

ISSUE 4

DECEMBER 2007

the shuttle



devon weavers workshop
www.devonweaversworkshop.org

DIARY DATES

TOTNES LATE NIGHT CHRISTMAS MARKETS

Tuesdays 4, 11 & 18 December 2007
(weather permitting)

Christmas Lunch at La Fourchette, Totnes

Thursday 10 January 2008 at 1.00pm

DWW Committee Meeting

Wednesday 16 January 2008 at 12 noon

INDIGO EXHIBITION

DVD SHOWING

In the workshop with a shared supper.
Friends and relatives welcome.

Thursday 7 February 2008 at 6.00pm

BLACKJACK - Next Meeting

Tuesday 5 February 2008 at 11.00am

STRIPES, STRIPES, STRIPES

with Barbara Walker

7, 8 & 9 May 2008

WEAVES THAT RIPPLE

with Sue dwyer

8, 9 & 10 July 2008

(Tuesday, Wednesday & Thursday)

TABLET WEAVING ON THE LOOM

with Inge Dam

9, 10 & 11 September 2008

DEVON ART WORKS

6 - 21 September 2008

WEFT FACED WEAVES ON 4 & 8

SHAFTS with Sue Dwyer

October 2008

DWW AGM

Tuesday 11 November 2008 at 12 noon

MEMBERSHIP PAYMENTS

Beginning 1 February 2008, members wishing to pay membership fees by cheque or cash will be asked to pay either quarterly, six monthly or yearly in advance.

Payments will become due February, May, August and November. This affects cash and cheque payers only, monthly standing order payments remain the same.



AGM lunch November 07

FOR SALE

Ashford Joy Wheel complete with carry case. Excellent condition. Offers over £170

Inkle Loom £15 ono

Contact: Ann Holl

contact@devonweaversworkshop.org

Ashford Traditional Spinning Wheel

Excellent condition. £85 ono

Contact: Sareela James (as above)

AGWSD BIENNIAL EXHIBITION 2008

Sue D will be organising a visit to Hope University, Liverpool between 24 July to 22 August. Dates, travelling arrangements and costs will be made available soon.

Overnight accommodation will be made available to us at the University.

We hope many DWW members will be submitting work (maximum 2 items each) for display at this exhibition. Submission details will become available in the Spring. Look at the Association's website - www.wsd.org.uk

BRAIDING WORKSHOP

with Rodrick Owen

at Devon Weavers Workshop

Monday 4 February 2008

10.00am to 4.00pm • Cost £23

Almost full, for details please contact:-

Jackie Macmillan

jackie_macmillan@hotmail.com

The Shuttle...welcome to issue 4

It is truly wonderful to see so many new and familiar faces at the workshop and so much interesting weaving taking place. On many days the workshop has a real buzz and I seriously feel like giving up work to be part of that buzz for longer than just a few hours a week!

The workshop has had another great year, with fabulous courses and tutors. You will once again be able to catch up and remember these through this latest edition of The Shuttle. I want to thank all of you who contribute features and photographs - we really appreciate it - and thank all of you, the weavers, who in so many different ways, have helped make the workshop so successful again during 2007.

Next year we are going to focus on being very pro-active in the selling of our products. We welcome ideas and help, so do read about this on page 6. I also look forward to seeing the results of the Spring Bag Challenge, see below. That's enough from me, read on!

Colleen Pope - Editor

THE BIG BAG CHALLENGE

It was great to see so many of you take part in the cushion challenge – didn't they look fantastic on display?..... I'm not sure we actually sold any!!!

However, if they are appealing to look at maybe visitors will hang around longer and be tempted to purchase something else – we hope! Not to be daunted by our lack of sales in the cushion department, we are going to try another challenge -

this time it's BAGS. With the current movement away from plastic bags to more sustainable, reusable bags, why not try to make your own larger WOVEN bag? Either like a carrier with a flat base or a large shoulder bag with woven handles....we'd like them for display by the end of May 2008. So, get weaving!

