



ISSUE 11

AUGUST 2011

the shuttle

devon weavers workshop
www.devonweaversworkshop.org

DWW DIARY DATES 2011 – 2012

DWW DYEING DAY

15 AUGUST (Monday) 10.30am

FIBREFEST

20 - 21 AUGUST

Bicton College, East Budleigh, Budleigh
Salterton, Devon

COMMITTEE MEETING

19 SEPTEMBER (Monday) 10.30am

DEVON OPEN STUDIOS

3 TO 18 SEPTEMBER

7 members exhibiting their work in DWW

ORIGIN - CONTEMPORARY CRAFT FAIR

22 - 28 SEPTEMBER

Old Spitalfields Market, London E1 6EW

CREATIVE STITCHES

22 - 25 SEPTEMBER

Westpoint, Exeter

DWW has a stand at this event.

FIBRES THAT DISTORT IN WATER

24 - 26 SEPTEMBER (Saturday to Monday)

Course with Ann Richards

FLEECE FIRST

24 SEPTEMBER - 13 NOVEMBER

Devon Guild of Craftsmen, Bovey Tracey.
DWW will be demonstrating weaving with
wool on Saturdays throughout this event.

BEGINNERS COURSE

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

with Sue Dwyer

KNITTING & STITCHING SHOW

6 - 9 OCTOBER

Alexandra Palace, London
www.twistedthread.com

DWW AGM

17 NOVEMBER (Thursday) 12 noon

DWW BIRDWOOD HOUSE EXHIBITION 2011

5 - 10 DECEMBER (Monday to Saturday)

BIRDWOOD HOUSE, Totnes

DWW COURSES 2012

JETTE VANDERMEIDEN

22 - 24 JUNE Blocks & Profiles

26 - 28 JUNE Tied Weaves

KAY FAULKNER

5, 6 & 7 SEPTEMBER Woven Shibori

DWW HARBOUR HOUSE EXHIBITION 2012

4 - 9 DECEMBER

for sale

LOOM: GLIMAKRA IDEAL 100 (39")

4 shafts, 6 treadles, countermarch and
counterbalance, adjustable bench, tie-up kit,
accessories.

Very good condition - all offers considered

SPINNING WHEEL

Ashford Traditional, single drive, Lazy Kate,
6 bobbins, hand carders, assembled.

Good condition - all offers considered

London NW3 - buyer collects

YARN FOR SALE

500gms 3x16s mercerised cotton, ecru - £27.50

CHAIRMAN'S REPORT

As I write this I am preparing for the Ann Richards workshop at the end of September. This workshop seems extremely exciting; I have distributed all the warps and look forward to seeing the looms dressed with these unusual yarns. The workshop is a round robin so at the end of the course each participant will have a selection of samples. Those members not attending may find it interesting to come and see the final results.

This year there has been three other superb workshops. Firstly Jason Collingwood came in early February. After the freezing conditions of December, which caused the cancellation of our Xmas drinks party at the beginning of our Xmas Open Studios, I was very worried these conditions would continue. However, from the first week in January the temperatures were as expected and the Workshop went very smoothly with everyone being able to attend. The results were excellent and those members from the Workshop continued weaving their warps for some time afterwards.

Jette VanderMeiden came in June to teach 'All Tied Up' followed by Lampas. Both of the workshops were well attended and the samples were very interesting. Both workshops had visitors from the rest of the UK; this adds to the experience as they contribute so much. The workshops were so successful that Jette is coming over to teach in 2012, please look at page 8 for details.

The demand for the beginners' course in the spring was so great that a second 5 day course was arranged for March as well as April. I thank all the members who helped on these courses as this enables me to survive 5 consecutive days of tuition, knowing each student has adequate help.

In June a select few members visited the Lost Gardens of Heligan. We were so lucky in the fact we went on the only fine day that week. We were booked in on the tour which was very informative and then explored the gardens after lunch. This was very worthwhile. I last visited the gardens over 10 years ago, since then various bird hides have been developed which adds to the experience.

Members of the Workshop are just approaching a very busy time. Whilst we were at the Contemporary Craft Fair in Bovey Tracey in June a representative from Creative Stitches visited our stand and invited the Workshop to demonstrate at Creative Stitches at Westpoint, Exeter. After discussion we agreed. This is directly after Devon Open Studios in which seven members of the Workshop are involved. On the first day of Ann Richards' course we will also be demonstrating at the opening event of 'Fleece First' in Bovey Tracey, and then demonstrating there each Saturday until early November. And finally in December the Workshop has an Exhibition in Birdwood House, Totnes. Also there is a beginners' course on the first three weekends of October. So life over the next couple of months will be busy.

