



ISSUE 19

JULY 2017

the shuttle

devon weavers workshop

www.devonweaversworkshop.org

DATES for 2017/8

MEETINGS

COMMITTEE MEETING

Wednesday 6 September 10.30am

DYEING DAY

Wednesday 30 August 2017 10.30am

Acid, procion and indigo - a fun day of dyeing in Ann H's garden. Details to come, all members welcome.

AGM 2017

Saturday 18 November 2017 12 noon

BLACKJACK 26

Tuesday 19 September 2017 11am

COURSES

SCANDINAVIAN WEAVES

Tutor - JETTE VANDERMEIDEN

9 - 11 SEPTEMBER 2017

£265 non-members, £235 associate members, £205 full members/trustees

DESIGNING ON PAPER

Tutor - MIRJA WOOLLARD

Sunday 22 OCTOBER 2017

£10 to all members. Details to come

WEAVING WITH SILK

Tutor - SUE HILEY HARRIS

21 - 23 APRIL 2018

£265 non-members, £235 associate members, £210 full members/trustees

BLOCK WEAVING

Tutor - MARGO SELBY

21 - 23 JULY 2018

£265 non-members, £235 associate members, £210 full members/trustees

INKLE WEAVING (including beginners)

Tutor - ANNE DIXON

8 - 10 SEPTEMBER 2018 (tbc)

£210 non-members, £189 associate members, £168 full members/trustees

For further details or to book a place on a general weaving course please contact Jill Davies - jill@multigon.co.uk

BEGINNERS - AUTUMN 2017

Tutor - Jenny Rolfe

30 September - 5 October

£195 (includes materials)

For further details or to book a place on a beginners courses contact Jenny Rolfe - dwwcourses@aol.co.uk

EXHIBITIONS & EVENTS

BIRDWOOD HOUSE 2017

2 - 9 DECEMBER 2017

CONTEMPORARY CRAFT FESTIVAL

JUNE 2018



FOR SALE

HARRIS 4 SHAFT TABLE LOOM

In excellent condition, hardly used. Price includes sticks, shuttles etc. £140

Please contact us via the website

CONTEMPORARY CRAFT FESTIVAL 2017

A big thank you to all those who helped DWW at The Contemporary Craft Festival 2017. As usual, the children wove over 200 samples which we then posted on to them after the event. Posting the samples is a complicated, time-consuming job, but feedback from both the children and parents proves to us that it is more than worthwhile and very much appreciated.



What Next...? Book

It's sometimes a problem for weavers who have completed a beginner's course to decide what to weave next and how to go about it. With this in mind we began putting together a book of straightforward projects for new weavers, the aim being to include all the information they might need - yarn quantities and sources, measurements and threading plans, relevant books to read in the DWW library and which of our DWW looms might be suitable for each project. Those who donated projects to our book also became mentors for their projects if called upon. The books are given to all weavers who complete Jenny's beginner's courses, as encouragement to join the Workshop and carry on weaving. It will shortly be reprinted for the autumn course.



Log Cabin Scarf



WEAVER Sarahs Saller



Most of us have experienced the raw enthusiasm of young weavers in the Children's Tent at the Contemporary Craft Festival - and probably many of you have a story to tell of your own on the subject of teaching children to weave. Below are two examples of just how much junior weavers and even young children are able to achieve given the correct guidance, time and equipment.

Inspiring Izzy

I was delighted when my neighbour, Izzy, asked if I would teach her to weave. That was about a year and a half ago when Izzy was eleven. She is now twelve and has completed two very attractive weaving projects - an intricately patterned scarf for her mother and a plaid scarf, in her own design, for her father.

Izzy is very interested in colours and textures and chose bright blues, greens and yellow for her first warp. This was a practice/sample piece in 3 x 2/16s cotton for which I made the warp and dressed the loom. Izzy tried everything I suggested with eagerness: plain weave, 2/2 and 3/1 twills, reversing the twills to make diamonds, and then went wild with fancy weft yarns.

Feeling ready for her first project she chose a maroon warp and gold weft in 12/2 cotton. "Very good colours for my mother," she said. She chose the pattern from Anne Dixon's *The Handweaver's Pattern Directory* for four-shaft looms. I again made up the warp and dressed the loom, partly to save time as Izzy only has

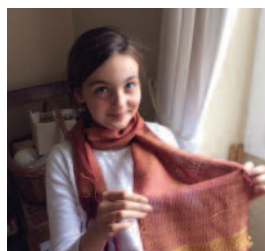
time to weave at weekends and after school. She worked extremely hard, managing to weave almost ten inches each session. To complete the scarf, she twisted fine long tassels using the tassel winder.

Her mother was thrilled and echoed her daughter, "Just the right colours". The scarf went round the world on Facebook.

