



ISSUE 15

MARCH 2014

the shuttle

devon weavers workshop
www.devonweaversworkshop.org

DATES for 2014

BLACKJACK 20

Tuesday 25 MARCH 11.00am

COMMITTEE MEETING

Tuesday 25 MARCH 1.00pm

AGM

Saturday 15 NOVEMBER 12 noon

MEMBERS' DAY - ACID DYEING

Saturday 22 MARCH 10.00am

COURSES 2014

BEGINNERS - SPRING

Tutor - Jenny Rolfe

5 - 10 APRIL 2014

KUMIHIMO

Tutor - Jacqui Carey

12 & 13 JUNE 2014

WARP PATTERNING

Tutor - Barbara Walker

21 - 23 OCTOBER 2014

COLOUR & WEAVE DUETS

Tutor - Barbara Walker

25 - 27 OCTOBER 2014

BEGINNERS - AUTUMN

Tutor - Jenny Rolfe

27/28 SEPTEMBER, 4/5 & 11/12 OCTOBER

EXHIBITIONS & EVENTS 2014

CONTEMPORARY CRAFT FESTIVAL

6 - 8 JUNE 2014

BIRDWOOD HOUSE

Exhibition and sale of members' work

8 - 13 DECEMBER 2014

KUMIHIMO

JAPANESE BRAIDMAKING

12 & 13 JUNE 2014

(see page 13 for further details)

A few places are still available on this course suitable for both novices and improvers. Braids can be used for jewellery, handles, straps, trimmings, tie-backs, pulls, belts, borders and decoration/finishing.

£130 full members and trustees

£140 associate members

£150 non-members

FOR SALE

TOIKA LAILA LOOM

The Laila loom is suitable for weaving all types of fabrics except rugs. It is a 6 shaft, 6 treadle counter-march loom and the back folds for storage even with the warp in place. The weaving width is 27". £250

For further details please contact the DWW website

WEAVEMASTER

This unusual loom is in DWW for viewing. The reed/ shaft mechanism in the middle can be removed and the loom could be used as a tapestry loom. It's a solid, hardly-used piece of equipment and comes with instruction

manual. A small donation to the Air Ambulance would be appreciated.

For further details please contact the DWW website



LOOKING at 2013 and on to 2014

2013 started with a Dyeing Workshop in February given by Ingrid Parker; not for you if you cook by following a recipe, but if you're like me and throw in a bit of this and that, she's a wonderful teacher, with a great ability to end up with just the colour you had planned.

During March we had a much enjoyed visit to see Colleen and Sue's workshops with lunch, tea and a walk on the beach along the way. In April (and again in October - see page 11) Jenny ran a Beginners Course with six students, which was very successful. Thanks to these two courses we have gained four new members. The mentoring of our less-experienced members is going well and is encouraging people to continue weaving.

Also in April Erdmunda invited members to her house to learn how to make the flax flowers that had such an impact at our exhibition in Harbour House, Kingsbridge in 2012. Sue taught an intermediate course on Lace Weaving in May and Riitta Sinnkkonnen Davies came to teach Linen Weaving in September.

Shortly after a casual conversation about Sprang over coffee in the Workshop one day, we were amazed to be contacted by Carol James from Canada offering us a course on the subject in October. Ten of us struggled to twist two warps together for two days. Not for the faint-hearted - it was deceptively difficult (see page 4)!

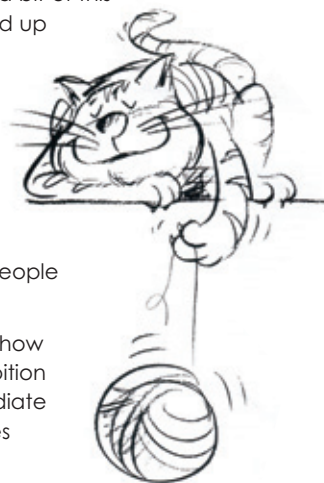
In November we had a most exciting course with Margo Selby who encouraged us to use a variety of yarns in our wefts, experimenting to see the different effects of texture and colour, and getting away from the 'safe option'.