Colleen Pope

Bags of ideas for starters.....left to right, see Handwoven Magazines Issues Jan/Feb '06 128; Nov/Dec '05 127; May/June '04 120; Sept/Oct '07 136. All available from the DWW library.

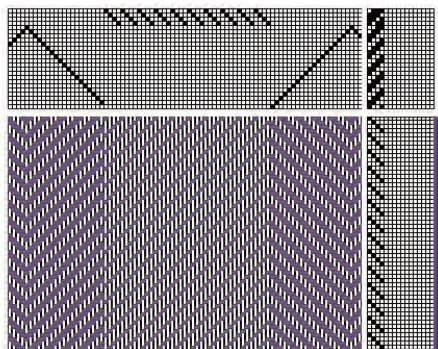


Weaving an ecclesiastical stole

On Thursday 11 July, as I was checking my Summer School 2007 data for the nth time the telephone rang, it was a friend from Church. She told me that it was our priest's 40th anniversary of ordination and would I weave him a stole. Delighted at the prospect I said "yes, I have always wanted to weave a stole", thinking it was for next year. "When for?" I said, "Oh, for 2 September" came the reply. I remember there was silence at my end of the telephone, how was I possibly going to do this with my commitments? Summer School 2007 was only two weeks away, and two days after it finished I was off to France for a week to attend my nephews wedding!!! I agreed to meet several members of the committee on Monday 16 July and took my collection of fine silks along. They chose the colours green and red, and I decided if I was going to weave this I had better get started immediately. I had to meet the priest's housekeeper the next day and she changed the colours to an olive green and white.

I remembered an edition of *Handwoven* having a feature on ecclesiastical weaving about 10 years ago; in fact I found the magazine, it was 1998. This taught me an important fact. I was going to weave a very long thin piece of material. The article said to weave a piece of material that was to be cut down the middle, so it was double the width, more warping up, but the length was halved so less actual weaving. My design, due to the time constraints, had to be simple. I chose to double the warp ends of the green 60/2 silk and use two for each warp end. I warped at 80 ends per inch, producing 40 warp ends per inch, the white 30/2 silk was warped at 40 epi.

The design was a point twill to be woven as 2/2 twill for the green silk and the central white stripe was woven as a 3/1 twill to make it warp faced. By weaving a row of 3/1 twill near one end in the white 30/2 silk a cross was created. The distance between the two central white stripes was 5.5", each stripe was 1" and the outside pieces were 2.5" making a total width of 12.5". Having made the warp I then dressed my Magic Dobby 24



Above: How the stole was woven

shaft loom and after 3 days started to weave. The weft was the same as the green warp, 2 strands of 60/2 silk, except where the cross was to be where I used the 30/2 silk, and wove a stripe of 3/1 twill as a contrast.

On Monday 23 July I finished the weaving, took the yardage from the loom and washed and pressed the piece. I then gave this very precious piece of material to another church member who was going to make the stole. Next day I went off to Summer School 2007. The project kept me occupied during those last few days when everything was indeed done but I was in limbo until I could get onto the campus to arrange everything down at Falmouth.

I next saw the finished stole on 31 August and was very pleased with the final result; a feature had been made of the cross, and it had been embroidered into a Celtic cross. The material had been faced, lined and shaped.

In retrospect, I would have arranged for the two white stripes to have the twill line as opposites and I would have chosen a slightly different green. I would not have twisted the ends as I do for scarves but would have woven a separate piece of passimenterie, producing a narrow braid with a nice fringe to finish the piece. But all in all the stole is a great success and our priest was delighted with the fact it was handwoven and made up entirely within the parish.

Sue Dwyer

South West Guilds' Area Meeting

Saturday 27 October 2007



This event was a first for the workshop - entertaining on a 'grand' scale. As we began planning, reality set in...we didn't even have enough chairs! And even if we did, where would we put them? Looms were folded up, equipment packed away and when we finally ran out of places to put it all (yes, including the disabled loo) the rest ended up in the back of our cars for 24 hours.

