



ISSUE 6

JANUARY 2009

the shuttle

devon weavers workshop
www.devonweaversworkshop.org

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FOR SALE

LOUET DELTA 110

8 shafts, as new – £1300

Contact: Clive Rowlands

THE TECHNIQUES OF RUG WEAVING

by Peter Collingwood (Paperback)
Good condition. £20

Contact: Sareela James

WANTED

REEDS FOR ASHFORD LOOM

Reeds for 24 inch Ashford
4 shaft table loom
(apart from 8 and 10 epi)

Contact: Christopher Lamplugh

DIARY DATES 2009

JANUARY

- 6** Committee Meeting
- 6** Christmas Lunch,
Durant Arms, Ashprington

MARCH

- 3** Blackjack Meeting, 4.00pm
- 3** Collingwood DVD showing/
shared supper, 6.00pm
- 12** Committee meeting 10.00am
- 14** S W Area of Guilds' meeting,
Ringwood, Hampshire

APRIL

- 30** Tartan Tea Towel Challenge
- display of work

MAY

- Bonnie Inouye Courses
- 2, 3 & 4** Advance!
- 7, 8 & 9** Opposites Attract
- 24-30** DWW Exhibition at
Birdwood House, Totnes

JUNE

- 5-7** Contemporary Craft Fair

AUGUST

- 28-31** DWW Exhibition at
Cowslip Workshops,
Launceston, Cornwall

OCTOBER

- 8-11** Knitting & Stitching Show
- 26, 27 & 28** Colour Workshop
with Bobbie Kociejowski

NOVEMBER

- 19** DWW's AGM

DECEMBER

- DWW's Christmas Open Studio

2008 - What a Year!

It all started with 20 of us having a late Christmas lunch at La Fourchette, Totnes in January; in February we had a showing of the 'Indigo' DVD and our first Blackjack meeting of the year; after a long and convoluted journey our computer-driven, Louet Megado finally arrived in early April; Barbara Walker from the USA gave her 'Stripes' course in May, Sue Dwyer taught 'Weaves that

Ripple' in July and 'Weft Faced Weaves' in October; Inge Dam, from Canada, taught 'Tablet Weaving on the Loom' in September. Courses are fundamental to the Workshop's financial well-being and our thanks go both to Sue Dwyer, for organising them and running the beginners' courses, and to all members who have supported them during 2008. The courses are always great fun and extremely valuable experience - the increasingly high standard of weaving in the Workshop is proof in itself.



A brief, hot few days accompanied our 3 day stint at the Contemporary Craft Fair in Bovey Tracey in June, including a day in the Children's Tent, which I think we all agreed was very hard work but good fun. Our annual dyeing day was defeated in August by the abysmal 'summer' weather but we'll be attempting another in May 2009.....weather permitting.

Three members had work selected for display at the Association's Biennial Exhibition at Hope University, Liverpool in July and in September DWW took part in Devon Open Studios. We had our 'Big Bag Challenge' and 'Tea Cosy Challenge' in 2008 - not competitions, simply a bit of light-hearted weaving fun. Next is the 'Tartan Tea Towel Challenge' (details page 10). There was a group visit to the Knitting & Stitching Show at Alexander Palace and 'Origin' at Somerset House in October and three of our members attended the SW Area Guilds' meeting on behalf of DWW.

2009 is already buzzing. We have two amazing tutors (Bonnie Inouye in May and Bobby Kociejowski in October) and a week-long exhibition at Birdwood House, Totnes at the end of May. We also have a 3 day exhibition at Cowslip Workshops, near Launceston in late August and plan to repeat our own Christmas Open Studio in December. So, plenty to think about and lots of displaying and selling opportunities for all members.

Thank you all for your continued support of the Workshop during 2008 and for making it such a pleasant place to be. Enormous amounts of freely given time and effort are invested in it and that really is what drives the place along - I think we all agree that it's a pleasure to be there with such a delightful bunch of like-minded people. Long may it continue.