In addition to all these courses, we exhibited at The Contemporary Craft Fair at Bovey Tracey in June. The weather was lovely and we sold well. We did our usual bit in the Childrens' Tent and afterwards sent 100 children their woven samples.

In July we held an exhibition of members' work at Birdwood House, Totnes. But this time the wonderful weather was not to our advantage - most people were on the beach and this had a noticeable impact on our sales figures.

All these activities require a vast amount of work from our members and we are very fortunate that the supply and enthusiasm of volunteers seems unending. To the newer members I would say, 'Please don't hesitate to offer to help, it's always fun, and the more you get involved the more you get out of it'.

It is hard to believe that in November this year we will have been in the Workshop at Coombe Park for 10 years. It seems a very good excuse to celebrate, especially so, since at the start we thought we might only last a year! So let's all try and think of some really exciting, fun things to do to mark this very special anniversary.



Chairman, Ann Holl

SPRANG

with Carol James

17 & 18 October 2013

Carol James came from Winnipeg, Canada to teach us this fascinating technique and gave us an energetic and fact-filled two days on the subject, leaving each of us with our own sprang loom and enough sticks and gizmos to allow us to carry on spranging all by ourselves.



Sprang pre-dates weaving, knitting and crochet. It is defined by the use of a continuous warp, as opposed to interlacing or finger weaving, which have open-ended warps. Unlike netting, sprang is constructed entirely from warp threads. Examples of sprang have been unearthed from as early as the Bronze Age. Textile fragments of caps, hairnets and stockings have been excavated from Norwegian and Danish peat bogs, dating from as early as 1500 - 1100 B.C. Fragments have also been found

Above and below: Getting to Grips with Sprang



Above: Those Sprang Pants

from Ancient Peru and the Coptic weavers in Egypt, dated at about 500 B.C.

It appears simple - don't be deceived. Most of us faltered during the first day and terrible oaths fell from the lips of even the most seasoned of weavers in the room. Holes mysteriously appeared in uninvited places and trying to unpick was fraught with danger, but by the end of the second day most of us had got to grips with the basics. On day two Carol wore her 'sprang pants', an awesome example of what can be achieved with this form of weaving.

Carol's book 'Sprang Unsprung' (now in the DWW library alongside Peter Collingwood's tome on the subject) will enable us to carry on spranging and hopefully produce something more ornate than the basic structure. Some of the patterns are beautifully lacy with the potential for shifting stripes of colours across the piece to create chevrons and diagonals.

Students from Wales and London joined us for the course - one had been trying to find a sprang course in the UK for 10 years. Our ability to host these workshops (and fill them) is a rarity these days - long may it last.

Kay Balmforth

COLOUR & DESIGN

with Margo Selby
9 - 11 November 2013

This course has been a turning point in looking at weaving patterns and colours for me. Margo's own designs are a total inspiration and at the same time daunting for a beginner. However to see what is possible using texture, design and colour is incredible. Margo herself said it: 'There are so many options'.

We were asked to warp up a pattern from Margo's book *Contemporary Weaving Patterns* which we would use as a practice template for our sample weaving designs, again chosen mostly from her book. I was very glad to have chosen cotton to work with, a first for me, as it was very easy and forgiving. Others who had chosen silk or mohair were more challenged! As always, learning new things over a certain age is both rewarding



Photos: Jacqueline Jones

and taxing. At the end of the first day I went to bed with words like 'distorted and deflected' going through my head, indeed I felt both distorted and deflected myself!

Margo had a very easy and relaxed way of working with a room of nine weavers, with so many different things going on at once. She was very generous with her expertise and sharing of her talent and we all enjoyed browsing through her luxurious portfolios and asking questions. During lunch on the second day we were entertained by her talk with slide show about how she had built up her business from leaving Chelsea Art College to now marketing to John Lewis amongst other large retailers.



I felt very supported by her as a calm and attentive teacher, especially feeling like the beginner amongst the experts. Initially I had intended to explore felting with mohair weft on my cotton warp. I did do this but wasn't very inspired, so encouraged by Margo, I continued to work with all cotton. This was very inspiring and in the end I thoroughly enjoyed exploring a new weave face and design! Some of the remarks that participants made about the three days were that it was 'stimulating' 'energising' 'exciting' 'inspired to think differently' 'turning from frustration to satisfaction' and 'encouraging'.

