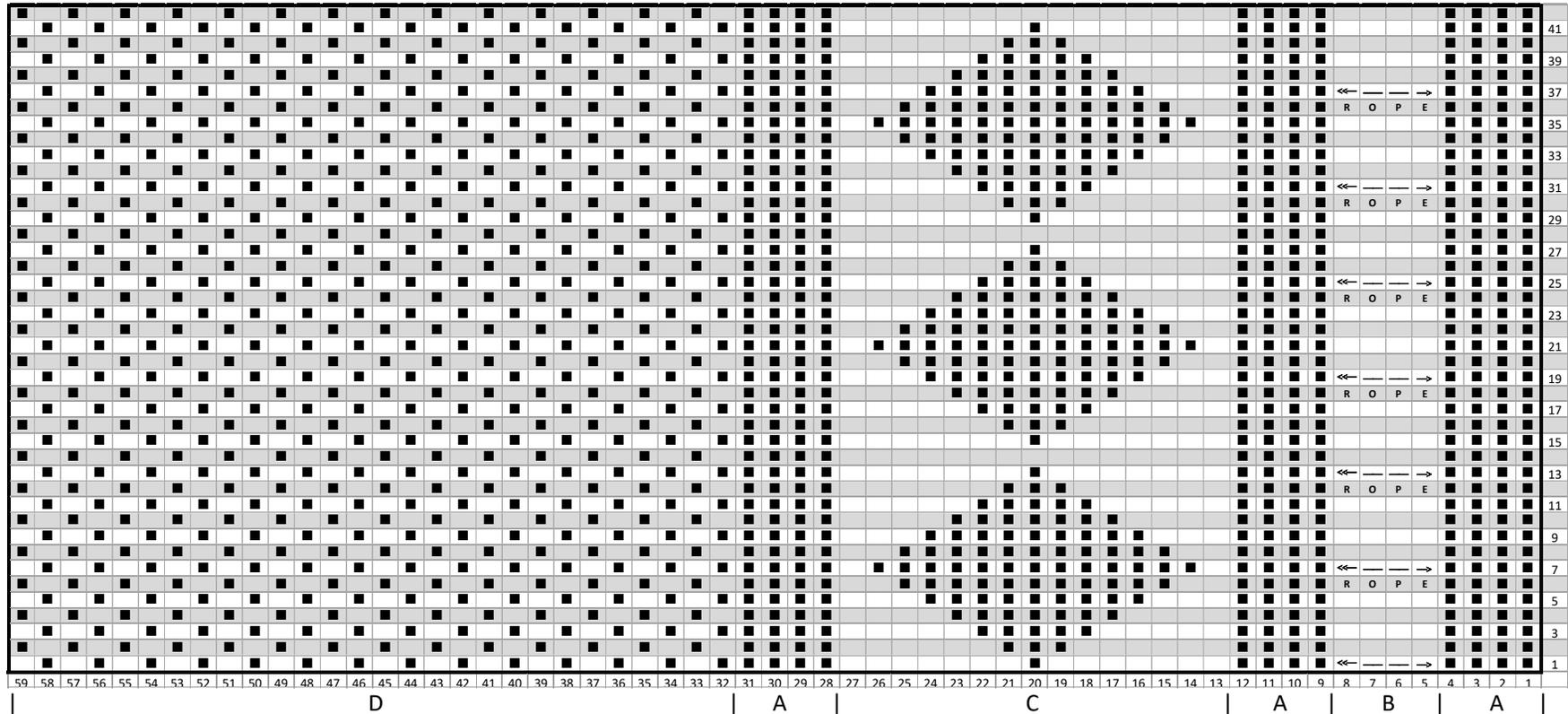


GP85 Sheringham moss, meshes and rope gansey

Sheringham, undated

■ = purl stitch on the right side (and knit stitch on the wrong side)

Gladys Thompson (Dover) fig 88



Martin Warren martin.warren@talktalk.net and Val Smith



Attribution-NonCommercial
CC BY-NCJUD

Vertical repeat of 42. For lack of space, a cable, and its border stitches off to the right, are omitted, and everything to the left of the moss panel in the centre is omitted too. The sequence (as far as we can tell from the photo) is, from left to right: A B A B A C A D A C A B A B A.

It would be interesting to know what happens outside the range of the photograph. My guess for the full pattern width is:

SS D A C A B A B A C A D A C A B A B A C A D S S

where SS is the seam stitch of 2 purl sts, A is a column of 4 purl stitches, B is a 2 over 2 cable, crossing every 6 rows, C is a column of meshes 15 sts wide, D is a panel of 28 moss stitches. This totals 200 sts, which is 400 sts to cast on (100 ribs). I don't think this is a coincidence and was certainly not carefully engineered by me. It just dropped out when I added up what I thought would be the most logical arrangement of the elements. The same number of stitches (400) as used in the first Sheringham Guernsey pattern, on p. 83 in Gladys Thompson. The estimated tension is 11 spi, making the chest 36.3 inches, which would be normal for a young adult fisherman.