Kay Balmforth, Chairman



COLOUR COURSE for 2009

Bobbie Kociejowski - 26, 27 & 28 October 2009

COLOUR WORKSHOP

Colour surrounds us and our initial response to a textile is often dictated by its colour. Of course, we have our own colour preferences and prejudices but why does the colour red sing out in one textile and the same red in another blend quietly into the background? How many of us have had the dispiriting experience of winding a warp of beautiful colours only to find it has flattened or lost its vibrancy once the weft has been woven?

The aim of this course will be to enable the student to better determine colour choices through an increased understanding of colour theory and how colours relate to one another, especially in the unique interaction of warp and weft.

Through a series of exercises on paper, wraps and weaving on the loom, students will have the opportunity to put into practice various aspects of colour interaction in relation to weaving; creating a third colour through optical mixing; knocking colours back by the use of neutrals; discovering why colour value is so important and how to use pure hue colour to create colour movement. If the workshop is a three day workshop students will be able to dress their looms with warps based on their own colour source.

Equipment

Sketchbook, scissors, tape measure, ruler and pencil, card for wraps. Students are asked to bring a photo or picture in which colour is an important element.



DETERMINING SETT

I have decided to write a small piece about yarn count. A common question on the beginners' course is "how do I know how many ends to allow per inch for my weaving project?".

The yarn count number indicates the thickness of the yarn and is based on the relationship between length and weight. Thus comparisons between yarns can be made. The yarn count is useful in determining the sett of a cloth and also in calculating the weight of yarn required for any project. All of the counts I have used are based on the fixed weight system. For a certain weight, 1lb or 1 kilo, there is a certain yardage or metres of yarn. The following counts have been used in this portfolio.

	Unit length per lb	Unit length per kg
<i>Woollen Spun yarns / Galasheils cut</i>	200 yds	401 m
<i>Woollen Spun yarns / Yorkshire woollen skein</i>	256 yds	513 m
<i>Worsted yarn</i>	560 yds	1125 m
<i>Linen yarns</i>	300yds	603 m
<i>Cotton yarns</i>	840 yds	16876 m
<i>Silk yarns</i>	840 yds	16876 m

If a yarn is plied a second number is added so that the number of ends plied together is known – 2/16 worsted means 2 yarns of 16 worsted are plied, so the thickness will be that of a single 8 worsted or $560 \times 8 = 4480$ yds/lb.

With silk and cotton the count is given first, followed by the ply. Therefore 30/2 silk means 2 single threads of 30 plied, thus the length per lb is $840 \times 15 = 12600$ yds/lb

The following method of calculating yarn diameters was worked out by Mr Ashenhurst long ago for industry:-

1. Enter the yards per pound of your yarn into a calculator
2. Push the square root key
3. Multiply the result by .9

That's it! It gives you a good idea of the number of diameters of your yarn in an inch. Plain weave will be half this number and twill will be two-thirds. You will still need to sample, but it does give you a good idea of the sett.

Sue Dwyer

Weaving on the Web

As most of you know computers and weaving are dear to my heart. Whilst browsing the web, I have come across a few websites that I would like to share with you. It is not meant to be comprehensive, it is just a list of a few sites where I have enjoyed learning about weaving, socialising and generally "weaving on the web".

www.cs.arizona.edu/patterns/weaving/books.html This is a very comprehensive archive of 100's of out of print weaving books. In particular Peter Collingwood has kindly allowed the complete text of both of his rug making books to be stored in pdf format for anyone to download and read.

groups.yahoo.com has thousands of discussion groups on any topic that you can think of. I participate in one called "Weaving" which is an active American based group that discusses all types of weaving techniques and looms, projects etc. Bonnie Inouye is a frequent contributor to this group, as are a number of famous weavers.

weavers-spinners-uk is UK based. It is a much more social group, in which a wide range of subjects are discussed, not just weaving and spinning. However there are many people on there who you may know from around this country and abroad. In order to participate in these groups you must first join yahoo groups, and then subscribe to the group that you are interested in. The messages can be read directly on the yahoo groups website or they can be emailed to you either individually or as a daily digest.

www.weavolution.com is a social networking site for weavers. It is currently under construction, but it promises to be good. They are raising funds by auctioning gifts

from suppliers and requesting donations to get the site developed. It will be a place where you can discuss weaving projects, share patterns, get help, or just hang out! Weavers of all types will be welcome, e.g. basket weavers, rigid heddle, peg looms as well as simple or complex table and floor looms.