Thank you to all who organised this event and to Margo for helping a lot of us feel confident and encouraged to explore new horizons within the weaving domain! It was also lovely to get to meet and know a few more members.

Debbie Carnegie



NEWS IN BRIEF

FUNDING APPLICATION

ASHEY FAMILY FOUNDATION

Over the last four or five months Anne B, Jenny and Kay have been filling in application forms to the Ashley Family Foundation in an effort to secure funding for the Workshop to purchase an 8 shaft Louet dobby loom.

In early January we received the news they had successfully negotiated Stage One and had been invited to complete Stage Two forms. The loom costs £4500 and if the application is successful, the Workshop will be putting £1000 of its own funds towards the project.

The exercise was undertaken because we feel there is a 'gap' in the loom technology in DWW. We have lever-operated looms and rug looms, and we have a computer controlled loom, but nothing in between.

CONTEMPORARY CRAFT FESTIVAL 2014

6 - 8 JUNE in Bovey Tracey

Our application for a stand at this year's Contemporary Craft Festival has been successful and we have offered our services in the Children's Tent as usual. The theme in the tent this year is 'Contemporary Landscapes' - bit of a tricky one for weaving, but we'll do our best!

This prestigious event is extremely useful for the Workshop as we have a lot of interest in our courses from it, particularly the beginners' course, the profits from which underpin the Workshop's finances.

Because VAT is now having to be charged on top of the usual cost of a stand, we are increasing the Workshop's rate of commission charged on textiles sold at this event from 10% to 15%. It will remain at 10% at all other events where we sell members' work.

All offers of help at this event, particularly in the Children's Tent will be very gratefully

received. It's hard work, but very rewarding and good fun at the same time. It also means you have the opportunity to have a good look around the beautiful and inspiring things on show at the Festival for free.

BIRDWOOD HOUSE DWW EXHIBITION 2014

8 - 13 DECEMBER in Totnes

This year's exhibition and sale of work will be held in Birdwood House - usually a very successful venue for us, especially at Christmas. Alongside the general display, we hope to feature textiles woven for this year's DWW Challenge (*see page 12*) featuring items made from any tones of black, white or grey, or any combination of these colours.

WILLIAM HALL

WILLIAM HALL & Co

We were all deeply saddened to hear of William Hall's untimely and unexpected death in late autumn 2013. As a supplier of yarns to weavers of varying experience he was always so helpful, polite and patient. A true gentleman and a very knowledgeable one at that. Thankfully, his family members have taken up the challenge and are now running the business and giving the same excellent standard of service. With telephoned orders usually reaching customers by the next day they are hard to beat. Hopefully our DWW weavers will be giving them their continued support for many years to come.

NEW YEAR DWW LUNCH

NEW WALK RESTAURANT, Totnes

On Wednesday 26 February eighteen DWW members got together for a very pleasant lunch in Totnes. Many thanks to Jacqueline and others who made it all happen - it's always a good chance for those of us who tend to pass like ships in the night to catch up on all things weaving and otherwise.

RE-ORGANISING THE DWW LIBRARY



To make the DWW Lending Library more user-friendly, and enable us to accommodate new books more easily, we have re-catalogued and re-numbered our complete collection of library books. During the process we found that many of the small books and pamphlets

were disappearing down the back of the shelves, so they are now safely stowed away in two appropriately labelled boxes and back on the shelves. When you're next having a break in DWW do have a look at them - there are some absolute gems in there.

Handwoven and *Journal* magazines are now on the Lending Library shelves and may be borrowed. *VAV* magazine remains in the Reference Library. Two books have been moved from the Reference to the Lending Library - *Weaving Textiles that Shape Themselves* by Ann Richards and Peter Collingwood - *Master Weaver* by Linda Theophilus, plus there's a new book on crackle weave - *Weave Classic Crackle & More* by Susan Wilson.

