



ISSUE 12

APRIL 2012

# the shuttle

devon weavers workshop  
[www.devonweaversworkshop.org](http://www.devonweaversworkshop.org)

# DWW DATES 2012

## COMMITTEE MEETING

Wednesday 23 MAY 11am

## SELLING MEETING

Wednesday 23 MAY 10am

## DWW VISIT - HORSEHAIR WEAVING

Tuesday 12 JUNE (see page 4 for details)

## BLACKJACK

Tuesday 25 SEPTEMBER 11.15am

## AGM

Saturday 17 NOVEMBER noon

## COURSES 2012

ROSALIE NEILSON

5, 6 & 7 MAY Rep Weave

JETTE VANDERMEIDEN

22 - 24 JUNE Blocks & Profiles

26 - 28 JUNE Tied Weaves

KAY FAULKNER

5, 6 & 7 SEPTEMBER Woven Shibori

## EXHIBITIONS & EVENTS

CONTEMPORARY CRAFT FAIR 2012

15 - 17 JUNE Bovey Tracey

HARBOUR HOUSE EXHIBITION 2012

4 - 9 DECEMBER

BIRDWOOD HOUSE EXHIBITION 2013

13 to 20 JULY



## TELEPHONE LINE & INTERNET ACCESS

We have recently had a telephone line installed at the Workshop and internet access is now freely available to all members, either via the Workshop's laptop or on members' own personnel computers.

Because mobile reception is so poor at Coombe Park this facility will be a great asset should an emergency arise or if any weaver on the premises needed to be contacted quickly for any reason. Also associate members will now be able to phone the Workshop to check if there is a keyholder present to let them in.



## FOR SALE

LILLSTINA FLOOR LOOM

Counterbalance, 4 shafts and 6 treadles  
46" weaving width. Back beam modified to allow direct warping. £500 ono

# CHAIRMAN'S REPORT



Another year has gone by and it only seems like yesterday I was giving the Chairman's report in 2010. The end of 2010 was the coldest for many years when DWW attended the Kingsbridge Market Hall Craft Fair and had an excellent space by the front door to display our wares. However, being next to the door required each helper to have frequent hot drinks to keep out the cold. There was a jolly atmosphere and the opening evening was well attended. A donation was given to Médecins Sans Frontières. Almost immediately afterwards our Christmas Open Studios was held at the Workshop; visitors were down in number due to the very icy weather conditions.

The courses held at the Workshop help to pay for much of the running costs of the building. In March and April 2011 we ran two beginner courses in order to accommodate the numbers wanting to attend. Other members now come daily to help me with the beginner courses and they have become a communal effort and personally I am able to enjoy the courses more. In October there was another beginner course which once more was fully booked and our March and April 2012 courses were fully booked again.

In February 2011, Jason Collingwood came down to give a 3 day rug weaving course; luckily the weather improved and the bitter cold eased. In June Jette Vandemeidan came to teach two courses and those of us who attended were very impressed with her high standard of teaching - so much so she is coming again in June to teach another two courses. In September Ann Richards came and we were introduced to differential shrinkage using over twisted yarns. Our exhibition at Birdwood House in December 2011 was an outstanding success with great interest in our beginners' course and record sales.

In June 2011 a small number of members went to Heligan in Cornwall. We all had a great day out, choosing the only fine day of the week. The Contemporary Craft Fair at Bovey Tracey was busy as usual and stern work was done by DWW members daily in the Children's Tent. Weaving was voted as the most popular activity by the children and we will be helping there again this year and promoting the Workshop and its activities on our stand as usual. We were approached at the event by the organiser of Creative Stitches and asked to exhibit there in Exeter - we agreed and our large stand was complimented on because of the high standard of the work displayed. Devon Open Studios were rather quiet last year, but we are now busy planning for our week at Harbour House, Kingsbridge this December.

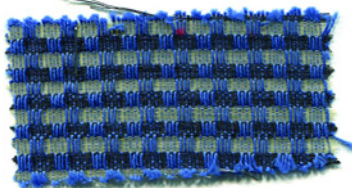
So to sum up, we have had another successful and exciting year. This is my last year as Chairman; please talk amongst yourselves and decide who you would like to take over from me in a year's time.