Izzy has many of the attributes that a weaver needs. She has a good memory and great colour sense; she has good concentration and is persistent. She very quickly mastered both the

tassel winder and the bobbin winder. But the concept of inches is a stumbling block as she only knows centimetres. Making the conversions keeps me alert.

For her second project Izzy created her own design - a pattern of twill squares on 4 shafts



in 18/2 Zephyr wool/silk in sober greys, greens and black. Izzy helped make this warp and dress the loom. This was an ambitious project as there were continuous colour changes and within each square the twill advanced and then reversed. Managing a floating selvedge seemed one obstacle too many so we rethreaded the edges for plain weave on shafts 5 and 6. She began the scarf just as she was beginning Senior School, so weaving sessions usually followed homework and a multitude of activities including swimming, orchestra, and running. She was often quite tired before she started weaving and ready to drop as she finished, but nevertheless she persisted. It was a race to the finish to get the scarf woven, then washed and ironed, with the fringe tied in order to surprise her father with the scarf on Christmas Day.



Now we are into a new year and Izzy is keen to make something for herself. She has chosen a two-tone blue warp in 12/2 cotton to make a cushion cover using a distorted weft. To match the colours of her bedroom, she wants to use a pink weft to create a purple ground cloth as background accented with a colourful textured ribbon. She helped make the warp and will begin threading after her Spring Break abroad.

I am not sure whether Izzy will continue to weave as school activities take up more of her time, but so far she certainly has been remarkably productive and now knows a great deal about the process of weaving. Interestingly, she never leaves a session, even when tired, without saying, "Another thing I might try is...."

Mary Hildyard

Sam's Weaving



When my five year old grandson Sam came to stay recently he was very keen to have another go at weaving. He began weaving on my Spring when he was 4 years old (with me operating the treadles), but is now more than happy to be fully in control using a handloom.

He chooses the wefts and patterns himself and his edges are amazing. He understood the



concept of weaving twill and basket weave very quickly and liked the idea of going into 'reverse mode' for reverse twill.

His first pieces of weaving were made into a small cushion and a purse and are treasured. His latest sample is going to school with him for 'Show & Tell'. His two year old brother Benjy (left) is showing promise too!

Kay Balmforth



Weaving My Curtains

The Octado was sitting unused last summer when Kay brought in the mouth-watering wools colour chart from Knoll Yarns. At that point I took the maybe rash decision to make some curtains and to make good my promise to myself that I would try out the Octado.

From the beginning I loved using this loom. I had problems with the warp, but that was not the Octado's fault, it coped with the 30 feet of fine woollen yarn and the tension was always good. Likewise, as I wove it managed the increasing length on the cloth beam really well. It took me a long time to weave my curtains, but I was impressed that I could weave two and a half feet in a day.

At home I weave on a large old 4 shaft loom, perfect for the rugs and throws that I usually weave. So working at 20 epi was a completely new experience and the dobbie mechanism was something else! It is just so

easy to use and so flexible. As you can see from the photo my curtains have a border at the bottom and it was really simple to add in the extra pattern.

Finishing the cloth was another new experience and a bit daunting. It had 2 washes in the bath as recommended by Knoll and during the second I really pummelled it with my hands and feet. I rinsed it in the bath too and then put it through a spin-dry cycle in my washing machine. It dried quickly on the line outside on a sunny breezy day. The shrinkage was almost as much as I had allowed for - the width had reduced by about 15%, the length by 23%. Now I just need to screw up my courage to cut into my lovely cloth and make the curtains!

You don't need to do such a big project, but do try the Octado if you get the chance.

Anne Bulleid



The Blue Tit Rug

This rug was woven for a friend who has spent almost two years renovating a beautiful farmhouse near Modbury. We selected colours, mainly blues and greys based on her chosen paint colours and slate flooring, and matched to those I had in my stash. I added gold (the secret colour) to give a warm contrast to the cooler hues.

The rug took about a month to set up and finish; some days weaving for six or seven hours, other days only one or two and some days not at all! It is 38" X 64", with an epi of 5, a simple straight 8 shaft threading using a thick linen warp and a weft of Axminster rug wool used two-fold. For this rug I used triple warps on each side and no floating selvages.

Each pattern design emerged once I had begun. I knew that I wanted to try something new, so experimented beforehand on my Louet with a small angular pattern, which seemed to work, tried it on the rug loom and thought it looked pretty nice.

From there it was just a case of blending the colour palette into a range of similar, small designs repeated in sections of around 9", separated by bands of small squares.

The name 'Blue Tit' emerged during the weaving process as not only do the colours match these beautiful birds, but just outside my weaving room window is a bird table and apple tree frequented by numerous tits of several varieties, including blue tits. During tea breaks I would be entertained by these busy birds.

