



ISSUE 13

FEBRUARY 2013

# the shuttle

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

## DATES 2013

### COMMITTEE MEETING

Tuesday 12 March 2013 10.00am

### BLACKJACK 18

Tuesday 12 March 12 noon

### AGM

16 November 2013 12 noon

Speaker to be announced

### VISITS 2013

*(further details p.13)*

### WORKSHOP VISIT

Tuesday 5 March  
To Sue Dwyer's & Colleen Pope's  
Workshops, begins 11.30am

### COURSES 2013

*(further details p.13)*

### DYEING

Tuesday 26 February  
Tutor - Ingrid Parker

### FLAX FLOWER WEAVING

9 April  
Tutor - Erdmunda Symon

### BEGINNERS

Tutor - Jenny Rolfe

SPRING - 6 to 10 April

AUTUMN - 28/29 Sept, 5/6 & 12/13 Oct

### LACE WEAVES

11 & 12 May  
Tutor - Sue Dwyer

### LINEN

6 - 8 September

Tutor - Riitta Sinnkonnen Davies

### COURSES 2014

### TWILL WEAVES FOR RUGS

7 - 9 February 2014

Tutor - Jason Collingwood

### EXHIBITIONS & EVENTS

BIRDWOOD HOUSE EXHIBITION 2013

15 to 20 JULY (Set-up 14 July)

## FOR SALE

### SMALL FLOOR LOOM

Jack loom - 4 shafts with  
6 treadles, plus a selection  
of sticks, shuttles etc. Offers  
invited, buyer collects.



### FLOOR LOOM

Counterbalance loom (above) with 4 shafts  
and 6 treadles, including a selection of  
sticks shuttles etc, buyer collects.

£250 ono

### LECLERC VOYAGER LOOM

8 shaft table loom in excellent condition.  
Folds up - comes complete with carry-case.  
See pic of loom in *Handwoven* magazine  
ads. View loom in DWW by arrangement.

£300 ono

### 4 SHAFT TABLE LOOM

This is the loom in DWW on the floor  
between the Megado and Sue's floor loom.  
It works OK but we need the space.

## THOUGHTS FROM OUR RETIRING CHAIR .....

Another year has gone by and it only seems like yesterday I was giving the Chairman's report a year ago. Again the year has been very busy.

The courses run at the Workshop help to pay for much of the running costs of the building. In March and April there were two beginner courses - required to accommodate the large numbers wanting to attend - and another in October, which was also fully booked. Now that other members come to help with the beginner courses they have become a communal effort and personally I enjoy the courses more. In June Jette Vandemeidan came to teach two courses (Tied Weaves and Blocks & Profiles) and those of us who attended were very impressed with her high standard of teaching. In September Kay Faulkner came from Australia and gave us a course on Woven Shibori (see p 8 - 9).

In June a large group of DWW members visited John Boyd's horsehair factory in Castle Cary (see p 4). Also in June we attended the Bovey Tracey Contemporary Craft Fair, less busy than usual due to appalling weather, but as always stern work was done by members in the children's tent again this year. In December we had our main exhibition and sale of work at Harbour House in Kingsbridge. The event was quieter than we had hoped, but it generated a lot of interest in our April 2013 Beginners Course which is very good news for the Workshop and made all the hard work worthwhile.

So to sum up, we have had another successful and exciting year at Devon Weavers Workshop. I have now retired as Chairman, but will continue weaving at DWW in 2013 and I thank everyone for their help during the previous year, in whatever capacity.

*Sue Dwyer*

## ..... AND OUR NEW CHAIR

As Sue retired as Chair in November, I want to thank her for all she has done for the Workshop since it's beginning. She joined us right at the start and gave the first beginners' course in May 2005, just 4 months after we moved into our new Workshop. Since then she has run no less than 18 courses and taught at least 70 beginners. They all left with a very professionally-made scarf and much enjoyed making it. Many have become members and carried on weaving.

