



ISSUE 10

FEBRUARY 2011

the shuttle

devon weavers workshop
www.devonweaversworkshop.org

DWW DIARY DATES 2011

5 TO 7 FEBRUARY (Saturday to Monday)

RUG WEAVING COURSE

with Jason Collingwood

12 to 16 MARCH (Sat to Wednesday)

BEGINNERS COURSE *with Sue Dwyer*

21 MARCH (Monday)

Committee meeting 10.30am

Sales Group meeting 11.30am

Equipment overhaul after lunch

29 MARCH (Tuesday)

Blackjack meeting 11.00am

9 to 13 APRIL (Saturday to Wednesday)

BEGINNERS COURSE *with Sue Dwyer*

14 JUNE (Tuesday)

DWW visit to The Lost Gardens of Heligan

18 to 20 JUNE (Saturday to Monday)

ALL TIED UP! - Fun with 8 shafts Course
with Jette Vandermeiden

22 to 24 JUNE (Wednesday to Friday)

LAMPAS & BEIDERWAND Course

with Jette Vandermeiden

6 JULY (Wednesday)

DWW Dyeing Day

24 - 26 SEPTEMBER (Saturday to Monday)

FIBRES THAT DISTORT IN WATER Course
with Ann Richards

24 SEPTEMBER - 13 NOVEMBER

FLEECE FIRST An exhibition looking at wool and its uses. Riverside Gallery, Devon Guild of Craftsmen, Bovey Tracey.

DWW will be demonstrating weaving with wool during weekends at this event.

1&2, 8&9, 15&16 OCTOBER (weekends)

BEGINNERS COURSE *with Sue Dwyer*

17 NOVEMBER (Thursday)

DWW AGM at 12 noon

other 2011 dates

19 March **SW AREA GUILDS' MEETING**
Shepton Ashton, Somerset

1-2 April **LOCAL TRADERS TEXTILE FAIR**
Duchy Square, Princetown
email jane@janedeane.co.uk

9 - 10 April **WONDERWOOL**
Royal Welsh Showground, Powys
www.wonderwoolwales.co.uk

30 April - 21 May **STROUD TEXTILE FESTIVAL**
www.stroudinternationaltextiles.org.uk

10 - 12 June **CONTEMPORARY CRAFT FAIR**
Bovey Tracey www.craftsatboveytracey.co.uk

Friday 24 & Saturday 25 June **WOOLFEST**
Mitchell's Lakeland Livestock Centre,
Cockermouth, Cumbria

20 - 21 August **FIBREFEST**
Bicton College, East Budleigh, Budleigh
Salterton, Devon

22 - 28 September **ORIGIN**
CONTEMPORARY CRAFT FAIR
Old Spitalfields Market, London E1 6EW

CHAIRMAN'S REPORT

DWW's year started with our 2009 Christmas Open Studios. During Friday's preview evening sales were successful and continued well over the following week. January saw the weather become very wintry; one Monday session was cancelled due to a severe weather forecast, but otherwise the Workshop was well used during this time. Over 20 members had Christmas Lunch at the Seven Stars, a very friendly event - but the service could have been better.

April saw the first five day Beginners Course, held during the school Easter holidays. This was fully booked with 6 students and members helped me each day. In May Margaret Roach Wheeler came from the USA to teach 2 courses, the first wove samples, the second a length of material for a blouse. So far 2 blouses have been finished and others will soon be making up their woven material; hopefully all will be ready for this summer.

In June DWW exhibited at Harbour House in Kingsbridge for the first time. This proved an excellent venue for us and sales were very good. The dates clashed with the Contemporary Craft Fair at Bovey Tracey and we were a little stretched to provide stewards at both events but we did manage, one day having to rush items from one venue to the other as sales at Bovey were better than expected.

On Midsummer's Day 15 people visited RHS Rosemoor, driven in the Totnes minibus by John Holl; a truly splendid day with wonderful midsummer weather. The summer weather deteriorated after this to a very soggy July and August, hence the cancellation of our Dyeing Day.

In early September DWW was asked to dress the window at the Bogan House Costume Museum in Totnes. I later met Honorary Curator Julia Fox who congratulated me on the standard of our work displayed.

September also heralded the second Beginners Course, this time held over three weekends (another popular format) with five students. Many thanks go to all those members who helped me during these beginners courses in 2010.