*Sue Dwyer, Chairman*

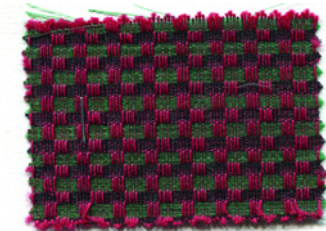


# HORSEHAIR WEAVING in Castle Cary

Why not join us for the DWW 2012 trip on Tuesday 12 June?



This year's outing is to John Boyd Textiles in Castle Cary, where they have been weaving horsehair fabric since 1837. It is one of the very few remaining mills still producing horsehair textiles. The fabric they produce was used by many great furniture designers including Chippendale, Hepplewhite, Lutyens and Rennie Mackintosh.



We will see the horsehair being dyed and prepared and woven using the original looms.

Many of the historical designs are still woven today using original techniques on the original looms. They are also weaving contemporary designs in new colourways and the complete range of these expensive fabrics is sold throughout the world to Royal Palaces, National Trust properties, The White House, Washington etc.



The cost of the tour is £4.00 per person.

N.B. There are steep stairs, so sensible shoes are needed.

## THE PLAN

We plan to catch the 11.26am train from Newton Abbot, arriving at 12.45pm. We will be returning on the 4.41pm and arrive at Newton Abbot at 17.56pm.

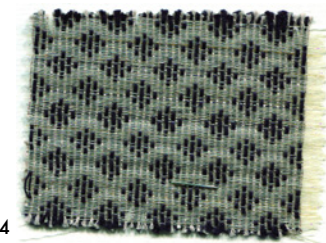
We will have time for lunch in Castle Cary before our tour begins at 2.30pm - and hopefully time for a cuppa before the train home.

For those of us with Senior Rail cards the cost is £5.60 each way, total £11.20. If there are 10 without railcards we can arrange Group Travel and the cost will be £15.80 return, otherwise it will be £22.70 return.

## HOW TO BOOK A PLACE

If you are interested please let me know. Also please say if you don't have a railcard and I will book Group Travel if there are enough people.

Ann Holl



# Looking ahead to HARBOUR HOUSE 2012

Although December sounds a long way off, much weaving and organisation is going to take place over the coming months to make our DWW exhibition at Harbour House in Kingsbridge a success.

At a recent meeting ideas came up for smaller items that could be made for sale or display. Don't forget....  
.....it will be Christmas. These included:-

SPECTACLE CASES

IPOD AND KINDLE CASES

SMALL, FRAMED PICTURES - re-use existing frames?

GREETING CARDS - blanks from Trago Mills etc

BAGS - large and small

DOORMAT SIZED RUGS - ruglets to go with big rugs?

CUSHIONS - large and small

BOOKMARKS (flat braids?)

LIGHT PULLS (round braids)

BELTS

JEWELLERY

WRISTBANDS

SCRUNCHIES

TISSUE POCKETS

Part of DWW's Harbour House Exhibition 2010



LAVENDER BAGS

THROWS for sofas or beds

PICNIC BLANKETS

CLOTHING

APRONS

PURSES

DOORSTOPS (fill with bags of sand?)

TEA COSIES

CAFETIÈRE COSIES

TABLE MATS - rep weave?

PEG BAGS

TABLE LINEN

## PROMOTING OUR WEAVERS

We hope to produce some graphics giving some back-ground information about the weavers. Please try and photograph anything you make in the meantime (usually best done outside, not in bright sunlight) and get somebody to photograph you at your loom weaving. Make sure your digital camera is set on the highest setting to give the largest file size possible. This is important if it is to be used for reproduction (postcards, display boards etc).

We'll be ordering postcards and business cards later in the year - please let Kay know if you are interested in having your own printed. You will be able to sell your postcards during the exhibition and your business cards will be made available for visitors to pick up.

Printed digitally, 50 one-sided, laminated business cards work out at about £8 at the moment.

50 A6 postcards, full colour on the front and black on the back are £3, full colour both sides, £4.50.

There is an additional charge for p&p (£7 per order) which will be split pro rata between those ordering.