Recently some of us have been helping on the courses, and it has been a learning curve for us too! We have had to learn different ways of doing things, which so often provokes the cry 'how does Sue do it!?' Must be good for us!

Sue can't be at the Workshop every Monday now, so we have set up a system of mentoring and there will be someone to help new weavers on Mondays, Tuesdays and Wednesdays (see note for contact numbers on page 7).

Sue has also taught intermediate courses on Lace Weaves and Summer & Winter and I am pleased to say she is starting this again this year (see page 13). Book now for May! It is definitely true to say that the Workshop wouldn't be in its present healthy financial position if it wasn't for Sue.

So on behalf of us all, a huge thank you, Sue!!!

*Ann Holl*

# HORSEHAIR FACTORY VISIT

Castle Cary, Somerset - Tuesday 12 June 2012

*Our DWW visit in 2012 was to John Boyd Textiles Ltd, dating back to 1837 and one of the last surviving horsehair weaving establishments left in the world....*

We met at Newton Abbot and took the train to Castle Cary - then, unexpectedly for some of us, we took a walk across fields and foot-paths into the town, where we had a delicious and well-presented lunch at The George. We enjoyed it so much it came as a bit of a surprise when Jill pointed out that it was already past the time we should have been at the Textile Factory! Oops! How did that happen? We all got a good bit of exercise getting there in double quick time, but it proved to be well worth it.

On arrival we were issued with leaflets and ear-plugs and taken on a tour by Duncan. We were impressed with our first stop - a room with a huge warping mill which collected the threads (mainly of Egyptian cotton, but they also use linen and silk) from many cones and the sectional warps appeared, beautifully neatly and very quickly on the mill. From there the warp is transferred directly to a large metal beam which is then put straight onto the loom - can you imagine - no winding on?!



Next stop the dyeing room where we got our first look at the horsehair which arrives from Mongolia in well-tied bundles looking a bit like a thick piece of bamboo. Hair comes in black, mixed and white, varying in length from 34 inches down to about 22 inches. The white tail hair is normally shorter than the other colours, but either way it takes about four years to grow to that length and be 'harvested'.

Horse hair used to be a plentiful waste product in the days when there were many work-horses in use who had their tail-hair cut for health and safety reasons. (Hence, horsehair shirts). The dyeing process takes 6 days to complete using acid dyes with acetic acid as a mordant. The black hair is tied and dyed hanging in the vat, whereas when something other than the natural colour is required, the white hair is laid out on racks in a smaller vat to be dyed.

Next it was time for the earplugs and into the first loom room. The looms are run by electricity and worked by long leather belts attached to a huge axle under the ceiling. They have



wonderful sets of cogs to drive them which give the same satisfying feeling that goes with all old machinery and steam engines. One corner of the factory has a lathe and work bench for some of the repairs and with typical old-fashioned efficiency it only takes up a small corner, nothing fancy, just purely practical (it reminded me of my Dad's shed!).

The hairs to be woven used to be picked out individually by children and handed to the handweavers. The Education Act of 1870 put paid to that and a very clever machine was invented and patented which collects the hairs one at a time. Each hair is then grabbed by a thing like a flying shuttle and pulled into place in the shed ready to be beaten. I wondered what happened to the pattern of the fabric if the grabber missed a hair, ha! sorted! - there is a little roller which stops the dobby mechanism moving on until there is a hair in place.

As the fabric is being woven the lease sticks are left in at the back of the loom and tied so they can't slip forward as the fabric is produced.

On the top floor is the finishing room where fabric is measured into bolts, 'ironed' in a hot tank overnight, stored or packed for delivery. Here we were also able to see some made up pieces and feel the bolts of fabric. The fabric

produced is very strong and the horsehair can last up to 100 years - often if a piece is brought back for repair it is the cotton or linen which has worn out and the horsehair part of the fabric has just developed a sheen. Production costs are very high as only three or four metres can be woven each day on each loom.

