

**WALNUTS.** The nuts should be placed in a shed in trays in single layers, and the shells allowed to dry. After drying, some twenty at a time should be shaken vigorously in a bag or cloth to separate the husk from the nut.

#### DRIED FRUIT & VEGETABLES:

Except for beans, the drying of vegetables is not recommended and it is much more practical to store root crops as already described. Peas will not dry well, with the exception of the variety - Harrison's Glory.



**BEANS.** Young and fresh beans can be dried successfully. These can be dried whole, but the older ones should be cut into strips with a sharp knife. The beans should be tied up in a cheesecloth or put in a wire basket, and the bag or basket put into boiling water and kept there for about five minutes. The next process will be the spreading out of the beans on trays and heating in an oven at 120 degrees Fahrenheit and gradually increasing to 150 degrees. When the beans are crisp, they should be cooled off for twelve hours and then packed in well corked bottles and kept away from the light. Before boiling for use, soak in water for 12 hours or overnight.

With Dutch Brown beans, Broad and Haricot beans, it is the beans inside that are cooked and processed in the same way and stored in jars. The plants must be left in the ground until the pods turn yellow, then they should be hung-up in an airy shed to dry. The pods can be shelled and the beans stored away and used as wished.

#### DRIED FRUIT:

The very greatest of care should be taken to choose fresh and ripe fruit as these will keep a better colour and have better flavour. Peel and core according to type of fruit and lay out on trays to be dried in a moderate oven at a temperature between 120 and 150 degrees Fahrenheit. Start with a slow heat to prevent undue hardening.

**APPLES.** The drying of apples should only be attempted for varieties which will not store well; windfalls can also be used. It will be necessary first to peel and core and take out all blemishes, and then cut into rings from  $\frac{1}{8}$  in. to  $\frac{1}{4}$  in. thick. Rings can either be threaded on sticks and placed across the drying trays in single layers. The trays should be then placed near the fire or in a cool oven at a heat not exceeding 120 degrees Fahrenheit. If this is maintained, the rings should be satisfactorily dried after 5 or 6 hours. The texture should be that of chamois leather and if properly dried, the rings will separate at once if squeezed together with the hand and released. After taking the rings from the oven, let them air in a cool place for twelve hours before bottling in dry jars.

**PEARS.** The fruit should be peeled, cut into quarters and cored and then placed into a solution of seasalt and water (1oz salt to 1 gal. of water) for about one minute. Discolouration will be prevented in this way. After shaking off the moisture the slices should be placed on trays and dried in a cool oven, keeping the heat at 110 degrees Fahrenheit rising afterwards to 150 degrees.

**PLUMS.** Only certain varieties are suitable for drying. The Victoria plum and Pond's Seedling are the most satisfactory. The fruit must be

washed and then laid on the drying tray and placed in the oven but taking care not to raise the heat above 120 degrees Fahrenheit until the skin shows signs of shrivelling. The heat should then be raised to 150 degrees until the process is complete. This can be tested by squeezing the plums and noting if the skin remains intact and no juice bursts out. Cool and store as for apples.

*children: elusive as  
sioux hunters, because they  
do not own  
the  
garden.  
children: beating angry  
tin-can tom-tom  
because they do not own  
the garden.*

*jacqueline benson.*

#### HERBS BY THE TON!

Many apologies to R.Clough for not including your article on the manufacture of herbs but we honestly didn't have enough time to type it but we shall certainly include it in our next issue. Sorry.



**TOADSTOOL.....** is a craftwork center and information focalpoint in North Devon. They sell local craftwork (including pottery, posters, sculpture, candles & paintings). Also clothes, pendants, bags & leatherwork. Houses painted at reasonable prices, also murals & signs painted. Toadstool... 3 Butchers Row, Bideford Market, Bideford, N. Devon.

And from the same people comes a new local magazine - VOICES OF NORTH DEVON. Produced by tony Webb, Colin Shaddick & Anne Cleave it seems to have come together quite well. Available at the above address at 10p.

*The Ministry of Agriculture has finally removed the grant for hedgerow removal from lowland farms, together with those for cattle grids, land clearance and reclamation, ploughing, destruction of cover for rabbits, which is a welcome move and will help stop the soil erosion that is happening to the top soil in East Anglia where the situation has become serious through the thoughtless removal of hundreds of miles of hedgerows.*





## THE HUNT SABOTEURS

Not the normal newsletter this issue but a nice letter instead from Sue.

We are now nearing the end of the otter hunting season, during which we have made rather a nuisance of ourselves to say the least. The unfortunate recipients of most of our activities have been the Bucks & Courteney Tracy Otter Hounds. We have followed them from Dorset to Wiltshire, Lincolnshire, Berkshire, Norfolk and now Buckinghamshire. (Is now where sacred?). Like the followers of the Pied Piper, we have faithfully followed the horn of the huntsmen along river banks, across fields, through marshes and nettles. Early in the season about 50 of us met them on their home ground at Wilton near Salisbury. We had an Australian television crew out with us and the event was put out to all Australian dist-

riets. The Opposition were soon thoroughly demoralised and went home early amid jibes and jeering from us.

The Hawkstone Otter hounds were invited to share the rivers of the Crowhurst Hunt for a sporting weekend in April. Unfortunately for them they also had to share their antics.