www.allfiberarts.com/cs/weaveinfo.htm This is a collection of useful tips about weaving. e.g. fixing a threading mistake, fulling a woollen blanket, or improving your edges.

www.handweaving.net is a fantastic source of patterns. There almost 57000 of them, each with complete drafts and colour drawdowns. There is also a comprehensive document archive.

www.colourmart.com This is a relatively new supplier of luxury yarns. They source ends of lines from some of the best mills in the world and sell them to us at very reasonable prices. They started off with cashmere, but have now diversified into silk, alpaca, fine wool and even vicuña. They have an associated discussion group and display of items made from their yarn, which is on their website too. The yarns are measured in Nm i.e. metric units, so please don't get confused with the old imperial yarn sizes.

The last one I will mention is a new online magazine called 'Weavezine' at

www.weavezine.com It makes a refreshing change to *Handwoven*. There are articles on techniques, patterns, book and product reviews as well as some very inspiring pictures of weaving.

I do hope that some of you will visit these sites and find them as useful as I have.

Jackie Macmillan

WEFT-FACED WEAVES

One weekend in October I managed to escape the weekly kids' homework battle and enjoy Sue's workshop on Weft Faced Weaves. I was joined by Nancy, Colleen and Gail from DWW and Bettina and Lisa from London.

As usual Sue put together a comprehensive course covering a number of weaves all possible on the 'magic threading'. This is an 8 shaft, straight draw threading, which can mimic other threadings simply by changing the tie up.

We started off with a plain weave, which when done in 2 colours and beaten down hard so that it was weft faced, looked stripy. We progressed onto twill, rosepath and krokbragd. It was fascinating how we could change the effective threading just by changing the tie up. With the rosepath and the krokbragd we could design simple pictures.

Sue had set up an extra loom with a Summer and Winter threading. I had a go at weaving a Christmas tree on this one. It made me realise how much work Sue put into her one, which was nearly destroyed in the Reading train crash.

The weaving didn't grow very quickly, because we had several shuttles on the go at the same time and the weft was beaten down hard so that we couldn't see the warp, but the versatility of the weave more than made up for that.

Many thanks to Sue for another wonderful course, much appreciated.

Jackie Macmillan



Above: Some of the samples produced during the course.

Bits & Bobs

Megado & Fiberworks Manuals

Rosemary D has kindly spent many hours printing out the Megado Manual and the Fiberworks manual for the Workshop. You will find them in the small cupboard next to the Megado. Please do make use of them - or even simply have a browse through them during lunchtime. They hold a wealth of information.

'HOT TIP' for threading the Megado

Even if you are threading a straight draw or, more importantly, a complex threading this method helps.

Enter your threading plan on the computer into a new drawdown. In the tie-up enter a straight tie-up, this is a straight line from bottom left to top right, one black square per row. Then click onto 'weave as drawn in' under Weft in the top bar. Then connect to the Megado – every time you treadle, the relevant shaft on which you need to thread a warp end will rise. This avoids any error in which shaft the heddle is threaded.

Have a look at these websites too.....

www.colourlovers.com & <http://kuler.adobe.com>

.....and these blogs

<http://travelingtiger.com/blog/>

<http://weaverly.typepad.com/weaverly/webtech/>

Rota for cleaning DWW

Many thanks to all members who have cleaned/offered their services to clean the Workshop. I think we all agree the system is working very well...the cleaning rota list is

still on the notice board and we will be needing more volunteers later this year if anyone else is feeling a bit frisky.....



Liz's table mats - wow, now that's what we call a warp!

Heating DWW

Don't forget we rely on your loose change in the honesty box for heating during the winter. £1 per full day, 50p per half day. Thank you!

Margo Selby

If you are in London try to find time to visit Margo Selby's studio and shop (open 10am to 5.30pm, Monday to Saturday) at 4 - 11 Galen Place, Pied Bull Yard, Bury Street, London WC1A 2JR...very near the British Museum. It is full of wonderful textiles and has Margo's computer driven ARM loom from Switzerland downstairs.