All-in-all a very interesting visit, rounded off by another trip across the fields and the train home. Thank you very much Ann for organising this outing and to Kay and Sue for suggesting it in the first place.

*Yvonne Hawkins*

## DWW at HARBOUR HOUSE



**4 - 9 DECEMBER 2012**

Those of us who took part in our exhibition at Harbour House in December 2012 all felt it was a big improvement on our previous one at the same venue in June 2010. Visitor numbers were down and sales disappointing, but as a promotional tool for the Workshop it was a great success, generating a lot of interest for Jenny's Beginner Course this April. Many thanks go to all those who worked so hard and gave so much of their time to organise, hang, steward and finally take down the exhibition. It was a lot of fun, as always, and amazing to see such a beautiful and diverse array of work from our members.



# WEAVING A KROKBRAGD RUG

For all you budding rug weavers out there a great technique to use is KROKBRAGD. This is a three-shaft weave giving lovely geometric designs on the face of the rug with floats spanning three ends on the back. Three picks give one 'row' towards the creation of a design and the resulting rug feels quite thick and substantial once the picks are beaten down. It is quite slow to weave, but rewarding as you see your designs emerge!

Follow these simple instructions to produce a small 'rug' or sample piece. You can use a Louët (or any loom) for this piece, but you will have to beat quite hard and may even need a hand-held tapestry beater or fork to help pack the wefts down on a smallish loom. You should not see any warp once the weft is beaten down.

**WARP:** 10/6 linen single fold (quite a heavy linen yarn).

**Length of piece:** 24" min + generous waste allowance of 20" = 44"

**Width:** approx. 14"

**EPI = 4** if you weave with a 2-fold weft of 80% wool/20% nylon rug wool

**EPI = 5** if you weave with 1-fold weft of rug wool (but not very thin rug wool)

You will need to prepare a warp of 57 + 4 floating selvedge threads 44" long (4 epi), or 70 + 4 threads 44" long (5 epi). You will have 2 floating selvedges each side and plenty of warp to practice designs and create good fringes when you cut the rug off the loom. Before you thread your warp check you have enough heddles on shaft 2 as this is used more than 1 and 3. To thread your warp, put aside the first 2 warps for your first floating selvedge, then thread shafts 1, 2, 3, 2, 1, 2, 3 etc. Thread until you have 2 warps left, then put in the other floating selvedge.

LIFTS	THREADING			
2,3	3		3	
1,3	2	2	2	2
1,2	1		1	1

I like to finish my main threading on shaft 1 followed by a floating selvedge, so if necessary discard the last few warps to enable this.

Tie up the warps in the usual way onto the front beam after spacing evenly though your reed at 4 or 5 epi and get ready to start weaving by putting in a few rows of thick weft using 1,3 lifts followed by 2 lift alternately - this is as close to a tabby as you can get! Check for any threading errors. You could put in a row of twining to give a solid starting edge, but this is not really necessary for a sample piece.

Ensure the warp is tight. Prepare 3 shuttles of different colours (I will use D = Dark, M = Med and L = Light to help you with the next steps).

**SELVEDGES:** these can become tricky when changing colours frequently. With practice you will soon sort these out, but a good tip is to leave the shed on each side by bringing the shuttle out over the floating edge and entering the shed under it. Try to keep the shuttles in an 'order'. The colour you want on the selvedge should remain nearest the weaving when out.

If this does not work for you, experiment a bit until you get neat edges as the design you use plays a big part in the neatness of the edges. It does not matter which side you start the colours, but I like to start different sides to avoid build up at one edge after 3 picks. You should not need to use a temple for this small width, but allow plenty of slack (a large bubble or angle) as it does pull in on the beat. You may find it useful to weave the lifts in ONE colour only for an inch to help you get used to it.