I congratulate Mary Hildyard on achieving an upper credit in her Certificate of Achievement from the Association of WS&D and encourage all of you to come and see her work, which will hopefully be displayed in the Workshop at the end of August. I look forward to seeing you all and thank you in advance for helping out over the next few very busy months.

Sue Dwyer, Chairman

ALL TIED UP! - Fun with 8 shafts

Tutor: Jette Vandermeiden 18 - 20 June 2011

Fourteen of us, Cia coming all the way from Newcastle, gathered at the workshop for Jette Vandermeiden's course 'All Tied Up'. Jette comes from Ontario, Canada and this was her first teaching trip to the UK.

The group's ability was very mixed. For a few of us, myself included, this was only the second time at a loom, having only completed Sue's beginner course earlier this year. Others have been weaving for many years.

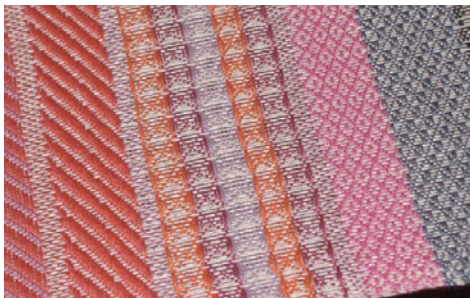
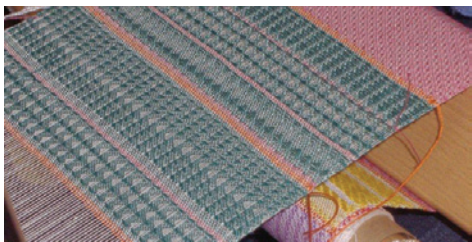
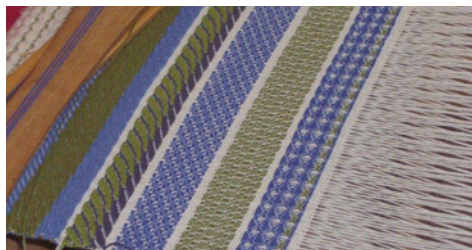
Jette's premise for the course is that threading an eight shaft loom can be complex and time consuming, so why not simplify the process by threading straight draw 1-8 and manipulate only the tie-up and treadling to achieve many different weave structures.

We began by looking at an eight by eight tie-up as four quadrants and how simple weave structures, tabby, twills and basket weave fitted into those quadrants. We did a session on drafting and how, what are normally considered as four shaft tie-ups can be drafted to eight shaft looms. We also looked at 2x2 and 4x4 basket weave both without and with tabby stabilizer. Many heads were spinning at times through the day as we tried to understand the drafting, but as we wove our samples on the loom the mists began to clear.

As the course progressed and the weave structures became more complex the confusion often returned, but was quickly dispelled by Jette's clear teaching. We came away with samplers containing over 30 different weave structures and a desire to continue exploring the many more possibilities that are capable with this straight forward tie-up.

Thanks Jette for a really interesting three days. I for one look forward to more challenges.

Steve Newsham



LAMPAS & BEIDERWAND COURSE

Tutor: Jette Vandermeiden 22 - 24 June 2011

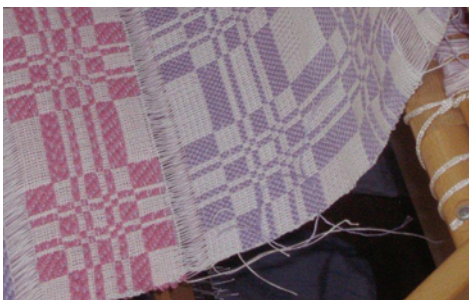
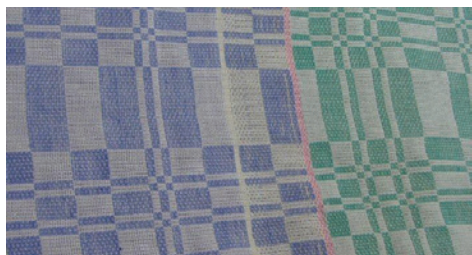
Most students joined the course on Lampas and Beiderwand with trepidation, since it was a weave structure of which we knew nothing.