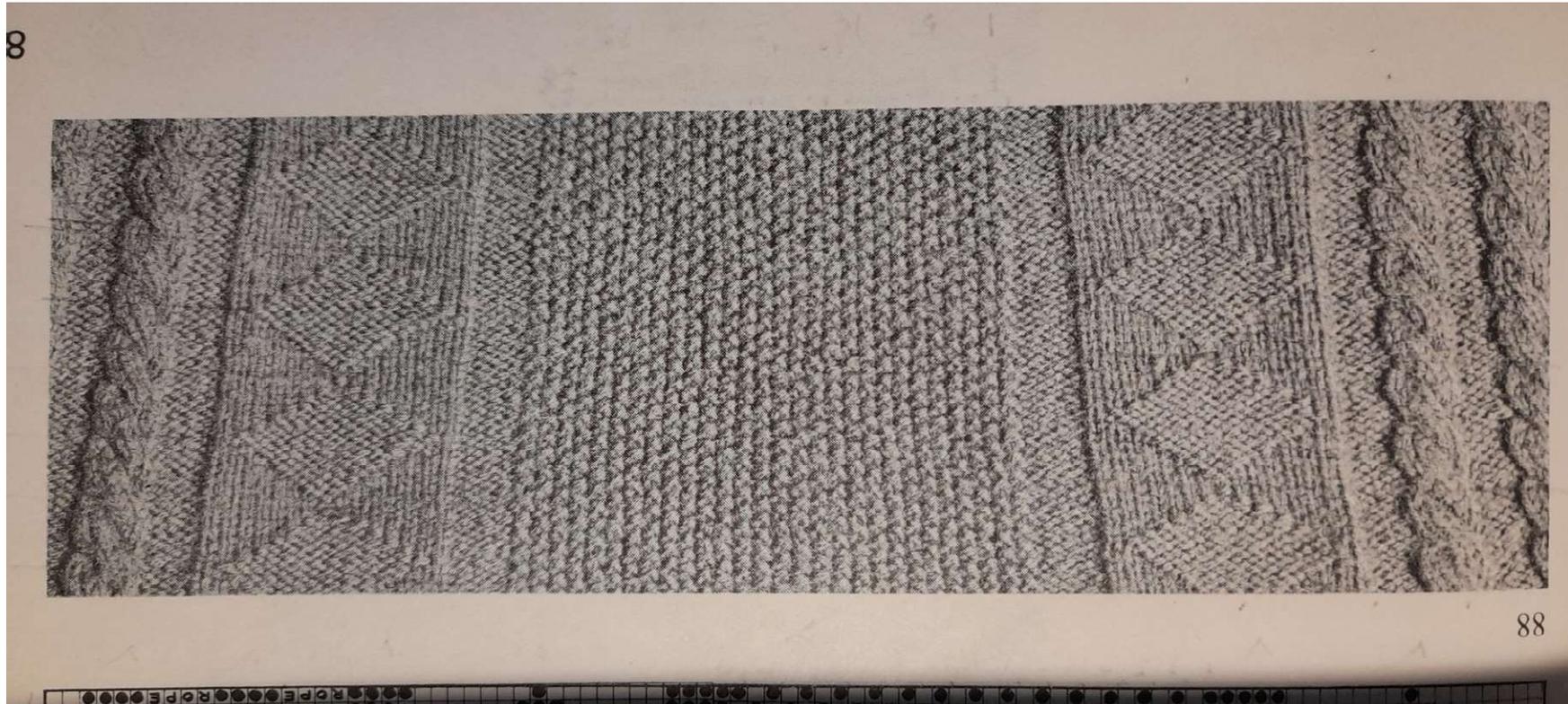
This pattern is taken from fig 88 in Gladys Thompson's *Pattern for Guernseys, Jerseys and Arans*, Dover edition third revised edition, p. 87. The Sheringham chapter was contributed by Michael Harvey, including the text, photographs and the charts. The photograph in the book (see below) may have been taken by flash photography and then reproduced upside down, as the perspective is odd. I have reproduced it below in what I think is right way up, as if the gansey is lying on a table and receding away from the camera. In support of this, note that the chart above fig 88 (which I suspect was drawn from the photo, rather than the gansey) has 2 cables on the right, whereas the photo has two cables on the left, i.e., the photo is upside down. I have a feeling that Harvey sent his material for the Sheringham chapter off to New York and it was laid out in the book design and printed to a tight schedule, without Harvey having the opportunity to approve or amend it. The whole Sheringham chapter is a mess.

The use of such a broad moss panel and to arrange two other motifs (cables and meshes) symmetrically about it is unusual for a Sheringham gansey. The cables turn to the left, which is generally a Norfolk characteristic, while Yorkshire cables generally turn to the right. Such broad moss stitch panels are seen in some Filey patterns (e.g., Gladys Thompson: Filey pattern XII fig 38, which also features a double cable, not unlike this gansey). Harvey gives us no text to accompany this pattern, not even a heading. It is just tacked on the end of the Sheringham section like an afterthought. Perhaps the pattern has Yorkshire influences, as many wives of Sheringham fishermen came from Yorkshire and some families emigrated there when the living was poor in Sheringham, and many returned later, bringing cultural influences back with them.

Martin Warren martin.warren@talktalk.net and Val Smith



Attribution-NonCommercial
CC BY-NCJUD



Harvey's chart has four minor errors, which are corrected in the GP85 chart above: he adds an extra column to the moss stitch panel, an extra purl stitch is attached to the right of the upper mesh, he omits a plain row that separates the meshes and he omits a mesh top left.

Martin Warren martin.warren@talktalk.net and Val Smith



Attribution-NonCommercial
CC BY-NCJUD