**DESIGNS:** Lifts are 1,2; 1,3 and 2,3 in the same order repeated over and over. To create designs just put in different colours for the lifts. You will be amazed at how easy it is to design your own patterns, but to get you started try these:

**Zig Zag:** Weave each set of 3 lifts 3 times to get nice square zig zags

- |            |            |
|------------|------------|
| 1. 1,2 = L | 4. 1,2 = D |
| 1,3 = M    | 1,3 = D    |
| 2,3 = M    | 2,3 = L    |
| 2. 1,2 = L | 5. 1,2 = M |
| 1,3 = L    | 1,3 = D    |
| 2,3 = M    | 2,3 = D    |
| 3. 1,2 = D | 6. 1,2 = M |
| 1,3 = L    | 1,3 = M    |
| 2,3 = L    | 2,3 = D    |

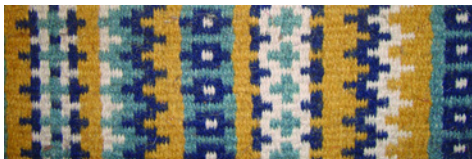
You will see the pattern emerge now and be able to continue on your own. You may even want to introduce more colours! After a few inches or so, weave a band of ONE colour (a different one to your design) and try this second pattern -

**Squares:** Weave each set of 3 lifts 3 times

- |            |            |
|------------|------------|
| 1. 1,2 = M | 4. 1,2 = M |
| 1,3 = L    | 1,3 = M    |
| 2,3 = L    | 2,3 = L    |
| 2. 1,2 = M | 5. 1,2 = M |
| 1,3 = M    | 1,3 = L    |
| 2,3 = L    | 2,3 = L    |
| 3. 1,2 = D |            |
| 1,3 = M    |            |
| 2,3 = L    |            |

You will get a light square with a dark centre surrounded by a medium background across your rug. Separate this design with a solid band of another colour and try to produce some of the patterns in my photographs below. Time to play!

*Colleen Pope*



## ACCESS TO THE WORKSHOP

If you are an associate member and would like to use the Workshop on any particular day please refer to the contact list below.

MONDAYS – ANNE BULLEID

TUESDAYS – JANET THOMAS

WEDNESDAYS – KAY BALMFORTH

THURSDAYS – JENNY ROLFE

GENERAL ENQUIRIES – Jill Davies

## THE WORKSHOP YARN BOX

The red box file in the Workshop (on the shelves on the end wall) contains samples of yarns which members no longer want or would like to sell. When you need yarn for a project, it's a good place to look.

If you have yarns you no longer need, you can leave samples in the box. Attach them to a card (you'll find these in the box) with your name and details of fibre, weight, quantity available, price etc.

## WORDS OF WISDOM

FROM MARY MEIGS ATWATER

1. Never weave on a loom that is out of adjustment.
2. Never weave on a poor warp.
3. Never permit a mistake in threading or sleying to go uncorrected.
4. Make a good selvedge.

OLD CHINESE PROVERB

If you make a mistake and do not correct it, this is called a mistake.

# BLOCKS & PROFILES

JETTE VANDERMEIDEN \* JUNE 2012

In June, Jette made a welcome return visit to the Workshop. I attended the first course, where she explained profile drafts and showed us how to use them with different weave structures. A profile draft is a summary method, where a marked square in either threading or treadling (a 'block') represents a whole group of threads (a 'unit'). There can be several different blocks making up a pattern. This makes it easier to set out complex patterns and also has the advantage that the same profile draft can be used for many different weaves simply by changing the units that each block represents. The course was a round robin, so we wove samples on as many looms as possible. It was very instructive to see how the weave structure affected the size and style of the design pattern. There was also the opportunity to look at how to design using



blocks and to consider which weave structures would work best with a particular design. This was a very interesting, sometimes challenging, course that gave a good basis for going forward with block designs.