Thankfully we did manage to fit all the delegates plus ourselves into the workshop without too much trouble and the meeting itself was lively and interesting. Many points were covered - including the question of the Guilds' insurance cover and also the future of the South West Area of Guilds, which is now the only area of Guilds in the country which meets in this way.

Delegates enjoying lunch



Our speaker, Ismini Samanidou, was outstanding. She talked about her life and how her weaving has developed using the jacquard loom. She is not only an extraordinarily talented weaver, but also a delightful character. I think every person in the room was touched by her warmth and



Ismini showing us some of her wonderful jacquard loom weaving

amazing enthusiasm. She is featured, along with her work, in the current issue of 'The Journal'.

Many thanks to all members who put so much effort into making this the successful event that it was. The buffet lunch was wonderful and our visitors all appeared to have thoroughly enjoyed their day.

Kay Balmforth

COURSES 2008

Further details from Sue Dwyer - sue@ddwyer.f2s.com

To sign up, please contact Rosemary Durant for a booking form.

STRIPES WITH AN ATTITUDE

TUTOR Barbara Walker
7, 8 & 9 May 2008

A description of Barbara's work and the course itself can be found on her website www.barbarajwalker.com

Course Fee: £110
Members/ Trustees £82.50
Associate Members £99.00

WEAVES THAT RIPPLE

TUTOR Sue Dwyer
8, 9 & 10 July 2008

How to create interesting woven surfaces using collapse weaves and deflected double weave. Details to come.

Course Fee: £75
Members/ Trustees £56.25
Associate Members £67.50

TABLET WEAVING ON THE LOOM

TUTOR Inge Dam
9, 10 & 11 September 2008

An article appears in *The Journal* (December issue) about Inge's work. Maximum number of students - 12.

Course Fee: £110
Members/ Trustees £82.50
Associate Members £99.00

WEFT FACED WEAVES ON 4 & 8 SHAFTS

TUTOR Sue Dwyer
October 2008

Krokbragd, boundweave and a whole lot more. Dates to be announced soon.

Course Fee: £75
Members/ Trustees £56.25
Associate Members £67.50

THE SELLING GAME

In 2008 we are forming a Selling Group, members of which will be pro-active in planning and selling members' work. Although we weave for our own interest and pleasure there is simply a limit as to how much we can give away to friends and relations - especially when some of us have been at it since the 80s...or longer! Also, it's fun to have your work appreciated by others and the proceeds are a good way to fund your 'habit' - maybe buy some more beautiful yarns or save up for new equipment.

So...we'll be meeting early next year (we'll let you all know exactly when) for our first 2008 planning meeting - all welcome. We'll be drawing up an agenda and booking venues throughout the year on members' behalf. If you haven't got the time to get involved, that's fine - we hope you'll support us in other ways, by suggesting venues and events (local or otherwise) and letting us have anything you'd like us to try and sell on your behalf when the call goes up. We'll try and man these events through the Selling Group but if we do get short-staffed we may occasionally scream for help.

We'll also be looking into ways of selling through our DWW website using the Pay-Pal scheme. The website is currently getting visits at the rate of 18,000 per year from countries all around the world - the potential is there.



Kay Balmforth

Rug Weaving Course with Jason Collingwood

On a beautiful day with clear blue skies, Jason Collingwood, our tutor, (who secretly wished he was a pop star surrounded by admiring young women, but had to make do with twelve mature ladies and one man) came to Devon for the first time, to teach us how to make rugs.

Jason is the son of the famous rug maker Peter Collingwood and was taught by his father and shares his workshop in Essex. Jason mainly teaches in the United States so we were very lucky that he came to teach us.

We had all dressed our looms and were fascinated by the instruction to leave floating warps between empty heddles 3 and 4. All was soon to be revealed as Jason took us through theory lessons at the beginning of each morning and afternoon session.

On the first morning Jason went through the basics of rug making and then went on to explain the mysteries of block weaving which involved tying up the floating warps depending on the pattern we wanted to achieve. He extended our knowledge to include designing by the constant colour and constant lift methods so that we could make patterns with cross stripes, vertical stripes, staggered dots and aligned dots.



Rug weavers hard at work.....