Lampas is defined as a compound weave, having two separate layers of cloth each with their own weft. The two layers can either be woven as free double cloth, or integrated double cloth.

Beiderwand meaning 'both sides of cloth' is the simplest form of Lampas. It has two warps and two wefts and is woven in plain weave in both layers. It can have areas of two separate layers and areas of stitched or integrated double cloth.

Jette proved to be a patient and inspiring teacher, willing to continually review the theory. Individual attention to each student soon had us all weaving samples, and confidently dissecting the tie-up and discussing 'ties', 'main weave', 'blocks' and 'stitching'. Thank you to Jette for making a difficult weave structure so enjoyable to learn.

Rosemary Durant



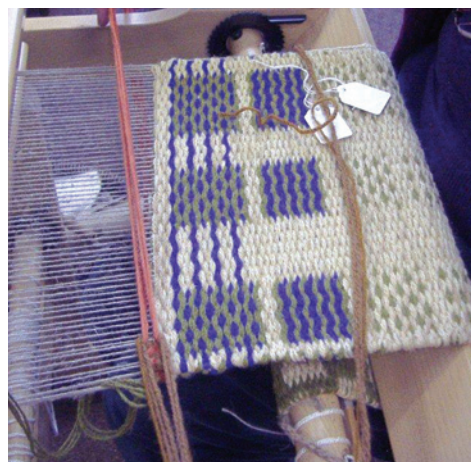
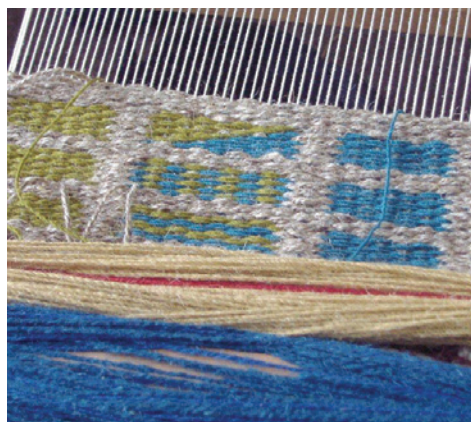
RUG WEAVING - 4 END BLOCKWEAVE with JASON COLLINGWOOD

Jason Collingwood feels that understanding the structure/technique of weaving a rug is of prime importance and out of this comes the most successful designs when weft faced weaving rugs. He certainly put this theory into practice recently, teaching at a well-structured and highly successful workshop on 4-end blockweave at the workshop. This was held from 5 to 7 February with twelve participants who ranged from complete beginners to those who had woven rugs for many years. The weather was kind to us, the very cold spell had occurred in December.

There was something for everyone to learn from the two daily lectures held in the morning and afternoon. These were followed by practical sessions where new ideas presented could be experimented with, such as 'claspings', 'Taquete' and 'shaft switching'. Jason was on hand to give individual help and advice. The two methods of introducing design, constant lifts and constant colour were explained and relative merits discussed. Methods of starting and finishing rugs were discussed and finally ways of finishing the warp ends explored.

Altogether I spent a most satisfying and enjoyable 3 days of rug weaving at Devon Weavers Workshop.

Margaret Bidmead



CERTIFICATE OF ACHIEVEMENT CONGRATULATIONS

Mary Hildyard is to be congratulated for submitting her work to be evaluated for the Certificate of Achievement organised by the Association of WS&D.

Mary has worked diligently over the last three years weaving samples from many different weave structures as stipulated in the syllabus. Her final piece was a silk scarf woven from inspiration taken from the plumage of the Steller's Jay.

Mary will be bringing her work into the Workshop on Monday 19 September (and hopefully leave it there for a few days) so that members can peruse the large volume of her woven samples.

Perhaps Mary will enthrall some of you to also enter for the Certificate of Achievement; you certainly learn masses about weave structure working for this.



ALEPPO WEAVING

I came across the weaver in the handcraft souk near the citadel in Aleppo on our holiday in Syria in March. We were very lucky to visit just prior to the general uprising later in the month. We found the people very friendly: the women and girls were keen to talk to us and have their photos taken with us.

Syria is an amazing country with so many historical remains. It is like walking through the Bible. I bought the hand towel from him for £5.