*Jenny Rolfe*

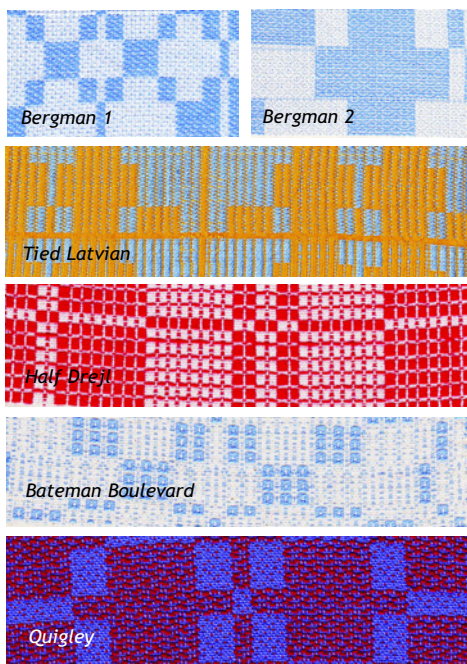
# TIED WEAVES

JETTE VANDERMEIDEN \* JUNE 2012

Jette's second course was on the unusual tied weaves. There were only five people on the course, but extra looms had been threaded so all the prescribed weaves could be woven. The weaves were based on two, three and four block weaves using up to 8 shafts, with one using 10 shafts. Weaves woven were single 7 shaft 3-tie half-satin, 10 shaft 4 block tied Latvian, single 4-tie Quigley broken twill, 7 shaft Bergman, Landis Hybrid 3-tie weave and half-drejl 2-tie weave and Bateman Boulevard tag system 3-tie weave.

The results were delightful. The warp and ground wefts were 10/2 or 12/2 cotton and the pattern wefts were 5/2 or 6/2 cotton. Each weave had a distinct appearance. All samples were quite firm and were more suited to upholstery-type material rather than a soft floating scarf.

*Sue Dwyer*





## REP WEAVE

**ROSALIE NEILSON \* MAY 2012**

During the 2006 Spring Courses at Ravenscar in Yorkshire, which Sue organised for the Association of Guilds of Weavers Spinners and Dyers, Rosalie tutored a rep weave course.

I suspect those of us on the other courses were slightly envious of the beautiful woven samples appearing off the rep weave looms - I certainly was! So it was a special treat to have the opportunity to take Rosalie's course six years later and finally tackle this warp-faced weave for myself.

The range of warp colour combinations was amazing - some bright, some dark and some pastel. We were encouraged to create our own designs once we'd understood the basic structure and every weaver produced a wonderful variety of patterns. The technical, finer points of the weave were carefully explained and demonstrated, including a new hem stitching technique, meaning that our samples were well finished and of a very high standard.

*Kay Balmforth*



## SHIBORI COURSE

**KAY FAULKNER \* SEPTEMBER 2012**

Looking through some old Shuttle mags, I came across Rosemary's piece on the Summer School, Shibori Course 2007. It made me realise what a lot we achieved with Kay Faulkner last year, in just three days. Shibori is a complex and varied technique, with so many ways of dyeing the gathered cloth. We wove, gathered and dyed several samples and, although we only used one method of dyeing, other methods were explained. We sat outside in glorious sunshine to gather and dye the samples, amazing luck during such a wet summer.

I have tried discharging dye on a couple of scarves, and hope to experiment with shibori more this year. Is anyone else interested in joining me?

*Sareela Salter*



# A Weaver's Date

Compiled by Jill Davies

*If you are looking for some colour to brighten these grey, wintry days, you may find it on a trip to London. Several exhibitions and events there this Spring are likely to lift our spirits and inspire. Here are some ideas:*

**WORLD ECO FIBRE AND TEXTILE (WEFT) ART** An exhibition full of exquisite handmade textiles reflecting tradition and current trends, from 35 countries. Examples of weaving, ikat, batik, embroidery, painted and printed fabrics, felting - all using natural dyes and fibres - from the familiar to bark and pineapple fibres. There will be demonstrations of textile production from India (during February) and China (March). *Brunei Gallery, SOAS, Thornhaugh Street, Russell Square, London WC1 OXG until 23 March. Admission free.* [www.soas.ac.uk/gallery](http://www.soas.ac.uk/gallery)

**THE WOOL HOUSE** (13 to 24 March) Billed as the 'world's largest display of wool'. The Campaign for Wool is presenting a vision for wool as a modern, versatile, lifestyle fibre with a showcase of interiors and fashion, featuring traditional and craft alongside ultra-modern and hi-tech. As well as the exhibition, there will be talks and workshops. [www.campaignforwool.org](http://www.campaignforwool.org) will hopefully have more info nearer the time.