They were hunting on some land belonging to Lord Cawdrey. We hit them (12 of us) on the Friday and stayed with them until the end. On the Saturday they tried to dodge us by not meeting where they should have done. It seems they will go to great lengths to shake us off. (I don't blame them). However, using our ancient skills we traced them down yet again. Meanwhile, the Courteney Tracy were still having trouble with their local antics C.R.O.W. and Poole Group. By this time they were probably quite looking forward to gett-



ing away from it all for a quiet weeks sport free of antis in Lincolnshire. Unfortunately this was not meant to be, for as they plodded contentedly along the river the air was filled with the dreaded antimate. The Antis had struck yet again. This proved too much for them and as they outnumbered us by about 15 (there were only 5 of us on this day) they threw one lad in the river complete with smoke bomb and my camera. On returning South, they were welcomed by about 20 antis at Inglesham in Gloucestershire. Then again mid-week by 15 near Devises in Wiltshire (Do these blighters never work). On this occasion, we were accompanied by Gardian reporter Jill Tweedy who did a fantastic article on us causing some badly needed money to roll in. Now we move to Norfolk. All the river banks around Ox-borough were treated by us during the night. In preparation for their meet, the next day, we had to work under cover of darkness as there were only 3 of us able to go and we could not count on their hospitality. The next day however, torrential rains came and we doubted whether they could hold the hunt in those conditions; that was on Monday. On the following Saturday, about 15 of us turned up like bent pennies and were treated with about as much contempt. One lad was clawed on the hand with a whip and we seemed to get the feeling we weren't really welcome. However, being the peasants we are, we didn't take the hint and stayed all day. They found the trail of an otter which is believed to have taken refuge under a lilly-pad; he wasn't killed we are glad to say. They finally packed up about 5.30 - we waved a cheery goodbye and said we'd see them soon. They didn't look happy. We will be sending two crews out this weekend and hope to visit a pack which we have not yet hit; we don't want to show favouritism. The Dartmoor were also hit this year in Bude; also the Eastern Counties have had a fair crack of the whip (so to speak). Well that's just a few snippets of our many activities - we badly need help, both active and financial and welcome any support we can get.

Good luck to you all,  
love & peace Sue



## THE THIN END OF THE WEDGE ?

*An enormous campaign has just been launched by the League Against Cruel Sports to turn the tables on stag-hunters. Farmers and landowners in stag-hunting areas will soon be receiving a booklet with instructions on how to hit back at hunts which use their lands.*

*Said League Chairman, Ray Rowley in August, "If you don't want huntsmen on your land, let us know and we will get rid of them. If you are involved in a hunt incident, do not accept any apology, compensation or gift until you have consulted us. We will squeeze stag-hunters as never before".*

In June, we received a letter from Barbara Lee and in it she goes on to explain about 'Skatole' which she thinks may be better than anti-mate at confusing the hounds. The press-cutting which she also sent reads as follows:

"KOCH-LIGHT, it would seem, are likely to be 'revolutionising drag hunting'. At least, so one of the Joint Masters of the Mid-Surrey Farmers' Drag Hounds believes. In drag hunting, a scent (chemical, or animal) is laid for hounds to follow, instead of them chasing 'your actual fox'. The Mid-Surrey have bought 'Skatole' (3-Methylindole) from Koch-Light as a scent-trail, and it has proved 'the most resounding success'.

Skatole was tried after, apparently, the Hunts source of foxes' urine at London Zoo had dried up (if that's quite the right expression). What does a fox hound find of interest in Skatole? A polite description by one of our staff is that it smells like a double-distilled portion of excrement. Our catalogue ref. for Skatole is 3865h".

If any saboteur would like to get their hands on some Skatole, the address to write to for more information is Koch-Light Laboratories Ltd, Colnbrook, Buckingham (Makers of Organic/Inorganic Chemicals). But please make a double-check of what it contains before you go squirting it around the countryside.

*Hunters have shot 186 baby seals in the Wash so far this season it was revealed in the middle of July.*

*'DEVON DOLLIES'. Hand made rag dollies, fully clothed in non-iron fabrics. Send for illustrated list to Devon Dollies, Lympstone, Exmouth, Devon.*





#### BOTTON CANDLES

Made of 100% beeswax, each single candle is poured, finished and decorated by hand. Before use or display, the candle may be rubbed with a cloth to bring out the typical sheen of pure Beeswax.

Candles up to 1" diameter should burn dripless in still air. Thicker candles occasionally need attention. When extinguished the wick should not glow for more than 15 seconds. An old custom recommends dipping the candle-wick into its own cup of melted wax and immediately erecting it again ready for re-lighting thus preventing the wick from burning out. The natural shade of pure beeswax ranges from the ivory of Virgin Wax to the yellow and dark brown of older combs, stained by honey, pollen and brood, etc. Therefore the shades of candles vary according to the age and type of wax used, but can have a final coat of dye.

The Egg candle should be snuffed frequently to avoid smoking - any egg cup can be used as a holder. Candles for religious are available as Alter or Votive Candles in various sizes, per lb. 80p without p.tax. Available from Botton Village, Danby, nr Whitby, Yorks

#### NATURAL MAN

*I may not be thin and brown  
or bear berries like the Green Man become  
a tree;  
I may not have the hollow temples, high  
silver hairline;*

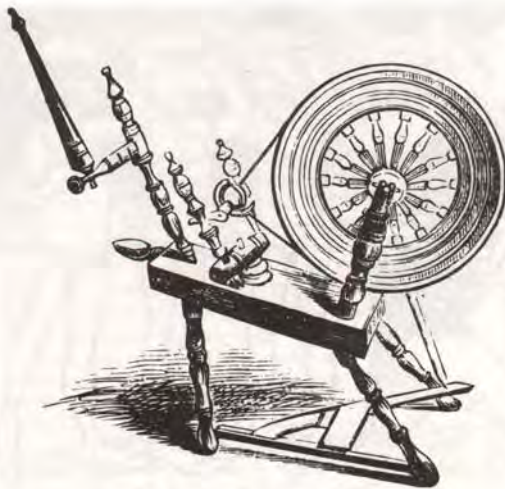
*or be tall and old as Merlin  
but I try to be a natural man,  
stay young with the corn and leaves;  
I wait for spring and survive winter  
with memories and foresight.  
I try to be a natural man  
and live near earth and root.*

*A Trust has been formed to raise money and restore the only example of a tide mill that is capable of restoration to working order. The mill, the Woodbridge Mill in Suffolk, has had its foundations and fabric badly undermined by wind and tide and it is hoped that when fully repaired, it will be opened to the public. Contributions are being accepted gratefully by the Hon. Secretary, Woodbridge Tide Mill Trust Ltd, County Hall, Ipswich, Suffolk.*

Armed to the teeth  
with  
Vernon Ward mountains  
newspapercutting forests  
and  
postcard lakes  
someone somewhere  
has spread the word  
that this  
is really  
it.