Shirley Copper



COURSES 2012

JETTE VANDERMEIDEN

BLOCKS & PROFILES

22 - 24 JUNE

Blocks and Profiles: use one block design and weave many different structures all showing the same design. S&W, Bronson lace, turned twill and double weave are some of the weaves woven. This class focuses on profile and block theory and is a round robin.

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

TIED WEAVES

26 - 28 JUNE

Tied weaves: a foray into a variety of tied weaves such as half-satin, Quigley, Bergman, half-drejl, tied Latvian and Lithuanian. This is a round robin with lots of theory about the different weaves thrown in.

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

KAY FAULKNER

WOVEN SHIBORI

5, 6 & 7 September

Kay Faulkner has been a full time weaver for over 20 years. She has been investigating loom controlled shibori for many years and has gained wide spread recognition with this work. She has taught, been published and has exhibited extensively within Australia and internationally.

Exploring Woven Shibori: Round Robin

This workshop allows students to obtain an in-depth understanding of the relationship of structure and shibori. Each student will be provided with an individually designed warp specification. The loom is to be dressed prior to class. Each student will have the opportunity to weave samples on the different threadings. Combinations of fabric structure, dye pattern, differential dyeing, surface design techniques will be explored. Each student will receive a set of samples completed on the different warps with full drafts.

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

CONTEMPORARY CRAFT FAIR

Many thanks to all who gave their time to steward and help at this event. We had a lot of interest in our beginner's courses and took over £1200 in sales on our stand. We were also voted joint 1st most popular activity by the children in the Children's Tent.



Thanks also to those who helped man the stand during the Tagore Festival at Dartington in May. Despite chilly weather and being in a yurt we did manage sales of £795 and gained plenty of exposure to a new audience.

FORTHCOMING EVENTS

Please make a note in your diaries that the Workshop will be taking part in the following events.

We are hoping you will be asking us to sell lots of your handwoven items at both Birdwood House this December and Harbour House in December 2012.

Sign-up sheets for stewarding at Creative Stitches and Fleece First (Saturdays only) are now on the notice board in the Workshop.

CREATIVE STITCHES

22 - 25 SEPTEMBER Westpoint, Exeter

FLEECE FIRST

24 SEPTEMBER - 13 NOVEMBER

Devon Guild of Craftsmen, Bovey Tracey

DWW EXHIBITION 2011

5 - 10 DEC BIRDWOOD HOUSE, Totnes

DWW EXHIBITION 2012

4 - 9 DEC HARBOUR HOUSE, Kingsbridge

OUR DYEING DAY 2011



A lovely day was had by all who came to our annual dyeing day in Erdmunda's garden on Monday 15 August. Procion dyes were used for warp painting and plenty of skeins of wool were dyed in the acid dye vats. The indigo vats (all three of them) dyed yarns of various sorts...and a bit of hippy tie-dyeing went on as well. Even the weather held out for us.

Many thanks again to Erdmunda for her hospitality and the use of her lovely garden.



A VISIT TO THE LOST GARDENS

A rather smaller party than last year set out on the DWW Summer Outing, which this year was to The Lost Gardens of Heligan. Six of us travelled down to Cornwall and arrived in time for coffee before Sue joined the long queue for tickets. We booked on to a guided tour, led by a very informative man who told us the history of the gardens and the Tremayne family who still own them.

The house was requisitioned during the First World War by the army and the gardens were just left. After the war the Tremayne family came back, but felt there were too many sad memories and moved to one of their other homes and the house was turned into a school.

In the early 1990s, Tim Schmidt and John Brookes, a local builder, were looking for some land and by chance met a member of the Tremayne family who had just inherited the gardens. They realised the potential of restoring them and set about doing so.

We had a good wander around the vegetable and flower gardens with the guide and then went for lunch. Afterwards we visited the wilder parts of the garden and saw the jungle garden, bird hides and ravine gardens - all very beautiful. After another visit to the café for tea, we set off home. A very happy day.

Janet Thomas



WEAVING WITH LEAVES

Having noticed an article in Handwoven magazine on weaving with natural materials, I thought I would have a go with some of the iris and day lily leaves which I had growing in my garden. The iris is the spring type, *Iris sibirica*, with long narrow leaves. I cut a big bunch and laid them out on trays in the greenhouse, where they dried very quickly. They then had to be dampened down before weaving, so I sprayed them with water and rolled them in a towel.