By the third day, our patterns included double faced twill and intricate patterns achieved by clasped wefts. We were able to produce different patterns of twining and some of us eventually tried, but hardly mastered, the intricate art of shaft switching.



...and still slaving away.....!

Great enthusiasm was engendered over the three days and as the group dispersed strange conversations were taking place which included words such as “bubble”, “pop-up”, “constrictor knots”, “clasping”. No doubt weavers at the workshop will be producing many more rugs over the winter season as our knowledge and skills are shared and enhanced. A wonderful course which we all thoroughly enjoyed.

Vivien Allen

Left: Some of Jason's beautiful samples

SUMMER SCHOOL 2007



Some facts and figures from Falmouth...283 people attended, 10 of which were non-residents. The youngest by far was 15 years old and several were over 80.

18 tutors attended plus 1 leader of the Companions course, making 19 in total.

16 different courses ran, plus the Companion's Programme. 30 Companions attended of which 22 walked on the Companion's Programme. 10 people came from USA (1 was a tutor), 1 from Spain (a tutor), 3 from Eire, 1 from Holland, 6 from Germany, 2 from Canada (1 was a tutor) and 1 from Guernsey. The remainder came from all over the UK including Wales, Scotland & Northern Ireland. 140 people joined the visit to the Eden Project and 175 went to the Minack Theatre which also laid on a wonderful moonrise and a basking shark for us! 17 traders came to sell at the Trade Fair.

13 of us attended from Devon Weavers Workshop, they were:-

Janet, Sue M & Dorothy - Inkle Weaving; Rosemary D - Shibori; Melanie - Screenprinting; Gilly & Gail - Feltmaking; Kay - Digital Printing; Liz Sharp - Galician Felpa Weaving; Mirja, Sareela & Mary - Dyeing & Weaving; Sally Gibb - Marudai.

Many thanks from us all to Sue D for taking on the huge task of organising the whole thing, making it run so smoothly and also for giving us the opportunity to choose from such an amazing range of courses. And what a venue!

WOVEN SHIBORI COURSE

Supplementary Weft Shibori

In Japanese 'nui' Shibori, rows of running stitches, as in smocking, are sewn by hand onto cloth. The stitches are pulled up, and when the cloth is dyed, the folds resist the dye and a pattern emerges when the gathering threads are removed. Catherine realised the possibility of placing supplementary pattern threads in the weft, at the same time as weaving a background cloth. She experimented with various patterns, Monks' Belt, Overshot,



Twills, Lace weaves and more. The background weave is tabby. A thicker pattern thread is placed after every 4 rows of tabby. This is later pulled up, and the whole cloth dyed. Each weaving pattern gives a different design.

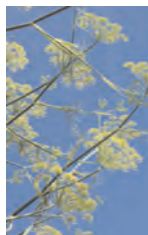
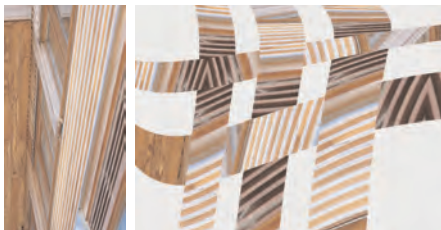
We spent a happy week, on the course, weaving different patterns and experimenting with various dye processes. The possibilities are endless. I refer anyone interested to Catherine Ellis' Book, 'Woven Shibori'.

Rosemary Durant

FALMOUTH.....WASN'T IT FUN?!

DIGITAL PRINTING COURSE

This was great fun from day one. We were sent out to digitally photograph a variety of things from raw nature in the college gardens to buildings and boats in the town. Next day we were taught the art of image manipulation using Photoshop. It's surprising how quiet a roomful of women can become! Hours rushed by and our images became steadily more unrecognisable - the hardest bit was knowing which images to use and when to stop. We turned them into repeating patterns by flipping and duplicating them,



sometimes distorting them, creating new backgrounds and often radically changing colours along the way.