Late September brought Alice Schlein who taught two classes, *Network Drafting* followed by *The Woven Pixel*. The three DWW members who attended *The Woven Pixel* with me are now coming to follow-up sessions at the Workshop. The course cemented my knowledge - however, I have to keep using the Photoshop programme, otherwise I forget!

In October Bob Keates and Ingrid Boesel came over from Canada; Bob gave an excellent workshop on *Fiberworks* whilst Ingrid followed with *Doubleweave*. DWW thanked its landlord, David Booth, for storing the excess looms during both these courses with a couple of bottles of wine on each occasion.

Mondays continue as a day when those who have completed the beginner's course can continue weaving with assistance as Associate Members if they wish. This year we have four excellent courses organised so I do hope you will be able to support these events.

The past year has again been a very busy and successful one for the Workshop; the standard of work produced by members continues to rise, and many are weaving more advanced threading and treading drafts.

Sue Dwyer, Chairman



THE BRADFORD COURSE

June 2010 saw the end of the HNC Textile Design Course I have been doing at Bradford College for the past two years. The course was run as blended learning which involved an initial week block at the start of each academic year followed by several long weekends in Bradford. Between the weekends we worked alone with tutor support, by phone and email, working on a concept we had been set to produce a sketch book of drawing, collage, painting and photos (basically anything arty). From this we had to produce a series of designs and then interpret these in our chosen medium to produce a collection of samples which we then had to place within a marketing area. So whilst designing, the thought had to be 'will this be a fashion or



furnishing fabric?'. How will it wear, how will it be cared for?

The first day of each weekend we displayed our artwork, our mood and marketing boards and our samples in a

studio. We each presented our work to our peers and the tutors. This was the real learning experience; one of the tutors designs for the commercial knitwear industry and works as a trend spotter, so she always had very interesting suggestions. Whilst initially daunting, we quickly started looking forward to this. Over the two years it was really exciting how everyone's work evolved and strengthened.

For our final assignment we moved on a stage and based on the samples we had designed made finished items. As most of you are aware I based my design work on a vintage car and designed and wove a length of silk fabric on the computerised Megado loom in the Workshop. I then made this into a tie. We were required to write an extended essay and I linked this with my tie by choosing the title, 'Men communicating their identity; How Ties are used'. I was able to do some research for this at the Totnes Costume Museum.

The end of the course culminated with our HNC group having a stand at the New Designers show in London.

It has been an exhilarating learning experience for me, opening my eyes to the world of



designing. Whilst the medium I chose was weaving, it wasn't a course to learn to weave on. However, I explored lots of weave structures in my desire to find the texture and design I was trying to achieve. We were encouraged to experiment, almost nothing was wrong. The quality of the weaving wasn't as important as the design.

Unfortunately because of cut backs in government spending the HNC course will no longer be running at Bradford.

You can see some of our work on our web site Knitandtwill.com

This link takes you to the Bradford College website - www.bradfordcollege.ac.uk/culture-and-arts/arts-media-summer-show-2010/hnc-textile-design-and-ba-hons-contemporary-surface-design-textiles

Gail Bryant

Detail of Gail's display of work at the New Designers show in London



The Lost Gardens of Heligan PLANNED VISIT FOR 2011

www.heligan.com

Adults £10, Seniors £9

The Lost Gardens of Heligan, near Mevagissey, Cornwall, are one of the UK's most popular botanical gardens.

The gardens were created by members of the Cornish Tremayne family, over a period from the mid-18th century up to the beginning of the 20th century and still form part of the family's Heligan estate. The gardens were neglected after the First World War and only restored in the 1990s, a restoration that was the subject of several popular television programmes and books.

The gardens now boast a fabulous collection of aged and colossal rhododendrons and camellias, a series of lakes fed by a ram pump (over a century old), highly productive flower and vegetable gardens, an Italian garden and a stunning wild area filled with primeval-looking sub-tropical tree ferns called 'The Jungle'.

The gardens also have Europe's only remaining pineapple pit, warmed by rotting manure, and two figures made from rocks and plants - the Mud Maid and the Giant's Head.

A sign-up sheet will appear in the Workshop for this visit later this year, or contact Sue D direct. Bus/coach transport will be arranged if numbers permit.

HANGING BY A THREAD in Cambridge

Michaelhouse is a chapel in the centre of Cambridge - it is a beautiful setting for an exhibition of weaving, with high ceilings and excellent lighting. It is a café with delicious food and must have a large, local customer base, as well as many visitors to Cambridge, as this exhibition by Cambridge Guild of W,S&D was well attended.