Dennis Onions





# Spinning

## THE CONTINUOUS YARN

Having obtained your fleece and prepared it as we have covered in the past two issues, we now come to our next stage in the art of spinning which is the making of a continuous yarn. A spindle is what is used for this process and this can be quite easily obtained from a supplier of weaving materials. One can, should a supplier not be in easy reach, construct a spindle from a piece of dowelling rod and a base of  $\frac{1}{4}$ " wood, or a make-shift spindle can be made by jamming a smooth twig through a potato. Also needed will be a bottle of olive oil, and, of course, the fleece.

## THE SPINDLE

As we have said, this can easily be made and consists of a tapered stick with a crochet notch at the top and a circular base at the bottom which can be removed from the stick as required.

## TEASING THE WOOL FIBRES

To begin with remove a handful of wool from the fleece and gently ease the fibres apart, apart, though not enough to break them, so that all the dirt and foreign bodies in the wool fall out. Work your way through all your handful so that by the end of teasing, you have a large fluffy ball of wool with no hard patches and of an even texture throughout. A few drops of olive oil should be worked in whilst teasing.

## PRODUCING A CONTINUOUS YARN

### (a) Starting

Get hold of a yard of coarse wool yarn and tie it to the spindle as shown in Diagram 1. This is used to guide the fibres around itself into a yarn. Then, using your left hand, take a small handful of the teased wool and, with the spindle in the right hand, held between the finger and thumb, allow 9 inches of the coarse wool yarn to lie over the wool in the left hand and draw out some of the fibres and wrap them round the yarn as in Diagram 2.

### (b) Twisting

Press your finger and thumb firmly on the wool and coarse wool yarn (left hand) a small way above the drawn out fibres. Then twist the spindle round in a clockwise fashion with your right finger and thumb. In doing this, the yarn and the wool fibres will begin to twist together, being prevented from running up into the rest of the wool because of the grip you are exerting with your left thumb and finger.

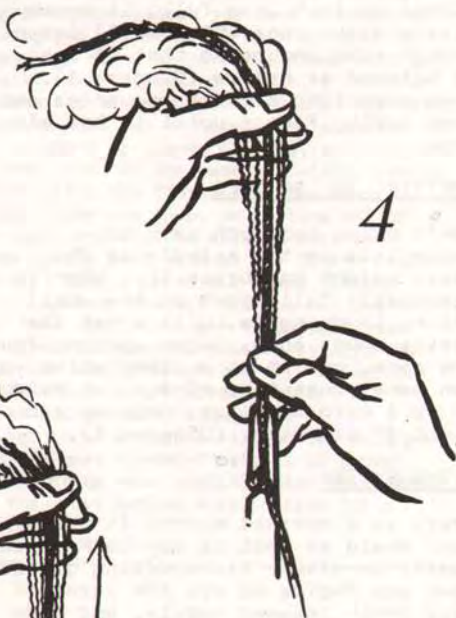
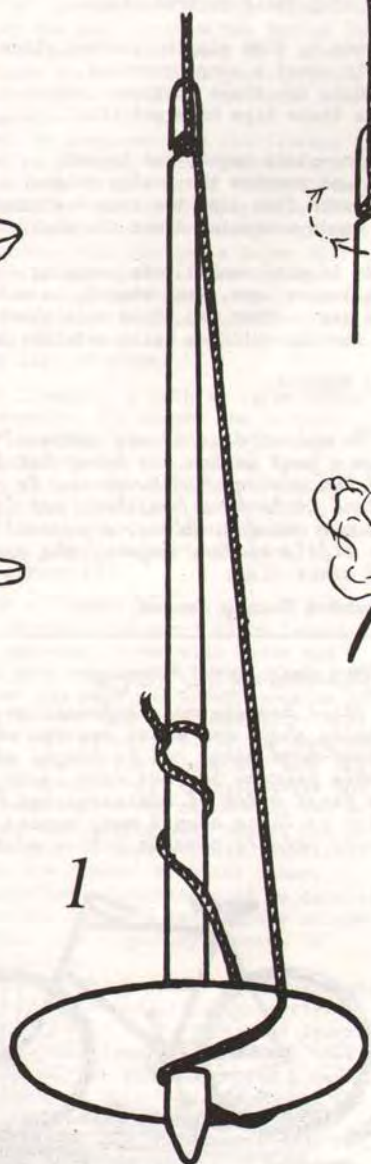
### (c) Drawing out

As the spindle revolves in the clockwise direction, move your right hand finger and thumb up to about  $\frac{3}{4}$ " of your left and grip the yarn, as in Diagram 3. Then, let go a little with your grip of the left hand finger and thumb and allow about 2 - 3" of yarn and fibres to pass down as you pull the left hand up, (Diagram 4).