It is always a bit daunting cutting the rug off the loom after the final wefts are woven. I do not like to rewind during the weaving process as rug tension is crucial and I worry that it may shift on the front beam or warp



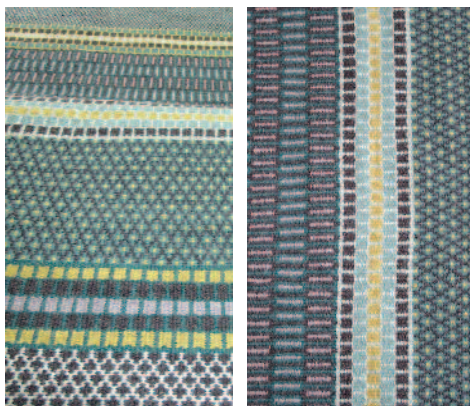
threads loosen, therefore, keeping good notes as I go along is important.

Nevertheless, a newly cut-off rug always takes me by surprise and in this case it was, thankfully, a pleasant one!

About two days sewing in the ends and finishing the fringes and 'Blue Tit' was ready for a handover to its new home.

Next, another 'bird' rug!

Colleen Pope



Echo & Iris Course – Marian Stubenitsky

23 to 25 June 2017



Echo and Iris are two mythological figures – Echo was a talkative goddess, punished for her chattiness. She became incapable of speaking for herself and could only repeat the words spoken to her. So, Echo reverberates; Iris personifies the rainbow, so all colours.

Marian Stubenitsky chose the words 'Echo and Iris' to describe a weave structure in which parallel, echoing lines are threaded in several colours to produce textiles with an iridescence - much like a peacock feather or like the surface of a soap bubble.



To prepare for the course we were asked to create a three metre warp in four colours: three colours near each other on the colour wheel and a complement of one of them. These were to be warped in strict colour order - A,B,C,D – four threads together. We arrived at the Workshop with these warps wound on but not threaded. On 14 looms there was a wide variety of colour.

On Day One we were shown how to construct a parallel threading using graph paper to simulate shafts. We drew curves or jagged lines on sixteen shafts and then 'telescoped' this design to eight shafts. We plotted this design line onto the paper leaving three spaces between each design point. That was colour A. Into the three spaces we plotted the three remaining colours, B, C and D. These were the echoes. Then, each of us threaded up our individual design.

At this point I was pleased that I had made a warp in 8/2 cotton as threading my design was a challenge and I worked slowly. But others had no difficulty with much finer threads. Later, I rather envied the results that the finer threads produced, both



Echo & Iris Course – Marian Stubenitsky

23 to 25 June 2017

on our looms and in the many samples which Marian showed us.

Day Two we learned how the design line could be turned on its side and plotted on a network to create a treadling. Marian helpfully assisted with weft colour choices. Woven on a 1/3, 3/1 tie up, this treadling produced our first piece of woven iridescence, quite different on individual looms and quite different from different angles. Iridescence is a trick of the light.

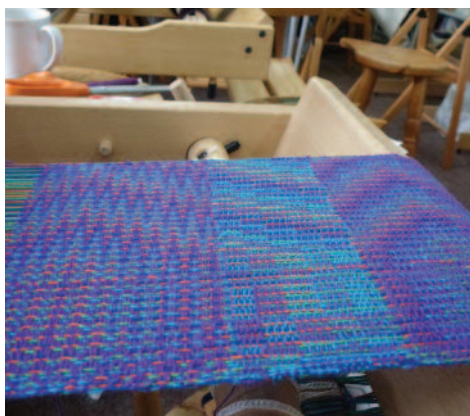
This was only the first weave structure of seven. A further six were introduced during the course. There were several forms of double weave – one in length-way stripes woven with one shrinking weft which contracted when placed in hot water. There was an intriguing double weave in horizontal stripes. Marian showed us a lovely sample of this woven in 20/2 cotton.

I didn't fully grasp all seven structures but will be able to investigate further using the detailed booklet Marian provided. She also provided a handout explaining how the design line could be constructed in Fiberworks.

The final samples when we cut them from our looms revealed the extensive range of colour and design possibilities. There was almost too much variety - fourteen different designs, a variety of yarns and we had experimented a great deal with colours.

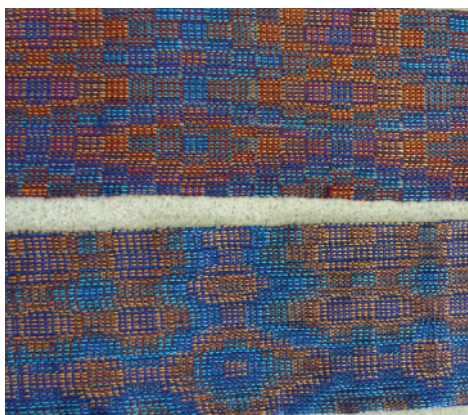
Not all samples were successful. Most had worked brilliantly. You needed to isolate each part of a sample to enjoy its richness and its individuality. Like all good courses you left wanting to explore further.