*West Wing, Somerset House, Strand, London WC2R 1LA. Admission free.*

**KAFFE FASSETT - A LIFE IN COLOUR** (22 March to 29 June) Featuring over 100 pieces of work in an installation designed by Sue Timney. More info [www.ftmlondon.org](http://www.ftmlondon.org) or tel: 020 7407 8664. *The Fashion and Textiles Museum, 83 Bermondsey Street, SE1 3XF. Open Tues to Sat. Admission: £8 (concessions £5.50).*

## OTHER LONDON EVENTS THIS SPRING:

**THE CONTEMPORARY TEXTILE FAIR 2013** (9 & 10 March) 75 designer-makers exhibiting and selling their hangable and wearable art. More info from [www.landmarkartscentre.org](http://www.landmarkartscentre.org) or tel: 020 8977 7558 *The Landmark Arts Centre, Teddington. Admission £4 (concessions £3)*

**THE SPRING KNITTING AND STITCHING SHOW** (14 to 17 March) See [www.twistedthread.com](http://www.twistedthread.com)  
*Olympia II, Hammersmith Road, London W14 8UX*

**SPITALFIELDS** will be marking 250 years of its association with the Huguenots with a week of activities from 8 to 13 April, culminating in **THE BIG WEAVE** on 13 April - a variety of stalls, all with links to the Huguenots' legacy, plus *Stitches in Time* a participatory textiles arts organisation running a weaving workshop. This event takes place at *Spitalfields Market, London E1* from 10am to 5pm. There is a list of associated talks in the *Journal* Diary - and a more comprehensive list at [www.huguenotsofspitalfields.org](http://www.huguenotsofspitalfields.org) or [www.stitchesintime.org.uk](http://www.stitchesintime.org.uk)

## THE EXHIBITION AT STROUD THIS YEAR WILL BE:

**STILL MOMENTS** (27 April to 26 May) Tapestry and textile art by Hillu Liebelt and Seiko Kinoshita. See their work at [www.hilluliebelt.com](http://www.hilluliebelt.com) and [www.seikokinoshita.com](http://www.seikokinoshita.com) - Hillu's part of the exhibition is reviewed in the Spring issue of the *Journal*.

*Gallery 1, Museum in the Park, Stroud GL5 4AF. Admission free.*

If you can visit at a weekend - either 11 & 12 or 18 & 19 May - you will also be able to enjoy the **SELECT TRAIL**. 26 designer-makers who specialise in textiles, including Tim Parry Williams, Matthew Harris, Jane Brunning and Sarah Beadsmore, will be hosting Open Studios. More information for both these events at [www.stroudinternationaltextiles.org.uk](http://www.stroudinternationaltextiles.org.uk)

LOCALLY there don't seem to be many events - unless you fancy the art of folded linen.

**IN FOLDED BEAUTY** Catalanian Artist, Joan Sallas, follows Renaissance and Baroque patterns. This is at *The Holburne Museum, Great Pulteney St, Bath BA2 4DB* until 28 April. [www.holburne.org/folded-beauty](http://www.holburne.org/folded-beauty) or tel: 01225 388569

During 7 to 9 June, however, **THE CONTEMPORARY CRAFT FESTIVAL** will be back at *Mill Marsh Park, Bovey Tracey*. See [www.craftsatboveytracey.co.uk](http://www.craftsatboveytracey.co.uk) for more details.