At first I was rather concerned that the display of beautiful samples on the wall were hanging level with the tables where people were eating. However, all seemed unspoilt - among them many tapestries, dyed samples and some of Anna Crutchley's exquisite trimmings.

At the entrance was a space ideal for exhibiting rugs and tapestry - the lighting enhanced the display. There were lists available at the beginning of the exhibition for visitors to take around naming the items on display, the name of the weaver and the price, if it was for sale.



It was an exhibition of new work and new weavers were well represented, which was pleasing to see - their work was very impressive. It was also interesting to



see the work of others and note how it was displayed. I liked the way some of the scarves were hanging from hoops and poles.

Unfortunately I missed the weaving demonstrations which were only on at certain times and days, so did not, in fact, meet any of the weavers.

Sareela Salter

COURSES 2011

A few places are still available on these courses.
All Tied Up is an excellent course for any of those who have learnt to weave in the last few years.

ALL TIED UP! 18 to 20 June

The tie-up is your best friend! Thread the loom with one versatile threading and learn how to re-arrange your tie-up so you can weave many, many different structures and projects without re-threading. Discover how integrated twills, layered double weave, summer and winter, plaited twill, breaks and recesses, M's and O's, waffle weave and so many others can all be woven with small changes to the tie-up.

Basic weaving skills required, 8 shaft loom; work on your own loom.

£150 non-members; £135 associate members; £112.50 full members & trustees

The Lampas & Beiderwand course is more advanced; these are rarely woven doubleweaves, so come along and learn something entirely new.

BEIDERWAND AND LAMPAS 22 to 24 June

A subset of Lampas, beiderwand uses one warp which is divided into ground warp and secondary warp. The cloth itself is patterned and contains areas of two layer double weave, integrated or stitched doubleweave and ground weave. Beiderwand actually means both sides, obvious in the cloth as the back looks quite different to the front. Lampas, using different ground and pattern variations, will be woven as well.

Basic weaving skills required, 8 or 12 shaft loom; work on your own loom.

£150 non-members; £135 associate members; £112.50 full members & trustees

Details of Ann Richard's course appeared in the previous edition of the Shuttle

FIBRES THAT DISTORT IN WATER 24 to 26 Sept

A broad, practical introduction to working with high-twist yarns. Weave structures include: plain weave, gauze (leno), float weaves (warp-float/ weft-float weaves, waffle and cord weaves) and doublecloths.

£180 non-members, £162 associate members, £117 full members and trustees

DEVON OPEN STUDIOS 2011

The DWW Selling Group is getting a group of weavers together from the Workshop to take part in Devon Open Studios 2011, 3 to 18 September. The group will be independent and self-funding, but will have use of the Workshop for its exhibition and sale of work free of charge.

The deadline for application and payment is 1 March 2011. Costs are as follows - 1 person £150; a group of up to 4 people £280 (£70 each); groups of 5 and over people £560 (8 people would work out at £70 each).

In 2010, Devon Open Studios showed work by over 260 artists in 133 venues across the county, attracted over 25,000 visits and saw sales in excess of £158,000.

A comprehensive, full colour brochure is produced of artists' work with detailed information about their venues. These are free to visitors and promote the event well. Leaflets, posters and road signage come as part of the package, along with general marketing and promotion of the event country-wide.

Members of the group will take part in organisation, mounting the exhibition and stewarding. The Workshop will continue to function normally throughout the event.

If you are interested in joining the group, please contact Rosemary (Durant) for more details.

For more information visit
www.devonartistnetwork.co.uk

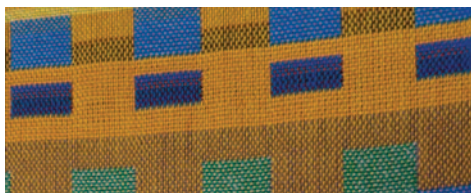
FIBERWORKS COURSE

23 - 24 October 2010

Having bought Fiberworks software two years ago and not used it, I was very anxious about this workshop. I bored several people with my reluctance to attend. What a fuss about nothing! Ingrid and Bob were wonderful, relaxed and considerate of us all. Bob effortlessly helped us, individually if necessary, making things as easy as possible. Everyone received equal support and attention - both beginners and experienced users. Ingrid sat at the back, keeping an eye on us all, there to assist if necessary.