### (d) Releasing

Again exert pressure between your left hand finger and thumb on the fibres and then release pressure with the right so that the twist from the revolving spindle can run up the new stretch of fibres and yarn. Keep repeating these last two operations, the drawing out and the releasing until the yarn has passed down and spun with fibres so that these fibres have begun to form a yarn. At all times the spindle must be kept turning in the same direction, do not let it reverse. This is quite a difficult art, not an operation that can possibly be mastered in one go. The art of it is in drawing out with one hand, enough fibres from the handful of wool to make the yarn and in judging when, and how much, to release twist from the other hand so that a strong and even yarn is





2



produced. Quite often in beginning to spin, you will find that the spindle will stop and start to spin the other way and so unwind all your effort. Don't be put off, just start again and you will eventually get the hang of it. Also, don't be discouraged by the lumpiness of your yarn at the beginning, experience will remedy this.

### WINDING ON

In order to wind on the newly spun yarn, remove it from the notch at the top of the spindle and also remove it from under the whorl and then wind it up and down crosswise on the spindle, as in the Diagram 5, allowing each successive layer to reach a little higher so that when full, it resembles a tight cone (Diagram 6) leave enough yarn undone so that it can be hitched as before (Diagram 1). Keep repeating all the sequences and keep adding fleece until it has all gone.

### EMPTYING THE SPINDLE

Don't allow too much yarn to accumulate on the spindle as the heavy weight may break it. When it is reasonably full, push up the whorl which, in doing so, will eject the neatly wound cone. When winding from the cone, put it on a stand which you can make consisting of a stick held on to a card base i.e. doubling rod about  $\frac{1}{8}$ " diameter. (Diagram 7).

### TYING SKEINS

There is a correct method in tying your skein so that it can be handled easily in either transporting or for when you decide to dye the yarn. If your skein becomes unruly, and ends up in a big tangled mess, it becomes almost useless, and is nothing short of heartbreaking if you have to throw away your first spun yarn.

When you have finished winding, tie the beginning and end together in a firm knot with a small length of old wool yarn - as in Diagram 8.

Next issue we will feature the spinning wheel and how to spin on one.

If anyone has any information regarding the handspinning of flax, would they please send it to us so that we can prepare an article for a future edition.

*Mrs Dorothy Gugg, who lives in Fly, Cambridgeshire, has a problem. It seems that a swarm of 2,000 bees has settled in the bedroom of her house and she's not quite sure how to evict them. So if there's any budding bee keepers out there who is looking for a swarm I suggest you make your way to Fly.*

### Statues in the Park

Leadene women face their leadene lovers round the sunlit pool and, glance to glance, lament the several stepless steps that stay their central kisses.

Flowers by them sing in plotted places yearly sweet a song inherited, sounding for these luckless lovers sighs their lips have petrified.

Evening winds repeat the legend, cool and smoothe the facing thighs; then warm from lips too long desiring, the winds embracing mimed the wish.

Birds in pity sensed this yearning - took leadene love, warm-winged, to waiting lovers. Nine months then ten times multiplied: now dancing children spill metallic laughter.

Bill Porritt.

*"He agreed that it was abnormal to keep a goat inside his home, but the vet had advised him to do so. He didn't intend it to be a household pet like his cat and dog. It was a present for his wife's sister. Anyway, the goat had since died.*

*Edmonton Weekly Herald.*

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### SECOND-HAND BICYCLE BUREAU

*We still require more information concerning shops and other sources where second-hand bikes can be bought at reasonable prices. See our last issue for the first batch of addresses but be quick as there aren't many copies left - more info to come in future editions.*





# Papermaking Revisited

Way back in those distant days of Country Bizarre No.3, there was a small unenlightened article on paper making that caused many a potential papermaker to boil pots and pots of woodchips for hours on end without ever achieving anything remotely like a sheet of paper. This was because we omitted to include a vital ingredient in the recipe, and we must heartfully apologise for such an omission, and for causing such wasted effort. However we can now happily give you better information and so the following is a comprehensive guide to making good quality paper, provided that care is taken and basic equipment prepared.

Paper can be prepared from all fibrous plants, in particular those species that are abundant on road verges or in woods throughout the country, such as cow parsley, iris, nettles, bullrushes etc. In fact, each individual species will produce a paper different in quality and texture from another species and one can have great fun in making sheets of, say, nettle paper and then bullrush paper, or of course, a 'pot pourri' paper with lots of plants.

**EQUIPMENT:** 1 bucket; A bath or large tank; 1 large saucepan, the bigger the better; Some caustic soda; Bleaching powder (not liquid unless you can get nothing else); A large pair of scissors, the heavier the better; A large pestle and mortar (or a mallet and stone slab); A rectangular wooden frame with a piece of fabric (cotton) stretched across it.

**METHOD:** Put a liberal amount of your fibrous material, chopped into about ½ inch lengths, into your saucepan, cover with water and then add a good measure of caustic soda. (To test whether you have put enough soda in the water, put in your hands and make sure that the liquid feels greasy). Cover the saucepan and boil for an hour or longer but make sure the saucepan doesn't boil dry. Transfer the mass into your bucket and rinse well two or three times, then, using your hands, rub and squeeze the pulp to separate all the fleshy matter from the fibres. When the water, on rinsing, is clear, bleaching must be carried out. Unless you desire a dark earthy coloured paper this is a necessary process to whiten the fibres.

Place some bleaching powder in a jug, cover with water, stir and allow to settle. Pour the liquid onto your fibres and leave overnight. A light fawn colour is all that one needs to achieve with bleaching - never bleach to white as this tends to damage the fibres.

Thoroughly rinse the fibres again and remove as much water as possible by wringing

out with your hands. Next, pound the fibres into pulp using either a mortar and pestle or a mallet and stone block. The object is not to beat hell out of the fibres, but to split them up lengthwise to as fine as possible. This is rather a laborious process but a very necessary one and one that should be done as thoroughly as possible.