Sections for 'Knitting' and 'Sewing' books have been added, the latter featuring four new books - *The Bag Making Bible*, *The Liberty Book of Home Sewing*, *Sewn Hats* and *Carry Me* (featuring the bag on the front cover of the latest issue of the *Journal*). Paper patterns are now also in the Lending Library in the box with CDs and DVDs. More donations would be most welcome.

Sareela Salter

A WEAVING PUZZLE....

We were sitting around having a coffee in the Workshop one day when Jacqueline asked us a question we couldn't answer - how had the textile on page 44 of Ann Sutton's book *Ideas in Weaving* (Chapter 3 'Invention and Process') been woven? Not being one to be defeated by a weaving problem, Sareela gave this some serious thought and came up with the really ingenious solution. The 'fins' are woven warpways with one shuttle weaving a continuous weft. See if you can work it out - ask Sareela if you can't. The structure is also in Ann Richards' book *Weaving Textiles that Shape Themselves*, page 162, now in the Lending Library.

Photos: Sareela Salter



TWILL WEAVES FOR RUGS

with Jason Collingwood 7 - 9 February 2014

I joined a really full DWW studio for my third short course under Jason's leadership just a few days after my retirement, so this was going to be my inspiration for a new beginning in every way.

Jason is the son of Peter Collingwood one of Britain's most important twentieth century weavers, writers and explorers of the woven world in the widest sense. Peter wrote definitive texts on rug weaving, sprang, tablet weaving and ply-split braiding. He explored the woven structures of a wide range of objects from around the world from his own and museum collections.

Peter, and later with Jason, remained a hard working hands-on weaver all his life and developed a range of loom adaptations and good advice for handweavers that remain an excellent resource for us all, the shaft switching loom being of special interest to myself.

Jason was of course taught by his father and still works from their studio in Colchester using the looms they developed and where those looms can still be seen and used by students who wish to explore particular aspects of the Collingwood legacy.

Jason is now an experienced teacher as well as a working rug weaver who travels widely; he works principally in wool weft on linen warps producing rugs on the Harrisville shaft switching loom his father designed.

I had previously attended Jason's courses on three and four end block weaves at DWW which were rich in weaving wisdom and pushed each warp on a long journey over a few days. Jason references his father's books as well as his own course material which means one can readily go back to the texts to review the race through new techniques that each course delivers. We all dressed a loom in the week before the course with linen yarn to a draft that Jason had supplied - his advice starts with what makes a good rug. I wonder how many Collingwood rugs there now are in the world. Jason usually uses three ends as a floating selvedge and alternate ends doubled in the heddle and a wool weft of three ends of rug wool on the shuttle.

We began by looking at how to establish a good heading, followed by warp twining techniques that can be in the warp linen or in colours that allow an additional form of decoration in a rug design. Jason patiently demonstrated a variety of patterns and we all had a chance to practise them on our samples. They provide a neat and potentially striking finish to a rug.

We then moved on to a fixed set of lifts that deliver a wide range of designs as we varied shuttle, and hence colour sequences, in our wefts from simple twill to diamonds and triangles at different scales with advice on starting a weft, adding new ones and darning in the ends. Very soon we were exploring broken twills and zig zag. The beauty of rug weaving is the speed at which the textile grows as long as one keeps a firm grip on where one is in sequences that can become quite long. The errors do rather jump out, but usually only after quite a lot more rug has



been woven. Learning to unpick is a valuable lesson. Changing twill direction and creating undulations(!) were followed by skip twills and krokbragd which we raced to keep up with. Jason manages the time with regular breaks to view samples and hear about a new technique before trying it out under his supportive eye.

The next level of complexity was looking at techniques where the weft does not simply cross the shed; crossed wefts in parallel and contrary motion, and clasped wefts. It is so much easier to understand these techniques in small sessions and with a guiding hand. Trying to follow the textbook alone is a lot harder, but a good reference to return to once tried on a sample.



The next challenge was to insert blocks of one design in a frame of another; it is very satisfying to see what looks so effective growing under one's hands in one's own sample and to understand more clearly what those complex diagrams in the books are trying to convey.