Whether you wish to use Fiberworks for network drafting, colour, printing drafts - simple or complex designs - it has so many different uses valuable to us all. It can be a great asset to both new and advanced weavers with which to explore new and interesting designs for small or large projects. This was one of the most enjoyable two days I have spent at DWW and it seemed as if everyone else felt the same.

Sareela Salter



DOUBLEWEAVE COURSE

26 - 28 October 2010

How do you introduce some blue into your cloth when you have a warp of (bright!) green, yellow and red? How do you lose the yellow? How do you 'grey' the colours down? These were just a few of the questions I was challenged with during the double weave workshop with Ingrid Boesel in October 2010. Everyone was allocated a different draft and colour scheme - most would not have chosen the colours they were given.

This was the whole point of the course - to explore colour through the medium of doubleweave - to experiment, to learn from each other and to have fun trying the most outrageous colours together. Thank you, Ingrid, for guiding us with a light touch; thank you, fellow weavers, for sharing, laughter and friendship. One day, maybe, I will understand the difference between tint, tone and shade!

Jane Billing

NEWS & Events.....

COURSES 2012

We are planning to run a rep weave course in 2012 with Rosalie Neilson from the USA. Participants will make a table runner in rep weave. Some of you met Rosalie during the AGWSD Spring Course 2006 at Ravenscar in North Yorkshire, organised by Sue (see pics on Rosalie's website www.rosalieneilson.com) and we know those who took part in had a fantastic time. Planned dates are 5, 6 & 7 May 2012 and, as usual, we will give DWW members the chance to book their places first, before advertising the course to weavers nationally.

SELLING EVENTS

DWW had a good five days selling members' work at the Kingsbridge Market (profits from this event go to Médecins Sans Frontières) with sales totalling £685. The Christmas Open Studios fared less well due to the truly dreadful weather conditions that week, causing customers to stay at home. However, we did take £395.50 during the week plus approximately £60 from the Christmas event at Dart Yacht Club (profits from which go to Save the Children).

AGWSD Summer School 2011

Queen Margaret University Capital Campus, Edinburgh - 7 to 14 August 2011
15 courses on offer, course details and application forms at the Association's website - www.wsd.org.uk Details of courses are also in Journal 235 (autumn issue 2010) in the DWW library.

SALES GROUP

Apart from organised sales days, and because we do get people calling in looking for things to buy, we plan to have a permanent display of handwoven items for sale in the Workshop. Items will be displayed on the walls, and maybe also on the shelves. Instructions for dealing with

sales will be on the noticeboard. This is still very much an experiment, so we would welcome your comments and will keep you informed of any further plans. Contact Rosemary D for further details.

FLEECE FIRST

The wider world of wool

Later in the year we will be asking for volunteers to demonstrate 'weaving with wool' during weekends at a special event at Devon Guild of Craftsmen, Riverside Mill, Bovey Tracey running from September to November 2011. We hope to have a collection of previously woven woollen samples (approx 8" x 8") on display. If you plan to weave something in wool over the coming year, perhaps we could persuade you to also make a sample to go in the collection, supplying a brief description of materials, woven structure and finishing.

BEGINNERS COURSES

These have proved as popular as ever and due to demand an extra course is scheduled for March, along with those in April and October. Thank you in advance to all who have said they will come and help. Help on the first two days is essential to ensure the smooth running of the courses. All monies go to the Workshop, which helps us to pay rent and other expenses. If any more of you can give up a day to help please sign up on the notice board list, or contact me.

Sue Dwyer

HGA CONVERGENCE 2012

The Handweavers Guild of America's (HGA) next Convergence will take place in Long Beach, California from 15 to 21 July 2012. It hosts special lectures, workshops and seminars, exhibits, tours, special events and a traders' hall full of fibres, fibre-related equipment and supplies. The Complex Weavers conference will be in September in Washington DC.

.....Events & NEWS

MISSING EQUIPMENT

We have recently discovered that DWW has lost 2 of its loom benches over the last few months (we had 8, now we have 6) and is missing a 12epi reed for the Louët 40s. Our original cord winder also disappeared a year or so ago. Can we ask that members are particularly vigilant at the beginning and end of courses, ensuring no Workshop equipment, large or small, is removed in error by non-members. Please also make sure that when borrowing equipment, all details are recorded in the back of the red borrowing book, which lives on the library shelves, and sign it off again when returned.