Half fill your large tank with warm water and add a few handfuls of the beaten fibres. Distribute the fibres over the surface, then, submerging the wooden frame into the liquid, distribute the fibres as evenly as possible over the stretched fabric. Carefully remove the frame and allow to dry outside or in a warm room. To remove the paper, gently run your nail round the outside to break contact with the frame and peel off. That is your sheet of paper. To make a number of sheets requires a different approach in the last stages because unless you have a number of frames, you will only be able to make one sheet at a time. By having a frame with perforated zinc instead of fabric, a transfer process can be carried out so that another sheet or more can be made. Have a number of old blankets or pieces of felt, well wetted, by your tank. Do the same as before, evenly distributing the fibres over the zinc topped frame and then, on lifting out of the tank, you will be able to turn the frame upside down without the fibres falling off. Simply press the frame (fibres down), against the wet blanket and you will find that the fibres are transferred onto the blanket. When the blanket is dry, the paper can easily be peeled off. Using lots of wet blankets or felts, a number of sheets can be made in one go.

Later on in a future edition, we will go into the more advanced methods of paper making, using more sophisticated equipment, but the above method will be fine for a starter.

*A star  
Hath fallen  
Into the ocean  
of your mind  
A Light shines  
through the cobwebs  
Of your thoughts  
A sun  
begins to rise  
In the dawn  
of your heart  
You have,  
softly touched,  
Eternity.  
Brian*



# country crafts

## CORNWALL

### Polperro Pottery, Crumplehorn, Polperro

*Hand-made earthenware, domestic and individual pieces.*

G. and I. Riches, Bosulow Madron, Penzance. Tel Penzance 4433  
*'Kerrow Tiles', handmade vitreous enamelled steel tiles, loose or set in oak or on cork as teapot stands, table mats, cheese boards, etc. Also coffee tables, wall panels, house names and door numbers. Enamelled, pewter and wooden jewellery. Individual items made in stainless steel, copper, aluminium, etc.*

### Sancreed Studios, Sancreed House, Sancreed, Penzance.

Tel St Buryan 419

*Hand-made domestic pottery and individual pieces by Michael Truscott. Ceramic figures and terracottas by John Miller.*

### Ian and Lynne Silander, The Studio Pottery, St Ewe, Mevagissey. Tel Mevagissey 3264

*Hand-made stoneware pottery, ceramic sculpture, wall plaques, paintings and jewellery, portrait sculpture in bronze. Studio open weekdays 10 am-9.30 pm April to September;*

### Red and Ruth Simpson, Sloop Craft Market, St Ives.

Tel St Ives 6051

*Gold and silver work. Stone setting.*

### The Sloop Craft Market, St Ives. Tel St Ives 6051

*Workshops and sales centre for the craftsmen of Cornwall.*

### Richard Songer, Harrowbridge Pottery, Liskeard, PL14 6SD, two miles south of Jamaica Inn. Tel Dobwalls 593

*Stoneware, small sculptures, architectural panels.*

### John and Sheila Stafford, Design Workshop, Church Town House, Gwithian, Hayle. Tel Hayle 2536

*Hand-carved rocking horses*

### Brian David Starling, The Craftsman's Shop, Tregoney Hill, Mevagissey

*Jewellery made by hand in all precious metals, also in titanium, gilding metal, bronze, copper, steel, pewter, nickel silver, with precious and semi-precious stones, fine enamels, etc.*

### Richard Swale in Assoc. Crafts Council GB, Treglun Mill, Tresmeer, Cornwall. Tel Canworthy Water 276

*Sculptural woodcarvings, wall hanging and free standing, in Honduras mahogany. Teak nameboards. Key rings, pendants, etc in lignum vitae.*

### Lyndall Thornton, 5 Woburn Road, Launceston.

Tel Launceston 2097

*Hand-made jewellery using local and selected semi-precious stones. Visitors' collections identified.*

### Tregurrow Pottery, Newtown, St Buryan. Tel St Buryan 469

*Hand-thrown tableware (including coffee sets and tea sets). Traditional frog mugs, animal figures and chess sets by George and Margaret Smith.*

### Tremaen Pottery Ltd, Newlyn Slip, Penzance. Tel Penzance 4364

*Pottery designed and hand-built by Cornishmen in Cornwall. The style of this pottery is taken from the weathered natural stone which surrounds the Cornish coast.*

### Tremar Potteries Ltd, Trecarne, nr Liskeard. Tel Liskeard 3071

*Oven to table stoneware, complete range of tableware, slip casting and jolleying production techniques.*

### Trembath Pottery (Joyce and Jake Jacobs) off Lands End Road, A30, 11 miles from Penzance and Newlyn. Tel Penzance 4743

*Domestic and decorative pottery, ceramic jewellery.*

### Troika Pottery, Fradgan Place, Newlyn, Penzance.

Tel Penzance 5425

*Hand-decorated semi-porcelain pottery.*

### Tweenstream Weavers, Tweenstream, Lowertown, nr Helston. Tel Helston 2411 (03-265 2411)

*Tweeds in exclusive colour blends; suit and skirt lengths, etc. Stoles and scarves in own colour blends. Cot/pram covers. 'Tweenstream' quality ties and dress cloth. Woven on the premises by the owners from yarn spun and/or dyed in Scotland.*

## DERBYSHIRE

Brian Asquith, ARCA, FSIA, Designer Craftsman, Turret House, Youlgreave, Bakewell. Tel Youlgreave 204

*Modern Silverware, Jewellery and objects.*

### A. Bentley (Blacksmith), New Forge, Beech Lane, Dove Holes, Buxton. Tel Chapel-en-le-Grith 2170

*Hand-forged wrought ironwork, restoration work, gates, balustrades, glass panelled screen doors, etc.*

### Country Cousin Crafts (Mrs M. Brown), Gorse Croft, Ranmoor Lane, Hathersage, via Sheffield, S30 1BW. Tel Hathersage 503

*Patchwork Quilts, cot and cradle covers, and cushions in traditional or 'Boutique' designs. Also furnishing accessories, aprons, oven gloves, soft toys, etc, in fine fabrics.*

### Rupert Griffiths, (Monastic Woodcraft) Ltd, Saracen's Head, Coaching House, Brailsford, Derby. Tel Brailsford 429

*Hand-made oak furniture.*

Main road position (A52); ample parking facilities; Derby 7 miles, Ashbourne 6 miles, Monday to Saturday 8 am-5.30 pm.