Eventually decisions had to be made as to which we'd like printed. The inkjet printer is huge, has a room to itself and prints from a continuous roll of fabric. We were given the opportunity to print a silk scarf and a table runner with four table mats. Mine, I have to admit, are still languishing in a box someplace waiting to be finished off...photography, Photoshop, design, printing - all wonderful stuff. Sewing? Yuk!

Kay Balmforth

DYEING & WEAVING COURSE

Bobbie Kociejowski introduced us to the theory of colour starting with primary and secondary colours, moving on to warm and cool colours, tones and values and simultaneous contrast and contrasting values and probably more. All mind blowing and very interesting. We analysed the colour compositions of our pictures and painted a colour chart of our picture with watercolours.

In the dye lab, we mixed the stock solutions for basic colours. We dyed a selection of yarn samples to correspond with our pictures by mixing the made solutions and praying we got it right. It was all very precise by grams and millilitres. We produced some 80 different colour samples for our own reference. We dressed the looms using the dyed yarn in the same proportions as our



pictures. We wove to explore colour interactions by using neutrals to tone down the warp, using accent colour to either warm a cool warp or cool a warm warp and create a shot effect by using similar value analogous or complementary colour.

This was a great course; I would recommend it to anyone who is interested in colour. It took me two days to recover from all the hard work!

Mirja Woollard

NEWS & BITS & BOBS

- We have recently made our second application for a National Lottery Award - if successful, we will be purchasing a Magic Dobby computer controlled 16 shaft loom for the workshop.
- The DWW promotional brochure (pdf on the 'about us' page of website) recently found it's way to Clarence House in the hands of the Association's Chairman, Hilary Turner - it appears Prince Charles is investigating the state of crafts in the UK and it was thought our story may be of interest to him!
- The DWW computer now has Fiberworks Silver software and is for members to use; Sue D has already made good use of it for her beginners classes.
- Please remember that any personal equipment or possessions brought to the workshop are not covered under our current insurance policy.
- A showing of the DVD from the *Indigo: A Blue to Dye For* exhibition will take place on Thursday 7 February 2008 in DWW at 6.00pm (including a shared supper).



Lunch in the Italian restaurant after our visit to the *Indigo* exhibition in Plymouth

Thank you!

- Brian Thomas (Janet's husband) for fixing our projector screen, glueing a very wobbly chair and making three very beautiful scarf hangers for us which have already proved to be invaluable.
- John Holl (Ann's husband) for fixing our hot water tap and (at huge personal risk!) putting up the blackout blinds.
- Roger Pope (Colleen's husband) for supplying chairs for the South West Area meeting...plus everybody else who made the meeting such a success, including Erdmunda for her wonderful cooking.

Subscribing to The Journal magazine



It's still not too late to subscribe to *The Journal* magazine - please contact our treasurer Rosemary Durant or sign the list on the notice board. Cheques payable to Devon Weavers Workshop please.

After 1 December yearly subscriptions for 4 editions cost £12 (before 1 December the rate is £11.50). This represents a big saving on the cover price of £5 an issue with the magazine itself packed with lots of up-to-the-minute articles and information of interest to all weavers, spinners and dyers.

You may also order *The Journal* direct for £15 per annum. See the website at www.thejournalforwsd.org.uk

Woven Devoré with Anne Field

First of all I would like to say that Anne Field is an excellent teacher. Not only with the clarity of her teaching but her relaxed, low key approach that helps you focus on the things she is telling you without sending you into panic and confusion.

We began by weaving plain weave samples using a very fine merino wool warp and an assortment of cotton, linen, tencel, boucle, metallic fibres, or anything that we wanted to try - together with wool - as the weft. We cut a random design into a special American freezer paper. This paper was then ironed onto the sample fabrics we had woven and, wearing aprons, masks, and rubber gloves, we painted into the design holes with the magic solution (sodium bisulphate). Flipping the sample over we filled in any little areas that were not soaked enough. Leaving the sample to dry overnight, we

planned our scarf design and materials for the following day's weaving.

The next morning we removed the templates from our samples and began to iron, using protective foil under the iron, until the design looked scorched. Then the test! Dunking our samples into buckets of cold water – and lo! – the scorched vegetable fibres fell away and left our design in the cloth. What excitement, what joy!