We also had a chance to look at double-faced 3/1 twill, shaft switching and the use of a pick



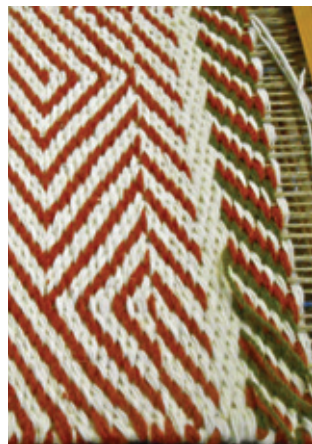
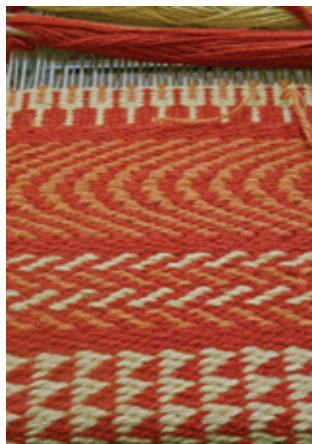
up, which all extend design opportunities in quite dizzyingly plentiful ways.

Jason delivers a rich range of techniques at a pace that is exciting and really holds one's interest. He makes sure that one gets a full set of advice to allow the student to weave and complete a rug with a final session on the techniques for finishing rugs. His teaching is amply reinforced by hand outs and samples and references to his father's books. I am off to have another go at a rug and hope I now have enough advice for a trip to the ironmongers with a shaft switching system in mind.

We all have notes and a sample to inspire and remind us of a really busy and happy three days and it seemed that there was a railway route home for Jason after all the floods that raged around the West Country that weekend.

Mark Cullen

Photos: Jacqueline Jones, Amanda Hollyer & Kay Balmforth



A Weaver's Date

Compiled by Jill Davies

LOCAL

STROUD INTERNATIONAL TEXTILES SPRING SELECT (www.sitselect.org) during April & May. Craft-related events, going beyond the sphere of textiles. Colour brochure (info@stroudsit.org or t: 01453 751056; cost £3 for postage) details talks, workshops and exhibitions being held in a number of locations including Cirencester, Cheltenham and Stroud. Some of the highlights are:

DESIGNING CRAFT MAKING FOR PLEASURE (4 April to 31 May) - The Wilson, Cheltenham Museum

SHADOW & LINE (27 April to 26 June) - Museum in the Park, Stroud

SELECTED (23 April to 8 June) at Newark Park, near Ozleworth, Wotton-under-Edge, Glos. 30 artist-makers exhibit work including textiles, ceramics, willow, wood and paper.

THE SELECT TRAIL (10 & 11 and 17 & 18 May) - visit the studios of various designer makers.

THE WORLD TEXTILES WEEKEND (3 and 4 May) in Bisley village Hall.

DESIGNING CRAFT: CRAFTING DESIGN (17 May) - Symposium looking at topics such as *Is the division between craft and design relevant today?* and *Does craft have to be handmade?* Speakers are drawn from leading makers, digital designers, commentators and curators.

LOOM (3 May) - all day Seminar featuring a panel of handweavers and mill weavers discussing their production methods.

Z-TWIST - Arts Council funded project to raise the profile of quality textiles in Somerset and the South West. Three textile artists have had residencies in industry and educational settings. Their work will be exhibited at Pink Cabbage Gallery, 1 Middle Street, Stroud (30 May to 13 June) and at Somerset College, Wellington Road, Taunton (14 to 18 July).

MAKE, CREATE, CULTIVATE - Symposium exploring creative collaborations and the imaginative use of raw materials; speakers include artists, makers and representatives from textile industry, education and heritage professionals.

A DAY OF TALKS - Cornwall (3 June) on silk worms, Peruvian textiles and the Tregellas tapestries, with spindle workshop and exhibition by members of the Online Guild. Cornish Studies Library/ Cornwall Centre, Alma Place, Redruth. Costs £1 - includes a pasty and raffle ticket. Please let Jinty Knowling know if you would like to go - jintyknowling@yahoo.co.uk

CONTEMPORARY CRAFT FESTIVAL at Bovey Tracey (6 to 8 June) in Mill Marsh Park. DWW has a stand and will help in the Children's Tent as usual.