# YARNS THAT DISTORT IN WATER

Tutor: ANN RICHARDS 24 - 26 September 2012

Our interest was aroused by this fascinating course even before we stepped inside the workshop in September. Each of us was asked to warp up our looms before arrival. Ann Richards supplied a number of yarns and a selection of threadings and each warp provided its own challenge. There were combinations of Z and S twist yarns, also crammed and spaced warps. There were passive and active yarns to warp up and I had the challenge of a silk/steel yarn. Even before our first lecture, we were talking about the differences in our yarns.



In Ann's first talk, she provided clear and precise information about each of these warps and the weft yarns that would best produce interesting results with them. She explained how some of the warps explored a structure warpways and some the same structure weftways. She described the weights and properties of each of the yarns, providing information on yarn twist and how to measure and calculate it.

Ann introduced us to formulae for measuring the amount of twist in active yarns including crepe wool, crepe silk and crepe cotton. The properties of the passive yarns, such as silk/steel were also described. There was a

great deal to take in and make sense of. For me, much of the detail only began to sink in once I was weaving. As this was a round robin course, each of us had an opportunity to try out a wide variety of yarns and possible ways of using them.

What we were learning was how to place the high-twist yarns - those that will distort - in certain locations in warp and weft so that the woven fabric, when placed in water, will pull in or pull up in a planned and predictable manner - and they did. By the second day, a number of samples had been completed and we were able to cut them off and wet finish them. Samples were gently swished in warm water and this is when the magic happened. The small swatches of fabric began to distort, to show movement, and just as predicted the fabrics began to pleat or ruffle. At that moment I think all of us began to see the wide range of possibilities presented by high-twist yarns.

With so many samples being cut off the looms, there was a lot of re-tying of warps. Ann showed us how to 'lash on' rather than 'tie on' a warp. This has two advantages - less yarn is wasted and it is easier to ensure that



the warp has an even tightness. Ann also advised us to use a Linen Checker to ensure that we were weaving a consistent number of picks per inch. This is particularly important when the weft is a high twist yarn. If the weft is uneven the results are harder to predict.

Two particular warps fascinated everyone in the class: on Sue's loom was a warp that could create a series of pleats to form a necklace; on my loom was a silk/steel yarn that could form a bracelet if woven with a combination of passive and active, crepon yarns. So, in addition to a wide range of samples, everyone on the course could leave with a finished item.

*Mary Hildyard*

## BEGINNERS COURSE

10 - 14 APRIL 2012

The second beginners' course was tutored by Mary Hildyard, who very kindly agreed to take on the job in Sue's absence.

It was a great success, with some students returning after the course to finish off their weaving. All produced really lovely scarves using the same threading, but different colour combinations in warp and weft, resulting in very different results.



## DWW at BIRDWOOD HOUSE

5 - 10 DECEMBER 2011

Our exhibition at Birdwood House in December 2011 was an unprecedented success, with visitors showing enormous enthusiasm for our display of work and sales in excess of £2000.



The costs to the Workshop, both in renting the venue and promoting the event, were covered by the commission taken on sales and Sue was subsequently inundated with requests for places on beginners courses - so much so that an extra course had to be arranged to accommodate the numbers.

I think we also all enjoyed ourselves during our stewarding stints and it was lovely to see so many members during the week giving us their support. We'll be there again in July 2013.

*Kay Balmforth*



# A Weaver's Date

Compiled by Jill Davies

*If you are looking for inspiration and fancy taking yourself on a weaver's date, here are a few ideas and details of some forthcoming exhibitions.*

## CLOSE TO HOME:

**BLUE** is at the Devon Guild of Craftsmen, Riverside Mill, Bovey Tracey TQ13 9AF from 10 March until 22 April. This is an exhibition exploring the different ways that textile and ceramic artists have used the colour blue. It is open daily 10 am to 5.30 pm. Alongside it, is **TRACING THE BLUEPRINT** which looks at the social history of indigo dyeing in Hungary and South Africa. There are also fair-trade indigo items for sale in the gallery shop.

Details are on the website [www.crafts.org](http://www.crafts.org)

From 15 to 17 June, **THE CONTEMPORARY CRAFT FAIR** will be at Mill Marsh Park, Bovey Tracey. This showcase of designer makers' work from all over the country, plus workshops, demonstrations, stalls (including our own), food, music and a children's tent, make for an enjoyable day out.