### T. H. S. Pearson & Sons, Central Forge, Langley Mill, Nottingham, NG16 4EW. Tel Langley Mill 3391

*General smiths and specialists in wrought ironwork.*

### Barry C. Potter, The Forge, Brailsford, Derby. Tel Brailsford 368

*Designer and Maker of Hand-beaten Ironwork, Firebaskets and dogs, wall lights, chandeliers, etc.*

Main Road (A52) next to Rupert Griffiths (Monastic Woodcraft Ltd), 7 miles North of Derby.

### Ridgeway Forge, Sloade Lane, and Phoenix Works, Ridgeway, nr Sheffield. Tel Eekington 2836 and 2088

*Wide range of hand-wrought ironwork to be viewed in our showrooms - wind vanes, gates, boot scrapers, garden and hearth furniture, light fittings. Specialists in wind-vanes and copper work. Ecclesiastical and architectural ironwork individually designed and forged.*

## DEVON

### E. C. Blake, Higher Cleave, Wilmington, Honiton.

Tel Wilmington 277

*Hand-made shepherd's crooks, thumb sticks, walking sticks of various shapes and sizes. All natural, cut from woods locally.*

### Eric A. Homewood - Carriage Restorations, Mill Farm House, Arlington, nr Barnstaple. Tel Shirwell 306

*Complete restoration service for Horse-drawn Carriages also hand-made carriage miniatures in limited editions.*

### Judith E. Hughes, Norstead, Downs Road, Tavistock.

Tel Tavistock 3023

*Modern hand-made furniture and fine woodwork designed and made to order.*

### David Leach, Lowerdown Pottery, Bovey Tracey.

Tel Bovey Tracey 3408

*Hand-made stoneware and porcelain.*

### Michael Leach, Yelland Pottery, Fremington, Barnstaple.

Tel Instow 300

*Decorative hand-made stoneware in catalogued shapes as well as individual pieces.*

### Lethbridge (Coopercraft) Ltd, The Cooperage, Yealmbridge, Yealmpton

*Wine coolers, jardinières, barrel furniture, wooden tankards. Patio and traditional teak garden furniture, chunky range of solid oak furniture.*

### The Lynton Sheepskin Shoppe Ltd, 2 Lee Road, Lynton.

Tel Lynton 2226

*Sheepskin, lambskin suede and leather coats, mittens, hats, etc.*

### John and Heather Maltby, Stoneshill Pottery, Stoneshill, Crediton. (Situated on the Sandford-Kennerleigh Road, 1 mile from Sandford). Tel Crediton 2753

*A wide range of hand-made Stoneware pottery, both domestic and individual pieces. Also individual model boats and doll's houses, corn dollies and stoneware jewellery, etc. The Barn showroom is open Monday to Friday 9 am-5.30 pm.*

### Bettina Merriam, 46 High Street, Honiton. Tel Honiton 2320

*Leading manufacturer ('cottage industry') of gay and exciting kitchen co-ordinates, including the famous 'Muff' tea-cosy. Coffee covers, bib-aprons, oven gloves, etc. Retail shop adjacent.*

### H. G. Middleton & Sons, 3 Broadstone, Dartmouth.

Tel Dartmouth 2346

*Gates, railings, dog gates, fire dogs, fire irons, electric light wall and ceiling brackets, standard lamps, window grilles.*





*A mouse looked up  
from an ear of corn,  
the sky was blue,  
the sun was warm.*

*The mouse looked around  
and scurried away,  
but the sun stayed out,  
till the close of day.*

*len.*

This is just to announce that Audrie Stratford has at long last finished knitting a poncho - with broomsticks!

#### A JOLLY DECENT MAP

An invaluable must for all ye nature lovers. Portrays no less than all the National Parks, Youth Hostels, Forest Parks, National Parks Information Centres, Areas of outstanding natural beauty and Long Distance Footpaths.

The name of this devilish piece of information is 'The Countryside Map of England and Wales' and costs a mere 30p from John Bartholomew & Sons.

Save paper — save trees — save our environment  
Envelope economy labels available free from—  
**PROTEST! Magazine, 81a Dawes Road, London, SW6 7DU**

#### UNCAREERS

Uncareers is about work people want to do. Most people don't work because they want to - they do it for money, to obtain a comfortable way of life, because it is expected of them; rarely because the work is something they personally want to do and feel should be done. We want to inform people about ways of stepping outside the usual jobs system, and doing something for its own sake.

We began last spring, and are now into the second edition of our 'Directory of Alternative Work', and the whole project is growing. The directory gives information about community action and development projects, more informal kinds of social work, co-operative workshops, street theatre and kids play, free schools, communal living, the non-commercial press - all and everything that concerns people at people level. We do cover the 'social service' agencies like Community Service Volunteers, and try to help people who want to do something useful for a short time; however our main emphasis is on longer-term work and on projects which are building an alternative structure where people are not treated as objects, but together decide and create their own lives.