SOMERSET GUILD ANNUAL FLEECE FAIR (21 June, 10.30am to 3pm) Hatch Beauchamp Village Hall, near Taunton TA3 6SG. A chance to buy quality fleeces, prepared fibres and yarns. Admission £1. More info from jammynewt@gmail.com or t: 01823 669163. www.somersetguildwdsd.org.uk

THE COLOURFUL WORLD OF KAFFE FASSETT (22 March to 2 November) American Museum, Claverton Manor, Bath BA2 7BD. Open Tues to Sun, 12 - 5pm (and Bank Holiday Mondays and Mondays during August). www.americanmuseum.org or t: 01225 460503

WALES

WONDERWOOL WALES (26 to 27 April) is a festival of Welsh wool and natural fibres at the Royal Welsh Showground, Llanellwedd, Builth Wells, Powys LD2 3SY. Exhibitions, workshops and traders stalls. www.wonderwoolwales.co.uk

PINNIES FROM HEAVEN (17 May to 6 July) exhibition at The Makers Guild in Wales, Craft in the Bay, The Flourish, Lloyd George Avenue, Cardiff www.makersguildinwales.org.uk The pinafore in history, fashion and art with a display of pinafores by contemporary textile artists.

LONDON

THE HANDWEAVERS STUDIO has several displays: **IKAT** until 18 March: **WEAVING WITH PAPER 27** March to 28 April: **COLLAPSE PLEAT BUMP** 21 May to 11 June: **TAPESTRY** 8 to 19 May. The Handweavers Studio, 140 Seven Sisters Road, London N7 7NS. Mon to Sat, 10am - 6pm. www.handweavers.co.uk

KNITTING AND STITCHING SHOW (13 to 16 March) - Olympia Central, Hammersmith Road, London. Advance tickets are cheaper. <http://tinyurl.com/knit-spring> or t: 020 7688 6830

MEXICAN TEXTILES: THE ART OF THE REBOZO (6 June to 30 August) Exhibition at The Fashion and Textile Museum, 83 Bermondsey St, London SE1 3XF. The rebozo is the classic shawl worn in Mexico since the seventeenth century. www.ftmlondon.org or t: 0207 407 8664.

NEW DESIGNERS PART 1 (25 to 28 June) showcases this year's graduates, including textiles and fashion. The Business Design Centre, Islington, London N1 0QH. www.newdesigners.com

NORWICH

YARNS IN THE CATHEDRAL (15 May to 1 June) - an exhibition of work by members of the Association of Guilds of Weavers, Spinners and Dyers. The Hostry, Norwich Cathedral and the Crypt of Norwich School, Norwich NR1 4DH. www.wsd.org.uk/ex.htm for details of talks and workshops. See the *Journal* Spring Issue for other places of textile interest to visit while you're there.

THE BEGINNERS COURSES

As these pictures show, we ran another successful Beginners Course last autumn. It was a dynamic group, with a wide range of ages and interests, which made for a very rich experience all round. Conversation around the lunch table covered the earliest weaving found by archaeologists right through to modern fibres and fabrics and how handweaving fits into an increasingly fast paced world. Not to mention alpacas, which we did, frequently. In fact two of the course members have been involved in breeding them, and one kindly donated a cone of her yarn to the workshop. It is available for any member to use (a small donation to the Workshop is appreciated if you do).

The Beginners Courses will be run this year from 5 to 10 April and on the weekends of 27/28 September, 4/5 October, and 11/12 October. I want to thank all of you who have already volunteered to help in April, (there are still a few gaps to fill, if you are still thinking about it). Please put the autumn dates in your diary and I hope to see lots of you then, too.

Jenny Rolfe



Photos: Jacqueline Jones



MEMBERS' DAYS

Saturday 22 March is the first of our new Members' Days. These will be skill sharing/ learning/activity days, run by members for members, on either Saturdays or Sundays. In March we'll be dyeing wool with indigo and acid dyes. They'll be opportunities to mix dye

vats and dye your own small skeins of wool in various colours and shades.

We'd welcome suggestions of any subjects or activity you'd like to see on the agenda. We aim to make at least one of these days a trip to a venue or exhibition further afield.