HEATING

Due to the ever-increasing cost of electricity, we have felt the need to re-instate our £1 per day heating contribution for members when using the Workshop during the period of 1 October to 31 March.

TEXTILE FORUM SOUTH WEST CONFERENCE 2011

SOMERSET COLLEGE OF ARTS & TECHNOLOGY, TAUNTON
Saturday 26 March, 10am to 5pm

MAPPING THE FUTURE: WHERE ARE YOU NOW?

Textile Forum South West (TFSW) is a contemporary 'textile hub' for the southwest. It is hosting a whole day exploring textile territories - looking, listening and participating in mapping the future together. Speakers include, Peter Merrett, land surveyor, Dr Hilary Turner, historian specialising in tapestry maps; Kirsty Hall, expert blogger and navigator of the internet; the key-note speaker is celebrated maker Dail Behennah.

Delegate fee (including lunch and refreshments) TFSW members £50: non-members £60: students £40. To book a ticket email: contact@tfsw.org or visit www.tfsw.org

CHRISTMAS LUNCH

Our thanks go to Ann (Holl) for organising this event at The Tangerine Café in Totnes on Wednesday 26 January. A good time was had by all - and despite being segregated into two rooms (there were 22 or more of us) we still managed to eat a lot and make a lot of noise! It's great to have the chance to talk and eat instead of talk and weave.....



CHECK YOUR STASHES!

I was put in touch with a couple where the wife had trained as a weaver in the 50s and went on to weave commercially. She had a spinning wheel, a table loom and a warping mill in the attic and, as they were getting older, decided to dispose of the equipment which had not been used for over 40 years. The warping mill was in good order so I agreed to take this, but I was also given a couple of boxes of yarn. When I sorted out the boxes most of the yarn was useless, but there was a newspaper lining the box. It was a Monday and there were about 8 of us at the Workshop. We all had to giggle as the newspaper was dated July 1959! There was a photo of Christine Truman on the front page, having just lost a match to Ramirez at Wimbledon, so the contents of the box had probably been there for over 50 years. Most of us were still at school then. So BEWARE - use up you stashes, as it may be 2061 before anyone unpacks them.

Sue Dwyer

A TRIP TO ALBUQUERQUE

COMPLEX WEAVERS & CONVERGENCE 2010

I left the UK in a heatwave to fly to Albuquerque via Dallas; this helped me acclimatise to my destination. Dallas Airport was huge, it must be 20 times the size of Heathrow, but I managed to change terminals via sky train and finally arrived in Albuquerque. Convergence is usually first followed by the Complex Weavers Conference, but this time the order was reversed. After arriving in the evening I had a rest day, this allowed me to accustom myself to the altitude and the HEAT. Stupidly I walked to a supermarket, about a mile away, with a friend in the midday sun. It was so hot she felt faint and had to keep sitting down, I prayed she would not collapse, but once there we ordered a taxi home! Mary Hildyard joined me at the hotel that day and I ensured we had some liquid refreshment in the fridge to welcome her.

The Conference was hotel-based with everything provided, so I did not venture out into the heat again whilst there. The seminars were excellent as usual, and meeting up with old friends was a big factor as well as attending keynote lectures and study groups. Then I moved across to

downtown Albuquerque for Convergence.

This time the workshops and seminars were interspersed. Usually there are 3 day workshops, a one day workshop/ tour/rest day and the 3 days of seminars and trade fair, keynote speakers etc making the event happen over 7 days. It was basically squashed into 4 days this time. I arrived tired from Complex Weavers; I enjoyed my 2 day workshop on geometric design and 2 of my 3 seminars, but was exhausted at the end. We were then taken on a 3 day trip to northern New Mexico by Laura Viada from Texas whom we had both studied with on different occasions previously. I came home with many new ideas, yet to be tried. I have been asked to help in the choice of Seminar tutors for Complex Weavers next time, a task I am really looking forward to doing. The next venue is Washington DC, 12-16 September 2012 when the conference will not be linked to Convergence, but September is an ideal month to tag on a holiday to New England. So I urge you to join Complex Weavers - their study groups are superb and you learn as you go.