Open 10am to 5pm. [www.craftsatboveytracey.co.uk](http://www.craftsatboveytracey.co.uk)

Or perhaps you'll find some inspiration at the newly re-opened **ROYAL ALBERT MEMORIAL MUSEUM & ART GALLERY**, in Exeter, where there are changing exhibitions as well as their permanent collection.

Open Tuesdays to Sundays 10am to 5pm. [www.rammuseum.org.uk](http://www.rammuseum.org.uk)

## A LITTLE FURTHER AFIELD:

The Stroud International Textiles Festival is taking a different form this year. One of the events they are putting on is **SELECT: PAIRINGS II – CONVERSATIONS & COLLABORATIONS** - an exhibition, co-curated with Alice Kettle, at The Museum in the Park, Stratford Park, Stroud, Gloucestershire. Artists and makers from different fields have worked together to share new technologies and techniques, collaborating to push the boundaries of their chosen fields. They include Ismini Samanidou. The exhibition runs from 28 April to 27 May. On 5 May, there is a linked **SYMPOSIUM** with a variety of speakers discussing their collaborative work. [www.stroudinternationaltextiles.org.uk](http://www.stroudinternationaltextiles.org.uk)



**WONDERWOOL WALES** is a festival of Welsh wool and fibres, with a host of exhibitors, workshops and events. It will be held the weekend of 28 & 29 April, at the Royal Welsh Showground, Builth Wells, Powys LD2 3SY, a day ticket is £8 (weekend £14). [www.wonderwoolwales.co.uk](http://www.wonderwoolwales.co.uk)

### **LONDON:**

Ptolemy Mann's exhibition **THE ARCHITECTURE OF CLOTH, COLOUR AND SPACE** will be at the ARAM Gallery, 110 Drury Lane, Covent Garden, WC2B 5SG from 16 March to 21 April. This promises to be an explosion of vibrant colour, with her exciting \_ and signature \_ use of ikat dyeing. The Gallery is open Mon to Sat 10am – 6pm. [www.thearamgallery.org](http://www.thearamgallery.org) or [www.ptolemymann.com](http://www.ptolemymann.com) (Later in the year - 27/10 to 31/12 - this exhibition transfers to Gloucester Cathedral.)

**COLLAPSE WEAVES AND OTHER MAGICAL MATERIALS**, an exhibition to celebrate the publication of books by Ann Richards and Lotte Dalgaard, will be at The Handweavers Studio and Gallery, 140 Seven Sisters Road, N7 7NS, from 17 May to 17 June. Combine a trip to the exhibition with stocking up on supplies. [www.handweavers.co.uk](http://www.handweavers.co.uk)

The largest pieces of cloth to have been created from **GOLDEN SPIDER SILK** can be seen at the Victoria and Albert Museum, Cromwell Road, SW7 2RL until 5 June. The museum is open daily (10am to 5.45pm) and entrance is free.

**BAUHAUS: ART AS LIFE** is billed as the biggest Bauhaus exhibition in the UK for 40 years. There will also be a programme of workshops/talks/films. It takes place at the Barbican Art Gallery, Barbican Centre, Silk Street, London EC2Y 8DS from 3 May to 12 August, open daily (times vary). [www.barbican.org.uk](http://www.barbican.org.uk) or phone 020 7638 8891

### **And if you want to stay in the comfort of your home:**

You can view various exhibitions online. For example, there are 5 exhibitions on the website of the Washington Textile Museum, including **GREEN: THE COLOUR AND THE CAUSE AND COMMON THREADS: UNRAVELLING THE WORLD OF TEXTILES**. [www.textilemuseum.org](http://www.textilemuseum.org)

Or, see the **GOLDEN SPIDER SILK** cape on the V&A website [www.vam.ac.uk/channel](http://www.vam.ac.uk/channel)

## BEGINNERS COURSE

11 - 15 March 2012

The beginner courses have proved to be as popular this year as last and again we had to arrange a March course as well as the planned April Course. The course went well and all finished in the five days, though at one point I thought they may need extra time. One student could only manage three days and arrangements were made for her to come at other times. The photograph shows the students wearing their scarves, most had to make their tassels at home.