Our neighbour, Somerset Guild, is holding a **FLEECE FAIR** on 15 June, and its Open Day on 16 June. Both events will be at *Hatch Beauchamp Village Hall, Taunton, Somerset TA3 6SG*. [www.somersetguildwsd.org.uk](http://www.somersetguildwsd.org.uk) More details and contact information in the *Journal*.

## A LITTLE FURTHER AFIELD IN WALES:

Jim Gaffney and Magie Relph are hosting **A WORLD TEXTILES DAY** (16 March) at *Minerva Arts Centre, Llanidloes, SY18 6BY* 10am and 5pm, free entry to trade stalls. At 11am and 2pm there is a lecture: *The People Behind the Cloth* (£2). [www.worldtextileday.co.uk](http://www.worldtextileday.co.uk)

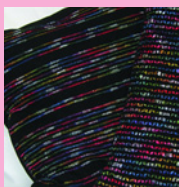
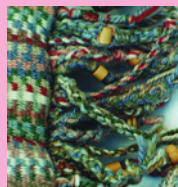
**WONDERWOOL WALES** (27 & 28 April) will be at *The Royal Welsh Showground, Llanelwedd, Builth Wells LD2 3SY*. Admission £8. See [www.wonderwoolwales.co.uk](http://www.wonderwoolwales.co.uk) for what's on.

**MATERIAL CONNECTIONS III** (18 May to 7 July) is an exhibition of collaborative work by pairs of makers, all members of the Makers Guild of Wales, including Riitta Sinnkonnen Davies. At *Craft in the Bay, The Flourish, Lloyd George Avenue, Cardiff CF10 4QH*. [www.makersguildinwales.org.uk](http://www.makersguildinwales.org.uk) or tel: 029 2048 4611

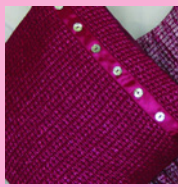
# THE CUSHION CHALLENGE



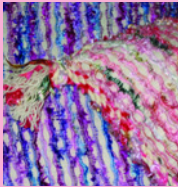
The subject of our 2013 'weaving challenge' is cushions. We previously did cushions in 2007, tea cosies in 2008, tartan tea towels and waistcoats in 2009 and blankets in 2010.



IT'S NOT A COMPETITION, just a bit of fun....any shape, size, pattern; buttons and bows, ribbons, bells, fleece, novelty yarns, leather, paper....whatever takes your fancy. What about spinning your own yarn or doing something complicated on the Megado...little or large?



Please get your cushions into DWW by the closing date of 1 June. We hope to make an impressive display with them at the Contemporary Craft Fair in Bovey Tracey, 7 - 9 June.

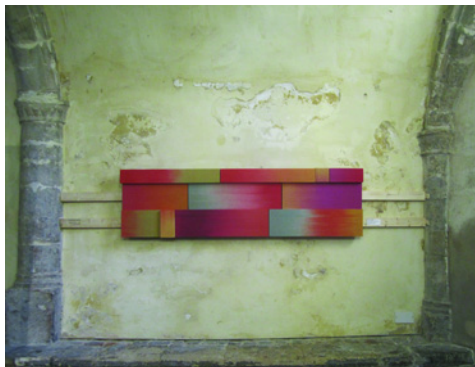


# THE ARCHITECTURE OF CLOTH, COLOUR & SPACE

Gloucester Cathedral – 27 October 2012

Jill Davies and I attended this one-day symposium, organised in collaboration with Stroud International Textiles. The major themes of both the symposium and the exhibition in the Cathedral seemed to me to be the way in which makers collaborate and respond to what is around them. The first and most obvious response was to colour – everyone has an emotional response to this and for most of the speakers it was central to their work and lives. Their grasp of the way in which colours interact was inspiring and left me in no doubt that colour theory is as essential to designing cloth as technical mastery. Two points I remember were that astonishingly few people see colour in the same way and that commercial ranges based on neutrals sell better than strong colours. Are these two points connected, I wonder?