There are many people who would work towards a different society if they didn't feel that supporting the present one was unavoidable. Many of us do jobs that are only bearable if we shut our minds while doing them - it's a pity if we are only alive at week-ends, and other possibilities do exist. More and more people ARE beginning to work together co-operatively on projects of their own, and are doing many effective and useful things; more people of all kinds are welcome and needed. However these are not easy alternatives to conventional jobs, and you may have to work in an ordinary job some of the time to support yourself. Many are very imaginative and direct - they try not to limit people to particular tasks; which means both that you can express yourself and that you are subjected to demands that people in ordinary jobs are protected from. There isn't a position cut out for you because you and the people around you are shaping your work.

There must be a lot happening that we don't know about yet, and to grow we need people to tell us about projects - we're hoping the next directory will be twice the size of the present one. One thing we'd particularly like to do is have a section on starting of projects; financing them, good sources of materials and help, etc, drawn from experience of people already working. Any information we'd love to receive.

If you are interested, please write to us - we'd be pleased to hear from you. The Directory of Alternative Work can be obtained from us for 10p plus postage. 36 Rookery Road, Birmingham 29.



# THE MAP OF THE STARS IN AUTUMN







## LEOPOLD THE HAMSTER

Leopold was a hamster with bright dark eyes and fur that was the colour of cream. He lived in his small cage, his own little home, in the children's playroom, next to the giant black and white panda bear.

It was a beautiful day outside, and Leopold was awakened suddenly by a beam of sunshine streaming in through the nearby window, and directly into the bars of his cage. As the weather was so beautiful Leopold had decided that he would not sleep for too long, but would wash himself and tidy his hamster home. Pushing aside a piece of straw which had got in the way of his whiskers he stood on his hind legs, and, as if he were a small bear, began to wash himself all over. First his face, then his small pointed ears and finally he gave his fur several more licks to make sure that it looked smart and shiny and was not sticking out anywhere. Yes, he was satisfied now and his long whiskers moved up and down whilst he searched around the cage picking up, here a piece of straw from his bed, there a sunflower seed or a small nut which had disappeared from his food store.

Quickly he pushed them in to the pouches of his cheeks and scampered across the cage, disappearing, tail upwards amongst the straw in his warm bed.

Soon one of the children of the house returned from the garden and opened the door of Leopold's home. Yes, he needed some fresh water and it was about time that somebody had remembered him. Leopold watched from his cosy nest as the giant hand returned with the fresh water. Just as the little boy was going to close the door of the cage, one of his friends called to him from the garden and he ran outside shouting, "I'm coming, I'm coming!"

Leopold slowly raised his head, his ears pricked up and he looked across his little home, then he crept past the wheel which he played on, past the small piece of wood on which he kept his teeth sharpened, past the bowl of fresh water and towards the door where he stopped suddenly..... Leopold stood upright on his hind legs. The door was open! In his hurry to return to his friends in the garden, the little boy had forgotten to close the door of Leopold's home, and the little hamster's whiskers twitched this way and that as he felt the urge to wander outside the cage and explore the world beyond. Leopold the Adventurer.....



... this jolly little fish was drawn and given to us by a little girl whose dad works in Andy's studio at Banbury.

**W**e all love to kick and scuffle through the autumn leaves so why not take some home and use them to make an attractive picture? Leaf printing is a different and easy way of using your paints and when you've finished you have exact copies of the real leaves to help you learn them. Here is what you do and some of the leaves you might find.

First you must gather your fallen leaves. Then, from your collection, choose ones that are not too dried and curled up - as many different shapes and sizes as you can. (Do you know the names of them all?)

For the printing you will need sheets of cartridge paper, paints and brushes - oh, and newspaper to keep the floor or table clean! You can print onto old linen sheets but remember you won't be able to wash them once they are printed so make sure they are clean to begin with.

Mix your powder or poster paints to a manageable creamy thickness. Try using the autumn colours - red, yellow, brown, orange and green - they still look good even if the paints get mixed together by mistake.

Now paint the underneath side of the leaf all over, going into all the bits between the veins. Don't put too much paint on or the veins will not show up in the print. Hold the leaf by its stalk and carefully press the painted side onto the paper or cloth. Hold it down for a minute and then remove the leaf just as carefully, so as not to smudge.

Carry on doing this with your different leaves until you've got a nice pattern. It's up to you whether you print them close together to make a solid mass of leaf shapes or just have a few scattered over your background.

You can dip the leaves into saucerfulls of paint but this tends to make the print splodgy as you get too much paint on the leaves if you're not careful. It's also more messy this way.

Cherry Smith.



Turning on his tail, and almost falling over in his hurry to prepare for his journey, Leopold decided that it would be very wise to take a supply of food with him, just in case he felt hungry..... which he always did anyway. All sorts of delightful foods were being pushed into his small pouches; sunflower seeds, nuts, a few pieces of carrot and cucumber, which he had been saving for a special occasion. Finally Leopold was ready, and, very much weighed down by his pouches, which by now were enormous, he placed one small paw outside the cage and onto the carpet beneath.

Leopold felt as though he had fallen into a huge bag of straw; the carpet was so warm and cosy, but it was so deep and high, and his little legs could hardly carry him along through the forest. After only a few paces Leopold was extremely tired and also a little frightened, and his pouches, carrying his lunch were no help to him either. The little hamster decided that it was probably the best thing to return to the cage and leave some of the food behind. So Leopold turned around to return home. But in which direction was home? All around him the tall stalks of the carpet grew and he had no idea which way was the way back to his little home.