Mary Hildyard



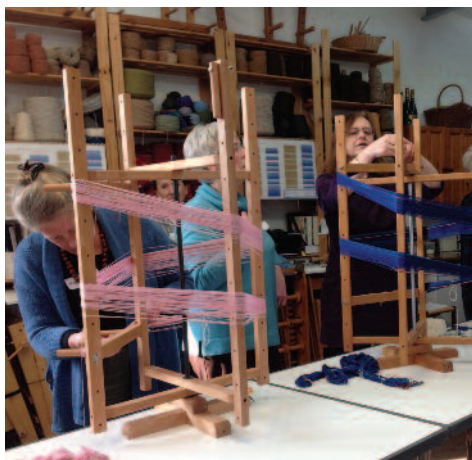
Marian Stubenitsky Course – 23 to 25 June 2017

Many thanks to Mary for the words, and Mary & Sarah for the pics

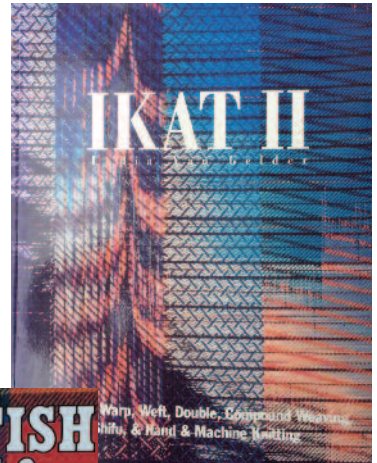
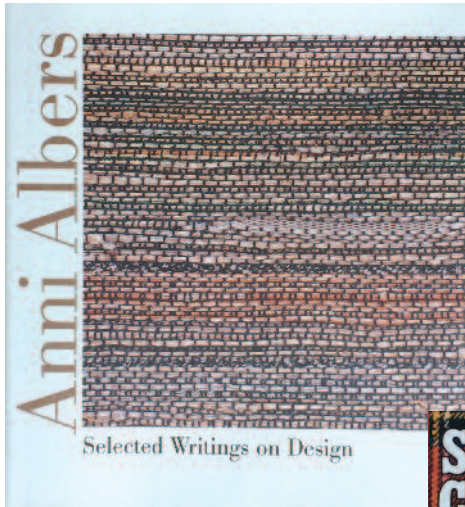


Beginners Course Spring 2017

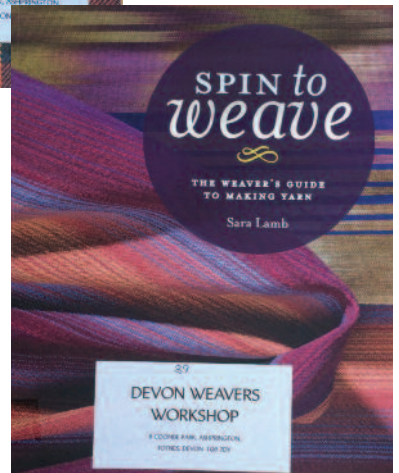
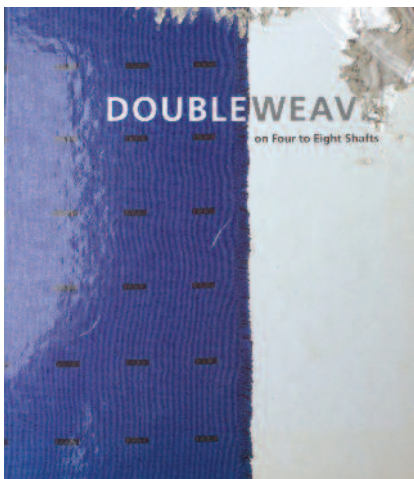
Our thanks go yet again to Jenny for all the hard work, time and effort she puts into these beginners' courses. They are vital for the financial well-being of the Workshop and are professionally and thoughtfully delivered. Please try and give Jenny your support by signing up to help her - even for half a day - in the autumn. The course runs from Saturday 30 September to Thursday 5 October from 10am to 4pm.



New Books in the Library



Here are a few of the most recent books acquired for the library the DWW Library. Please let our librarian, Sareela, know of any other books or magazines you would be interested in having in the reference or lending libraries.



Our 'new' copy of 'Doubleweave' (left) is a bit dog-chewed, but we are very pleased to have it. It's a very useful book and is still out of print.

Birdwood House



December 2016



Thanks to all who gave their time at this busy moment in the year to help organise, hang, steward and dismantle our annual exhibition at Birdwood House. It was well attended and sales amounted to almost £1900 for the week. Our next Birdwood House exhibition will be 2 - 9 December 2017.



devon weavers workshop

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