Sue Dwyer

MONDAYS AT THE WORKSHOP

Mondays have proved a popular day for those who want to continue weaving after having done a beginner's course. Attendance varies, but usually there are at least four students present, sometimes as many as eight. Some who come from a distance bring their looms and ask for advice on a new project. All goes well until six wish to start different projects on the same day! I



am delighted when some of the Monday group who have woven for a couple of years step into to help a newbie. I am also pleased the committee members have agreed to help by also coming on a Monday, this certainly takes the pressure off me and I feel I can give as much attention as is needed to anyone requiring it.

Sue Dwyer

TOTNES MUSEUM LOOM

DWW was approached by Totnes Museum last year to ask if we would warp up their 17th century loom. As you can see from the picture, it's a bit of a beast with beams the size of telegraph poles. The back part of the loom looks the most original, but understandably it has had various adaptations, additions and repairs made to it down the centuries.



Sareela and I took on the task in early February using a tow linen yarn for the warp, with a woollen weft used doubled, to weave a weft-faced fabric. The loom has only two shafts and a lot of the heddles were in a bad state (see above). Many had to be repaired or replaced before we could begin.

After much 'cud chewing' the warp was finally wound on and the heddles and reed threaded - not exactly a work of art but it worked. Some of the original cords snapped at inappropriate moments as Sareela began weaving (medieval oaths hung in the air) and Sareela had me hanging off the back beam to supply tension as there was no other means of blocking the beam. Presumably something is missing...

Kay Balmforth

HAVING FUN AT A MARGO SELBY WORKSHOP

During the autumn my children treated me to a surprise birthday present. They booked me in to a Margo Selby Workshop at her studio in Galen Place, WC1.

There were six places on the workshop with weaving experience ranging from nil in the case of three, myself with a degree of limited knowledge and two who had quite a lot of experience, however, not current practice.

We had a superb time, very relaxed with the focus on experimentation and fun. Six 8 shaft looms had been warped up for us. 3 with a woollen warp (point draft threading), 3 cotton (straight draft threading).

Margo shared with us many of her wonderful samples and gave us free access to a huge range of yarns that were available in the studio. After a brief introduction she sent us off to play with the lifting plans for a range of 8 shaft weave ideas.



There was time to weave a single piece of cloth which was the choice of the two men on the course who had never woven before and experimented with colour as well as pattern... Us girls chose to rotate on the looms to make samples, try felting etc.

During the two day course Margo was on hand throughout supplying us with lots of fascinating information about the development of her career and business, ideas for use of colour and her fascination with double weave cloth. It was a brilliant way to spend two days and very inspirational.

Rosie Chapman

'TRADITIONAL TWEED'

On my way home from our Blackjack meeting in September 2010 I pondered on one of the cards I had been dealt - 'base your design on traditional tweed'. I realised that I didn't know exactly what 'traditional tweed' meant.....

Tweeds first arose in Scotland out of the traditional duty of the Chiefs in the Highlands to clothe their retainers. Distinctive patterns were woven in weights of tweed that could withstand the harsh climate - both moisture resistant and durable. Pattern design and colour evolved around camouflage, status, tribes, armies, hunters and families. It is a woollen fabric with a roughish surface with usually at least two colours combined in the yarn.

The word 'tweed' is said to have originated from a mis-reading of the word 'tweel' or 'tweele', the Scottish word for 'twill', together with an association with the River Tweed. 2/2 twill is a popular weave for traditional tweeds such as Harris, as it gives strength with flexibility, and tailors well if properly sett. There is also an absence of floats which would impair the hard wearing qualities needed. These tweeds are sometimes made of singles yarn with the twist designed to bed in with the diagonal of the twill to give a firm fabric. So-called 'thornproof' tweeds are woven with a two-fold yarn, again matching the angle of the fold to the angle of the diagonal.

Tweed may have a check or herringbone pattern, often featuring colour effects using 'heather' mixtures. 'Lovat' is the word specifically used to describe the variegated colour - chiefly green, with shades of blue/grey - characteristic of some traditional Scottish tweed.

Shepherd's Check is the simplest traditional pattern - 6 black/6 white repeated in both warp and weft, in a 2/2 twill. It was the traditional pattern of the 'plaid' used by shepherds in the Borders and later on in the Highlands - a blanket-type garment, 5' x 12' made in two widths 27" wide, sewn together lengthwise.

Standard tweed cloth is 24 ozs to the 54" wide yard. It is commonly woven in 2/24s woollen spun yarn and sett at about 26 epi and ppi.

Tweeds are woven 'in grease' and need to be subjected to extensive and careful finishing processes before they become stable cloths with the desired handle and ability to keep out the weather.