The warp I used was a plied linen set at 10 epi. Each leaf did about 1½ picks and I overlapped them by about ½", trying to

get the joins at a different place each time. It was quick to weave and I finished each end with about 1" of plain weave in the linen.

The colouring is a lovely soft green at the moment, but I understand it will probably fade to brown.

The article suggests that they are painted with a clear finish called Miniwax, which may be American, but probably PVA glue would be a good alternative. This would make them wipeable and maybe they would keep their colour longer.



Janet Thomas

THE FOUNDLING HOSPITAL

Many thanks to Patricia Christy England for kind permission to reproduce this extract from her article, which originally appeared in 'Texere' magazine ('Textile Education and Research in Europe', a textile education group within the European Textile Network, ETN; see www.etn-net.org) Photographs copyright Corum in the care of the Foundling Museum.

The Foundling Hospital was established in 1739 by Thomas Coram as a home for abandoned children dying on the streets of London and the children of unmarried mothers. From 1741 to 1760 more than 4,000 babies were left by mothers, and occasionally fathers, because the mother had died in childbirth. Mothers may have been deserted by husbands or their husbands killed in wars or accidents, and many babies were born out of wedlock which was a great stigma at that time. They came from all over England from as far as the south west and north of England.

During that period the babies, who had to be less than 12 months old were deposited through a hole in a wall and accepted via a lottery system. The applications became so numerous that a balloting system was developed in which the parent would receive a black, red or white ball. If the ball was white the child was accepted, if black it was rejected and they would have to take the baby away. The process of giving the baby over was anonymous. It was a form of adoption whereby the hospital became the child's parent and it's previous identity was erased and a new name was given to the child.

The mother's name was not recorded, but many left personal notes or letters exhorting the hospital to care for their child. A form was filled in with details

about the child and whether it had been baptised. Occasionally children were reclaimed. To make this possible the parent left a small piece of fabric or other token of which they kept the other half. It may have been a piece of embroidery, a piece of the mother's or babies clothing or some other fabric connected with the baby, which was attached to their form and kept in a ledger. In this way if the parent wished to claim back the child at a later date they had to produce the matching half of the token fabric to prove they were the parent.



"The textiles are both beautiful and poignant with a rich social history. Each swatch reflects the life of a single infant child, but they also tell us about the clothes their mothers wore, because babies' clothes were usually made from worn-out adult clothing. So they reveal how working women struggled to be fashionable in the 18th century." This has resulted in the largest collection of 18th century textiles in England. There were many ledgers resulting from this period and the exhibition showed each ledger opened at just one page. Some of the information on the child's record was very moving.

So what happened to these children? Whilst they were babies they were sent to wet nurses in the countryside until they were four or five years old, when they were returned to the Hospital where they were looked after and educated well. When the boys were 14 years old they were apprenticed to a craftsman so that they learned a trade for seven years and many of them grew up to be successful business men. The older girls helped to look after the younger children and were then sent into service at the age of 16 for four years in good households.



A Memento for a Ruby Wedding

My brother's 40th wedding anniversary was fast approaching, what could I give them for this event? I remember their wedding vividly, a truly white wedding as snow had fallen, a rare event in the SW of the UK even in January, although the countryside is white again this year, perhaps to commemorate the ruby wedding.

I thought I would weave a wall hanging of photos from their lives. My niece chose some photographs from their albums whilst they were away and gave them to me. I decided on a photo of each of them when they were about 3 years of age, their wedding and the cottage they lived in when first married, the main house on the family estate where they moved 30 years ago and an up to date photograph of them together. The house they have lived in for the last 30 years was built for Mr Whidbey who explored Whidbey Island, off Washington State, next to British Columbia, whilst sailing as a naval officer with Captain Vancouver in 1792.

I had to crop all the images, I then converted each to grayscale and using Photoshop imported them each into a separate layer. I then flattened the image and inserted weave structures which were seven shades of white to black in eight end satin. I wove sample areas and was dissatisfied with my result, I had poor contrast especially in the 60 years old images of them as children. I then started again and paired the smaller images of them as children, then paired the wedding photograph and the cottage and finally dealt with their present house and the recent image of them separately. I then had four separate items to weave.

After cropping and pairing the images I then improved the contrast using Photoshop. When I was happy with the images I inserted the 8 shaft satin structure into the 7 shades I had chosen. The result was much better when sampled. The image I found too dark was that of the cottage and wedding; however, time was not on my side so I accepted what I had.