We couldn't wait to continue weaving our masterpieces – our wonderful scarves. The variety of design, colour, and fibres used brought out our creativity. We were just the best class – ever!

Thank you to all of you for being such a great group and most of all –THANK YOU ANNE – we still talk and laugh at about this wonderful workshop.

Dorothy Tallentire



Left: Anne showing us how to 'burn out'.

Above: Dorothy and her newly devoré scarf.

Below: Our samples drying in the sun.



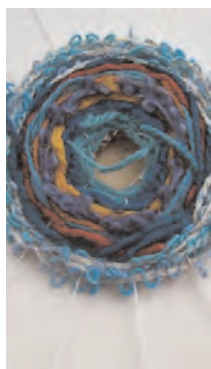
Two in one!

Or how to entertain two grandchildren and (more importantly) use up some of the odds and ends of fancy yarns lying around the house!

While demonstrating at the Contemporary Craft fair at Bovey Tracey in June, I visited the Children's Tent and borrowed this idea, a circle of card with slots cut at regular intervals.

It must be an uneven number to produce a tabby type weave, with a small hole cut in the centre. A warp of string is wound round and through the central hole. And off you go. We had fun choosing the colours and different textures and it was easy for a 6 and 4 year old to succeed. I put more warp ends on for Hannah (6) but it would have been better to have made it easier for her also. They both enjoyed doing it and it made a quiet space from the excitements of Devon in the Summer. Another idea was to use an old bicycle wheel instead of card - a bit too messy!

Ann Holl



How to successfully tie a new warp onto an old one

Ref: Handwoven, Nov - Dec. 2007, Page 14

Although I have been weaving many years, I have never tried this before. Recently, faced with a repeat pattern in a different colour (400 warp ends) and having read this article, I gave it a try. After experimenting, these are my additional comments:-

1. Secure the old warp in front of the loom, in bundles of 10 ends.
2. If you have a wide warp, make it in small batches, of 40 ends at a time. As you wind the warp, divide the ends into groups of 10. These can then be easily matched to the old warp. No missed or twisted ends. When, I first tried this I made the warp portions too wide and had big problems.
3. Wind 40 ends of warp at a time, tie the warp, take it to the loom, place the cross between sticks secured to front beam and follow instructions in Handwoven
4. Repeat with the next 40 ends of warp across the width. I was surprised, how quick this was to do. The end product looks like a bird's nest, but do not be deterred.
5. With whole warp tied on, carefully ease the knots through the reed. Surprisingly, I had no trouble, although my ends were double in the reed. Wind on, and again proceed carefully as the knots go through the heddles. I had 10 stick out of the 400 ends. Then beam the warp normally.

Rosemary Durant

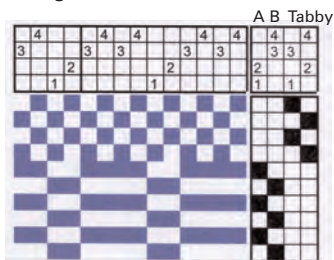
Colleen's Cushion Recipe – serves one

Many people have asked how I made the brightly coloured 18" by 18" cushions shown in the photograph below. The weave is based on a type of 4-shaft Finnish weft-faced plain weave called Raanu and is very straight forward.

Warp: 12/15 cotton. Epi is 10 (or 9). 200 warps of 40" (includes waste) to make the width 20" and allow some take up and space for sewing seams. Length of weave is approx 19"

Weft: 'soft' rug wool used singly in many colours of your choice. Choose a selection of colours and put them into two groups, A & B. I chose 4 colours for group A – black, brown, grey and off-white and 8 different colours for group B - reds, oranges, yellows. Choose colours which give good contrast between the groups.

Threading and lifts:-

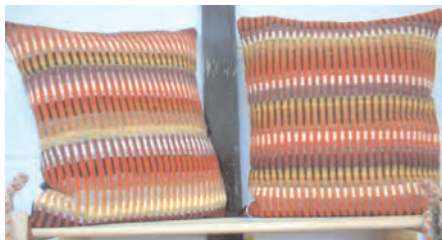


End the threading on a 4 & 3.