## CREATIVE STITCHES

22 - 25 September 2011

Whilst stewarding at the Contemporary Craft Fair I was approached by the organiser of Creative Stitches who was very keen for us to have a stand at the event at Westpoint, Exeter - she said our textiles were of the highest standard. I stewarded with Shirley Copper on the second day and we were inundated with people 'having a go' on the two looms set up. That day we sold so much that we had to rearrange our stall before we left. There was a tremendous interest in our craft and I know all other stewards enjoyed their days there.



## WHAT IS MERCERISED COTTON?

Mercerization is a treatment for cotton fabric and thread that gives fabric or yarns a lustrous appearance and strengthens them. The process is applied to cellulosic materials like cotton or hemp.

The process was devised in 1844 by John Mercer of Lancashire who treated cotton fibres with sodium hydroxide. The treatment caused the fibres to swell, which in Mercer's version of the process shrank the overall fabric size and made it stronger and easier to dye. The process did not become popular until H. A. Lowe improved it into its modern form in 1890.

By holding the cotton during treatment to prevent it from shrinking, Lowe found that the fibre gained a lustrous appearance. Mercerisation alters the chemical

structure of the cotton fibre. It results in the swelling of the cell wall of the cotton fibre. This causes increases in the surface area and reflectance and gives the fibre a softer feel. An optional last step in the process is passing the thread over an open flame; this incinerates stray fibers, improving the fabric's appearance. This is known as 'gassing the thread' due to the gas burner that is typically used.

The modern production method for mercerised cotton, also known as 'pearl' or 'pearle' cotton, gives cotton thread a sodium hydroxide bath that is then neutralized with an acid bath. This treatment increases lustre, strength, affinity to dye, resistance to mildew. Cotton with long staple fibre lengths responds best to mercerisation.

# WEAVING IN VIETNAM

During my recent trip to Vietnam I was interested in seeing woven textiles I came across during some of the walks and historic sites we were taken to visit. Everywhere there were woven items. In some of the villages in the north the courtyard of each house along the whole main street resembled an open bazaar. There were hand looms visible, but there was no way the items on display could have been woven in the village, most if not all on sale to tourists were factory woven.

However, when visiting a temple at Nga Trang I did see two looms which were being used and the method used to weave caught my interest. Both looms were weaving supplementary warp patterns, one about 8 inches in width and the other about 1 inch. The small loom was effectively weaving an inkle band.



What caught my eye was the patterning system. Both looms had a ground warp woven as plain weave using two shafts, the warp and weft were the same, a fine cotton. Each loom had two pedals to weave the ground cloth, each connected to alternate ground warp threads.



The pattern threads were of a much thicker yarn. The pattern shafts were manipulated by hand, each pattern thread was tied to a small bag of sand in the case of the narrow band, and a metal spanner or similar type of tool with the wide loom.



The pattern warp threads were either up or down according to the pattern which was in the head of the weaver. The weaver positioned the pattern threads, she then wove two rows of tabby placing the weft in the shed and banging it into position using a wooden beater with a bevelled edge. She then altered the pattern threads manually for the pattern she was weaving, and wove two more plain weave picks. Each pattern thread went over two ground warp wefts.

The inkle braid was used to weave lettering, the wider piece was far more complex in



design. The selvages were perfect and the woven material on the loom looked magnificent woven on such simple equipment.

*Sue Dwyer*

## HEALTH & SAFETY ISSUES

The DWW committee has been looking closely at the Health & Safety regulations which affect the Workshop. We have a growing membership and a steady stream of visitors to courses and events and we are obliged to consider everyone's safety whilst on the premises. We have carried out various actions as a result.

The fire extinguishers (to the left of the door) have been serviced and replaced as necessary. A full 'PAT' test has been carried out on all the electrical equipment on the premises. This will now be repeated on a yearly basis in order to conform to standard regulations.

An 'official' Health & Safety information poster has been purchased and put up by the coat hooks. We have also put together some appropriate advice specific to the Workshop and its activities. This is now on the main notice board by the bookshelves. Please take a minute to read it through in order to acquaint yourselves with the points raised - also, please let any member of the committee know if you think of anything that should be added to it.



## THE DWW LIBRARY

You may have noticed that the library has been moved around - this was necessary because the shelves were collapsing under the weight of all the books! The main lending library is now to be found on the wooden shelves next to the kitchen area and the reference library is situated on the lowest shelf of the white bookcase. Please enjoy both sections of the library, including our regular magazines, Vav and Handwoven.