So he moved slowly onwards in the same direction, grunting and groaning under the weight on top of his tiny legs, and just as Leopold was beginning to think that he would never escape from this forest..... plopp, suddenly he had tumbled over, off the end of the rug and was lying sprawled out on the floor. Leopold picked himself up and inspected his whiskers, one of which had become bent due to his sudden fall. At this point, Leopold felt very very unhappy and a small tear came to his eye and rolled slowly down his face and onto his paw. He had no way of knowing how to return to his house, and the outside world had proved to be very frightening, with giant stalks and forests.

It was then that Leopold heard steps coming his way and he looked around for somewhere to hide. The only possible way to go was back into the thick forest, which we all know to be the rug, and so with a great effort Leopold climbed up and hid himself. His whiskers told him that somewhere, not very far off, there was danger, and his bright eyes peered out of the rug as an enormous foot stopped, inches away from him.

As more feet began to appear, Leopold was in no doubt as to what body they belonged to. This was the house cat! Now, as we all know, cats and mice are not the best of friends, and neither are cats and hamsters!

Leopold froze himself to the spot, but it was too late and already the cat had bent down to where he crouched and a great face appeared in front of Leopold, great green eyes, long pointed whiskers and an evil smile. Suddenly the cat lifted its paw, but before it could be brought down on Leopold he had turned tail into the forest again

and by now was scurrying along. Dropping the food along the way, he moved as fast as his legs could carry him, for this was no time to be hungry or to even think about food at all.

Behind him, catching up all the time it seemed Leopold could hear the heavy breathing of the cat, and the soft purr which it made treading down the stalks; Leopold ran and ran, trying to move faster but he could not run any faster! Just when it seemed that he would collapse exhausted, the little fellow could see through the stalks the open door of his cage once more. Home sweet Home. If only he could make it to the door!

Falling off the end of the rug once more, Leopold recovered quickly and scampered the last few inches to his cage. As he did so, other noises could be heard. It was the sound of the children coming in from the garden. Leopold leapt into his nest and covered himself with straw, shaking with fright.

"Oh look what you did Peter!" came the sound of the little girl's voice. "You left Leopold's cage door open and he nearly got out".

Leopold turned around in his nest and saw the cat being lifted off the floor and taken away from the cage. They had only just been in time he thought. Just another few minutes later and.....

After this terrible adventure, Leopold decided that it would be a long time before he would do that sort of thing again, and began to arrange his nest so that it would be more comfortable, for he had decided to return to sleep. He had had quite enough excitement for one day.

P.G.Thompson.

### ON FLIGHT

*This is the morning  
of mornings,  
the reincarnated flowers  
are smiling.  
The haze, in fear,  
flees from the newly  
awakened sun.  
This is the morning  
of mornings.*

*This is the day  
of days,  
the agenda has  
been forcefully discarded,  
there is an air  
of irregularity  
in destiny.  
This is the day  
of days.*

John Rice









SEA-SHELLS, For books, and shellcraft supplies send 5p for lists to Turkwise; 7 Totnes Road, Paignton, Devon.



Well bred live stock - bantams, poultry, ducks, geese, turkeys, guinea and peafowl, pheasants, rabbits, covies, pigeons, doves, goats, ferrets. Send 10p for lists, terms and quotes to Abbot Bros (est. 1876), Thuxton, Norfolk. tel; Mattishall 220.

Next year's plant a tree year so get the next 50p for a tree



To Rick Rafter - thank you for the warm story.  
To Philip Thomas - thank you for the hamster story.  
To Cherry Smith - thank you for the leafy article.  
To Ted Cooke - cheer for the drawing!

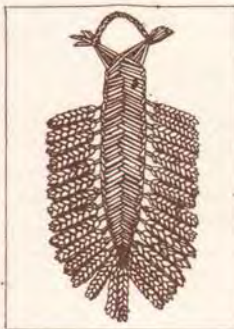
We make a wide range of embossed leather articles; shoulder bags, belt pouches, hair slides, chokers, purses etc. Orders taken. Andy & Sue Franklin, Lum-Barried Cottages, Nantmel, Llan-drindod, Wells, Radnor.

THE PEOPLE AT SPICE ISLAND under the guiding hand of Clive Rogers, are giving majick Lantern shows for charities. Anyone wishing to contact them can do so at 30 Osborne Rd, South-sea, Hants.

The Men of the Trees is just about the best organisation to join; Holly-bank House, Embsay, Hampshire. Tel. 01628 2701.

I BUY & SELL fossils, anything from dinosaurs to trilobites. 14 Oakfield Ave, Brampton, Chesterfield, Derbyshire.

YOUNG COUPLE seek rural existence in a small holding or school house to rent or buy. Willing to work in exchange for accommodation in country area. If you have anything to offer, please contact John, 14 Westland Road, Watford, Herts.



Thank you to all others we forgot to mention - The photo up is always such a chaotic affair so peoples names are apt to be forgotten - anyone you know we deeply appreciate everybody's help!!

We send herbs to you by post much cheaper than shops: teas, Henna, locust beans, licuorice root etc. Send s.a.e. to Gypsy's Workshop, 74 Harmond St., London, N.W.1.



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Please remember to buy SOL magazine from Tony & Polly at 4 Broome Grove, Wivenhoe, Colchester. Essex. 10p.

I am very interested to get in touch with people who would be willing to come and share a large sunny cottage in South Wales who would enjoy living together communally. For more information, please get in touch with me at 38 Finborough Rd, SW.10.

CHRIS & JENNY OWEN are searching for a couple like themselves who are interested in creating a rural commune in Wales. Anyone with similar ideas, please contact them at Cottage One, Mile Barn Farm, Nr. Dagnell, Little Gaddesden, Hertfordshire.

Niah Richards, with her 3yr. old daughter, is trying to contact all people who would be interested in setting up a rural commune. If you are interested, please contact her at 37 Dudley Rd, Witley Range, March, 16.

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\*Goodbye one and all \*\*\*\*\*