I now had to change the plan from a wall hanging to a collage of photograph images. I took the woven piece into the local market town to the art shop after I had carefully pressed each image, I had all on one woven piece. Here they mounted the images in record time, 5 days in all, so I collected the finished product on the

day before the family party My brother and sister in law were bowled over by the present. Hotel staff came to see the weaving in the private room where the party was held and could not believe the images were woven. Some of the detail was impressive, such as my brother's reading spectacles hanging from his shirt button hole. They said the gift was truly original and would be saved as a family heirloom.

To weave this I had a 20/2 Borgs unmercerised cotton warp sett at 60 epi with a 60/2 slate silk weft. The width of the woven pieces were 14 inches wide.

Sue Dwyer

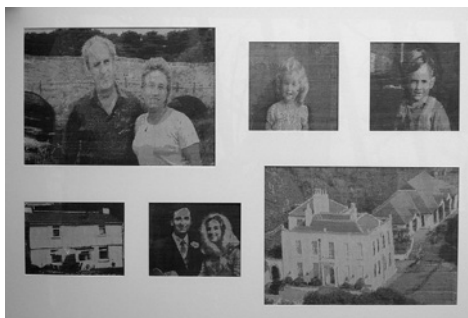


Top row: Brother, aged 3; wedding photo; sister-in-law

Above: First home; current home

Right: Married for 40 years

Below: The final woven pictures



7 WEAVERS

3 to 18 September 2011

7 weavers will be using DWW as their venue during Devon Open Studios in September. They are Gail Bryant, Jill Davies, Rosemary Durant, Sue Dwyer, Sareela Salter, Erdmunda Symon and Mirja Woollard. The Workshop will remain open for members' use during the event, but it might be a little more crowded than usual. They intend to keep disruption to a minimum and invite everyone to come along and bring family and friends.

Kay Balmforth will also be taking part in Devon Open Studios with fellow villagers, Manaton Makers, as usual, in The Barn at Ullacombe Farm Shop, near Bovey Tracey - venue 84.

Free, full colour brochures listing all the artists taking part in the event (including details of how to get to them and the facilities they have on offer) are available in the Workshop.



THE BIG WEAVE

Since 2009 The Big Weave has been running successful community weaving projects in the Reading area and enjoys the support of our local Berkshire Guild. Guild members have enjoyed engaging with the public when working on the community tapestries and the support from the local Guild has been one of the keys to the success of the project. For more information on The Big Weave project please see the article on The Big Weave in the Spring 2010 issue of the Journal, our website www.thebigweave.org and, for news on what we have been up to recently, our blog at www.thebigweave.blogspot.com

During 2011 The Big Weave has been reaching out to take The Big Weave nationally. We have already delivered two successful projects, one in Dorset www.thedorsetweave.blogspot.com and one in Oxfordshire <http://theoxfordshireweave.blogspot.com>

We have been invited to run The Big Weave training workshop at Tor Bridge School, Estover, Plymouth. Proposed training dates - 19 & 20

September 2011. The Big Weave training project involves two days training with The Big Weave artists using the community loom. Two Big Weave artists attend the training days, set up the loom, prepare the design/cartoon and share community weaving techniques. After training the loom is taken out to community events organised by the school. The support of local Guilds has proven crucial in engaging with the school and the public by assisting with the weaving - sharing skills with those who want to have a go. The Big Weave is a wonderful outreach activity that allows weavers to engage with the public and experience the pleasure of discovering that everyone can enjoy weaving. When the tapestry is complete the Big Weave artists return for a follow-up day's workshop on tapestry finishing.

We are keen to know whether your Guild members would be interested in supporting this project. The commitment would be for several Guild members to attend the workshops as outlined above and to provide support when the tapestry is out and about in the local community.

Diane Wood

devon weavers workshop

www.devonweaversworkshop.org

TRUSTEES

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

COMMITTEE 2011

Chairman & Courses

Secretaries

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Catering

Equipment

Library

South West Area Co-ordinator

Sue Dwyer

Ann Holl & Jill Davies

Dorothy Tallentire

Kay Balmforth

Rosemary Durant

Erdmunda Symon

Janet Thomas

Sareela Salter

Gail Bryant

Colleen Pope

Gilly Rossetti

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