The following books have been moved from the reference section to the lending library:-

*Collapse Weave* by Ann Field  
*The Weavers Handbook* by Hilary Chetwynd  
*The Magic Eight* by Nancy Hoskins  
*Design and Form* by Johannes Itten  
*Woven Shibori* Catharine Ellis  
*Rug Weaving* by Brian Knight  
*Overshot* by Bertha Hayes  
*Colorworks and The Elements of Color* by Johannes Itten

There will soon be a copy of the Best of Weavers collection in both the reference and lending sections. There is also a new box for DVDs in the lending section. These number four at present:-

*Discover the World of Weaving Looms*  
*Warping Back to Front* by Peggy Ostercamp  
*Indigo - a World of Blue*  
*Weavers Spinners and Dyers' Work* (AGWSD)

We have also purchased the following new books:-

*Double Weave* by Jennifer Moore  
*Weaving Textiles That Shape Themselves* by Ann Richards  
*Contemporary Weaving Patterns* by Margo Selby

We are searching for an out-of-print book for the library - *Doubleweave on 4 to 8 shafts* by Ursina Arn-Grischott. If anyone spots it for sale please buy it for the library and we will reimburse you.

Happy weaving reading!



# COURSES 2012

**ROSALIE NEILSON - 5, 6 & 7 May**

## **8 SHAFT WARP-FACED REP**

Two different warp colorways combine with thick and thin wefts to become the exploratory tools of warp-faced rep. Because the weft is almost completely covered, warp color plays an important role in both the pattern and background colorways. Weavers will choose in advance one of several different weaving drafts for this course. The simplest color combination for the warp is to alternate two colors, one pattern and one background. Weavers may wish to use more than two colors when designing their warps, and will receive suggestions for 2 and 3 color blendings to use as the pattern colorway.

Discussions will focus on movement of blocks in independent and linked fashion, skeleton tie-ups to maximize the number of design possibilities, and various threading systems. The minimum warp length is three yards which will yield a fabric long enough to use as a table runner or several place mats.

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

**JETTE VANDERMEIDEN - 22 to 24 JUNE**

## **BLOCKS & PROFILES**

Many drafts are written as profile drafts and use block weaves. What is a block weave, a unit, a profile? How does a short draft work? How do you get a threading draft from a profile draft?

Based on 4 and 8-shaft theory, learn how to work with blocks. Work with units, learn to design a project in various unit weave structures that all have the same profile or patterning. Designing coordinated fabrics for interiors, clothing or the table becomes easy. Patterns will be designed for 4 and 8 shaft looms, with an introduction on the extension of block theory to multishaft looms. Sampler looms will be set up to experiment with various 4 shaft and 8 shaft block weaves.

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

**JETTE VANDERMEIDEN - 26 to 28 JUNE**

## **TIED WEAVES**

1:1 2-tie unit weave. 3 and 4 tie weaves. Double two-tie unit weave. What do these mean? Bergman, Quigley, Lampas, Bronson, halv-drejl are all called Tied Weaves. So are Summer and Winter and Bronson Lace and many others.

Come and explore these weaves, which have short floats and lots of patterning possibilities. Building upon your basic knowledge of profiles and unit weaves, you can create profile drafts to plan your own patterned cloth in weaves often forgotten or ignored by most pattern weavers. Ground cloth, usually woven in plain weave, will be woven in twill or Rosepath, with patterning to match, weaving a cloth with intricate and exciting designs.

Find out more about the people and background behind these weaves as well, as we discover who they were named after.

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

**KAY FAULKNER - 5, 6 & 7 SEPTEMBER**

## **WOVEN SHIBORI**

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 widespread 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



# devon weavers workshop

[www.devonweaversworkshop.org](http://www.devonweaversworkshop.org)

## TRUSTEES

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

## COMMITTEE 2012

Chairman & Courses

Secretaries

Treasurer

Newsletters & Website

Membership & Exhibitions

Catering

Equipment

Library

South West Area Co-ordinator

Sue Dwyer

Ann Holl & Jill Davies

Dorothy Tallentire

Kay Balmforth

Rosemary Durant

Erdmunda Symon

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