Put the weft colours of each group into an order and keep this order throughout.

For example: Group A - 20 wefts of black, 12 brown, 16 grey, 10 white & 9 grey.

Group B (reds, oranges and yellows) -



13 wefts of first colour, then 11, 26, 8, 8, 7, 4 & 6. Alternate a Group A pick with a Group B. Use two shuttles and enter from opposite sides. As the cushion grows keep the same sequence of colours until you reach the desired length. Beat quite hard to ensure you completely cover the warp. The cushion looks more complicated than it really is because the colours form interesting tricks on the eye as they interact with each other! When you've reached approximately 19", cut off the cloth and make it into a cushion.

I made a rug in the same way but used different Group A and B colours. Group A were cool colours (blues, greens) and B were warm colours(reds, oranges).

I chose the number of weft picks for each colour randomly but kept the same sequence throughout the rug. The effect of these colours interacting with each other as the rug progressed was interesting!

For a rug it is important to beat hard, keep tension tight and to use a temple. Good luck!

Colleen Pope

DYEING DAY...eventually 5 October 2007!

Thanks to a bout of good old English summer weather, we didn't get to have our dyeing day (planned for Friday 13 July) until early October. However, much fun was had by all (see right) and we even managed to eat our lunch outside in the sunshine. Sue organised the warp painting and the usual array of burco boilers and gas stoves produced some terrific colours, along with the indigo vats. This year we also had a dabble at natural dyeing with some onion skins and lichen. What about a natural dyeing day next year for a change?



DEVON ART WORKS 8 - 23 September

Earlier this year we joined Devon Artists Network (DAN) in order to take part in Devon Art Works, which has now replaced Nine Days of Art as the open studios event in Devon. We hoped it would help us (as in previous years) with publicity, sales and gaining new members. As a group we paid a £50 registration fee plus £170 for a half page entry in the colour brochure - more than double the cost of previous years.

Overall, although we did get some new beginners, it was a disappointing experience. We had only 92 visitors over the three weeks, compared with double that number last year in nine days. Sales were down to a quarter of last years' despite the much longer opening period.

We have since heard that a marketing company employed to promote the event did not fulfil its brief and a court case ensues. DWW was asked to complete a post-event questionnaire on



which we expressed our disappointment about the organisation, cost, lack of promotion, marketing and timing of the event - studios all over Devon were open at the same time this year, not staggered by region as before.

We would welcome members' comments on Devon Art Works and whether you think DWW should pay £35 next year to remain in the network, in order to take part in the 2008 open studios event.

Rosemary Durant

Buying Yarns through the workshop

Sue D's first order of Jagerspun yarns from the USA should arrive in December. She will be ordering more yarns as soon as she has enough orders (3 cones). Catalogue and sample cards from Sue on request.

We are re-organising the way yarns are sold from the shelves by the door as we were finding it difficult to keep an accurate account of what was happening. The cones are now being weighed off into 25 gram balls and these will be sold at £2.50 each (10p per gram, as before). Please note down on the list which colours and how much you are paying for. Payments in box as before.

GIF Yarns

DWW is in the process of joining GIF, a Danish yarn purchasing association. For an initial joining fee of £90 and a subsequent annual subscription fee of about £9 we will have access to a large range of unusual and specialist yarns at very competitive prices. All orders will be placed through our rep, Rosemary Durant. For more info and to view the yarn list go to www.yarn.dk

See also the article in *The Journal* (222, June issue) by Ann Richards about her work using yarns from this scheme.

devon weavers workshop

www.devonweaversworkshop.org

TRUSTEES

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

COMMITTEE 2007/8

| | |
|---------------------|--------------------|
| Chairman | Kay Balmforth |
| Secretary | Ann Holl |
| Treasurer | Rosemary Durant |
| Workshops & Courses | Sue Dwyer |
| Membership | Colleen Pope |
| Catering | Erdmunda Symon |
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