Cloth and Colour were the reasons I wanted to go to the symposium, but Architecture and Space were also interesting. The Cathedral itself played a part – this was not a small exhibition, but it became just one element in the building, dwarfed by the stonework. It must have been a real challenge to decide where to put things. It did allow unexpected discoveries, like the sofa and rug cozily inhabiting the side crossing. Space meant far more than the surrounding air – it came up again and again in the symposium. Available space constrained several commercial designs that speakers had worked with; the space between elements of design was critical; in any design, whether architecture, artwork or cloth, the proportion of (space given to) different colours made huge



differences to the finished work. Sophie Smallhorn gives attention even to the shadows that her artworks make. Anna Glasbrook uses ribbon sewn through transparent fabric to actually enclose space as part of her design.

Margo Selby and Ptolemy Mann had a lot to say that was relevant to us as weavers. They both balance a desire to keep a direct hands-on relationship with their looms with the demands of commercial interests eager to involve them as 'brands' or use their design expertise. I felt that they made good points when they discussed the problems young weavers have when setting out – the tension between academic art school individualism and the realities of the commercial world. What both have done, effectively, is to develop a personal style that people really respond to and then been open to the opportunities it created. That seems to me to be the way forward for anyone interested in making a career out of making things.

*Jenny Rolfe*



# COURSES & VISITS 2013

## WORKSHOP VISIT

Sue Dwyer's & Colleen Pope's Workshops  
**TUESDAY 5 MARCH**

*(Free of charge)* Arrive at Colleen's 11.30am. A lunch of soup will be supplied and a visit to Sue's will take place in the afternoon. Colleen and Sue live about 2 miles from each other. Parking is restricted at Colleen's, so please car-share if possible. Please let Sue or Colleen know if you intend to go.

## DYEING WORKSHOP

Tutor - INGRID PARKER  
**TUESDAY 26 FEBRUARY**

9.30am to 4.30pm

Acid dyes a.m. and direct dyes p.m. Bring small skeins of natural yarn for sample dyeing, plus 1 or 2 larger skeins. Wear old clothes and bring a packed lunch.

*£30 all members*

## FLAX FLOWER WEAVING

Tutor - ERDMUNDA SYMON  
**TUESDAY 9 APRIL**

The Old Smithy,  
Cornworthy, 10am  
*(Free of charge)*  
New Zealand Flax  
Flower Weaving session  
at Erdmunda's house -  
bring beads and a  
packed lunch.



## LACE WEAVES

Tutor - SUE DWYER  
**11 & 12 May**

A round-robin course covering Canvas weave, Spot Bronson, Atwater Bronson, Swedish Lace & Huck. Drafts will be supplied in late March and looms will be

threaded prior to the course, using various yarns. A full set of notes and drafts will be provided on the course for each student. To book a place on the course email [suedwyer@btinternet.com](mailto:suedwyer@btinternet.com) or tel 01548 560648.

*£60 non-members, £50 associate members, £40 full members and trustees*

## WEAVING WITH LINEN

Tutor - RIITTA SINNKONNEN DAVIES  
**6 to 8 SEPTEMBER 2013**

Riitta is from Finland, but has lived in Wales for the last 30 years. She specialises in spinning and weaving linen and has had exhibitions from America to Japan.

This course will teach you the best way to manage and handle linen when weaving. Linen will be supplied in various weights with instructions on how to wind the warps. Each loom will have a different threading and the course will run as a round-robin so that every student will have a sample of each pattern.

Warps will be threaded on day one using a specific technique - threading the reed first. Although very beautiful, linen can be a difficult and unforgiving yarn to work with and end results benefit from special working techniques. Riitta will also teach methods of finishing the linen samples once they are cut from the loom.

*£160 non-members, £144 associate members, £128 full members and trustees*

## TWILL WEAVES FOR RUGS

Tutor - JASON COLLINGWOOD  
**7 to 9 FEBRUARY 2014**

Details to come. *£180 non-members, £162 associate members, £144 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 2013

Chairman	Ann Holl
Secretaries	Colleen Pope & Jill Davies
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