Fulling uses the property of wool fibre to felt under moisture, heat and friction. The cloth is often fullled

using a mixture of soap and lye until the threads close together and the fabric thickens.

Waulking (a Scottish word meaning the same as 'full' in English) is a process of repeatedly beating the cloth to full it. In some parts of Britain tweed is still waulked using only the pressure of feet or hands.

Waulking songs are a musical form unknown elsewhere in Western Europe. They were composed to keep the beat when the cloth was being waulked - only done by women in Scotland. The tweed was generally pre-soaked in human urine. The women were usually seated around a table, or a door which had been taken off its hinges. There might be one woman at each end and maybe about 4 - 5 down each side. One person would sing out the verse and then everyone would join in the chorus. Usually the chorus was vocables (words with no specific meaning).

The process of waulking by trampling on the cloth inside tubs of a mixture of water and fullers earth may also have given rise to the surname 'Walker'.



HARRIS TWEED - handwoven by the islanders on Harris, Lewis, Uist and Barra in the Outer Hebrides. Originally handspun and hand-dyed using local natural dyes, especially lichens found on the sea shore; woven at 7 ends per cm.

DONEGAL TWEED, woven in County Donegal, Ireland; woven at 4 - 8 ends per cm.

SILK TWEED - a fabric of raw silk with flecks of colour, typical of woollen tweeds.

FENDER TWEED - covers for vintage and retro guitar amplifiers. First used in 1948 on the Champion 800 ('green tweed' model), last used in 1964. Began as a single off-white tweed, moved to a horizontal two-tone pattern, then on to a 'diagonal two-tone' tweed.

Kay Balmforth

THE ALICE SCHLEIN COURSES

NETWORK DRAFTING

Alice developed the concept of Network Drafting in about 1990 after reading a book written in France by Masson & Roussel. The book was mathematically based, but from the diagrams she started to design in twill structures. At this time weaving software and home computers were becoming available and Alice was able to type in her threadings, tie-ups and treadlings and view the drawdowns. She then wove those designs she liked.

By designing using network drafting a weaver gets away from the rigidity of block design. Alice explained turtles, snail, fleas and advancing threadings to us and we had all come with a loom threaded with one of these (except fleas).

The course started with participants cutting and pasting treadlings, and then weaving the results using twill tie-ups. Later in the course we used our laptops to view treadlings; our threadings were fixed, but we were able to exchange looms to try out other designs. We also explored doubleweave using the network drafting technique.

Over half of the participants came from all over the UK. Alice gave us an insight into design, and to producing shadowy outlines. I hope all weavers on this course will take this technique further.

THE WOVEN PIXEL

I had attended a course in Scotland about Jacquard looms in 2008 and knew the basics of Photoshop design for weaving. I had also attended a couple of lectures by Alice whilst at Complex Weavers in 2008. I had purchased Alice's book, *The Woven Pixel*. Like everything, you have to constantly repeat a newly learnt technique to remember the process. I found every time I used the method I was starting from scratch. Since then Alice has developed the concept for use on Dobby looms; far more people have Dobby looms than Jacquard looms.

Again, most people on the course were from the rest of the UK with three weavers from the Workshop taking part. We were very fortunate to have Alan, a computer expert on the course; he sorted out numerous problems that arose from the use of different versions of Photoshop software during the course.



For me the course cemented my knowledge, and I am much more confident with the concept of using Photoshop to design and insert weave structures. Following the course the three weavers from DWW have met with me for tutorials and this has helped me as well as them in understanding the concept. This course was unique in the UK and DWW was honoured to have Alice to teach at the Workshop.

Sue Dwyer

devon weavers workshop

www.devonweaversworkshop.org

TRUSTEES

Kay Balmforth, Rosemary Durant, Sue Dwyer,
Ann Holl, Colleen Pope, Erdmunda Symon

COMMITTEE 2010

Chairman & Courses

Sue Dwyer

Secretaries

Ann Holl & Jill Davies

Treasurer

Dorothy Tallentire

Newsletters & Website

Kay Balmforth

Membership & Exhibitions

Rosemary Durant

Catering

Erdmunda Symon

Equipment

Janet Thomas

Library

Sareela Salter

Colleen Pope

Gail Bryant

Gilly Rossetti

UNIT 8, COOMBE PARK, ASHPRINGTON, TOTNES TQ9 7DY

Registered Charity No. 1108423