DWW COLOUR CHALLENGE 2014

This year's Workshop Challenge is to weave anything you like using a colour palette of only black, white/ecru or grey, or any combination of these colours. Our aim is to have items displayed in a themed (restricted colour) area at our Winter Exhibition in Birdwood House this December in Totnes.

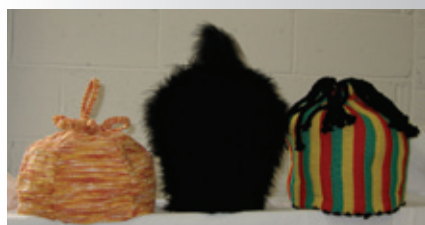
We hope lots of you will attempt this. As usual with our DWW 'challenges', there are no prizes, just the fun of taking part

and the pleasure of producing something that little bit different. There are lots of books in the Workshop library to go to for inspiration, and Handwoven and VAV magazines are also excellent resources for new ideas.

The deadline is 30 September 2014, so there's plenty of time to plan and weave something in colours you might otherwise not use, plus the opportunity to exhibit and sell it at Birdwood House if you wish.



A few items from previous DWW Challenges - Tartan Tea Towels, Bags, Tea Cosies & Waistcoats



DWW COURSES 2014

KUMIHIMO

12 & 13 JUNE 2014

Tutor - JACQUI CAREY

£150 non-members, £140 associate members, £130 full members and trustees

Kumihimo is the gentle art of Japanese Braidmaking. This introductory course for beginners and improvers covers the basic knowledge required for braiding on a Marudai. Those with experience can start the course as a re-cap, before moving on to new territory later in the workshop. Students have the option of learning on borrowed equipment (booking essential) or may use their own.

The rhythmic movements of Kumihimo make the craft an aesthetic activity and the finished braids can be the perfect compliment to any textile craft. They can also be a feature in their own right, such as jewellery. Students will be able to produce a range of samples, with the option of continuing to finished items. The course will cover various aspects of the subject including the following-

- 1) Equipment-what, why and how.
- 2) Warp threads - what, why and how.
- 3) Working techniques-how to braid and improve ones style.
- 4) Braiding sequences - a variety of different structured braids and patterns.
- 5) Pattern design - how to use the grid system to create your own designs
- 6) Finishing techniques - a range of fancy finishes including tassels.

Small class numbers allow for individual tuition, allowing students to progress at their own pace in which ever direction they please.

WARP PATTERNING

21 - 23 OCTOBER 2014

Tutor - BARBARA J WALKER

£195 non-members, £185 associate members, £175 full members and trustees

Why confine yourself to only one warp? The use of two or more warps opens up new and exciting opportunities for adding pattern to cloth. After learning to dress a loom with more than one warp we will explore many patterning techniques, most of which require only one shuttle. Sample weaving includes turned drafts, large-scale patterns, small-scale motifs, loom-controlled embellishments, and combining warp and weft patterning.

COLOUR & WEAVE DUETS

25 - 27 OCTOBER 2014

Tutor - BARBARA J WALKER

£195 non-members, £185 associate members, £175 full members and trustees

Start with a basic weave structure such as plain weave or twill, add an alternating colour sequence, add two shuttles, mix together, and voilà: color-and-weave cloth. Whether you're a color/texture weaver or a structure junkie, you'll enjoy weaving duets of structures and color-and-weave counterparts, and learn a few woven embellishments to add to your repertoire. This is weave structure and colour theory for smarties!

To book a place on a course please contact us via the DWW website

devon weavers workshop

www.devonweaversworkshop.org

TRUSTEES

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

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Chairman, Intermediate
& Advanced Courses

Ann Holl

Secretaries

Jacqueline Jones & Jill Davies

Treasurer

Colleen Pope

Beginners Courses

Jenny Rolfe

Newsletters & Website

Kay Balmforth

Membership

Anne Bulleid

Equipment

Janet Thomas

Library

Sareela Salter

South West Area Coordinator
& Health and Safety Officer

Gail Bryant

Sue Dwyer

Rosemary Durant

Erdmunda Symon

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