Have a look at (www.margoselby.com)

Your equipment....

If you bring equipment into the Workshop please make sure it has your name on it. Sticks, especially, are getting muddled up.....

Courses planned for 2010

Sue Dwyer has managed to book Margaret Roach Wheeler and Alice Schlein, both from USA, to give workshops at DWW during April/May and September 2010 respectively.

A brief description of the courses to be on offer follows. We will let you know when booking forms are available - we expect a lot of interest from weavers in the UK for these as well as Workshop members, so early booking is advised. All course enquiries and payments to Sue.

MARGARET ROACH WHEELER

DESIGNING WITH SUMMER/WINTER

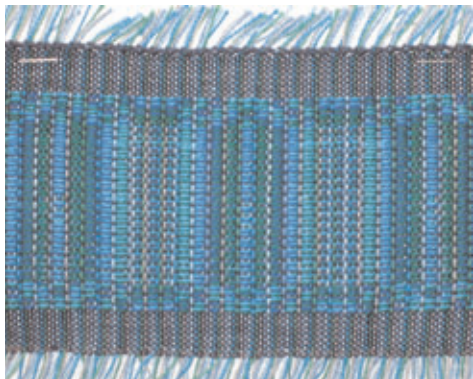
26, 27 & 28 April

Participants will weave a variety of samples, stitched double weave, a cut pile, double two tie formally called double Summer/Winter and threading simulating beadwork, each one uniquely designed for the Margaret's Mahotan costume collection.

DESIGNING THE MAHOTAN WAY

1, 2 & 3 May

Participants, using Summer/Winter threading and non-traditional treadling, will simulate Native American quill work, beadwork, ribbon work and feather designs.



ALICE SCHLEIN

NETWORK DRAFTING FOR

8 SHAFTS OR MORE

20, 21 & 22 September

Looms will be pre-warped by students with drafts provided in advance by instructor.

Students must be able to read a draft and be familiar with the dobby loom.

Description:

A brief introduction to the creation of curved drafts in twills, satins, and double weave. Students will design their own lift plans for weaving in class. Designing will be done initially with paper, pencil, scissors, and paste and then on the computer. Students with computer-assisted dobbies should already be familiar with their own weaving software and loom drivers. Expect to leave the class with the ability to design your own threading and lift plans for future work.

THE WOVEN PIXEL

24, 25 & 26 September

Computer instruction only. Students must bring their own Mac or Windows laptop with Adobe Photoshop (version CS or later) or Photoshop Elements (version 5 or later) installed. They should also have their own weaving software of choice installed on the computer, and be familiar with its use.

Description:

A brief introduction to designing drafts for jacquard or dobby with Photoshop or Photoshop Elements. Students will convert photos, drawings, and other original art into files with weaving information added, and in turn modify these files into a form readable by loom drivers. The files thus created are easily adjusted for various looms, aspect ratios, and weave structures. Students will also learn how to build their own weave libraries for future design use. They must have basic weaving knowledge and be able to read a weaving draft.

TARTAN TEA TOWELS

Here's an excuse to design your very own tartan. Tartan is very popular right now in the world of fashion, so why not adorn your kitchens with an up-to-the-minute, tea towel?



As ever, it's not a competition - just a bit of fun. We hope this will result in a stunning display of towels hanging on the Workshop walls by the end of June.

We suggest a size of approximately 16" x 30" (which will fit on the smaller Workshop looms) – with colour and

design up to you, the more creative the better. To start you off we've purchased a little book about tartan weaves for the reference library. Endless fun on the web can be had with this challenge and so for starters try...

www.tartans.scotland.net

or...

www.scotweb.co.uk

(where you can search for your own tartan) or...

www.houseoftartan.co.uk

...the list is endless.

If it turns out well you may feel like making one or two to sell at our various events in 2009....quite a long warp may be a good idea!

Kay Balmforth

THE NEW BLACKJACK 2009

Several of our Blackjack weavers feel that the weaving tasks given have become too complicated. So with this in mind, and to encourage some of our newer members to join in, we are simplifying the game again. For the foreseeable future, samples will be woven using only the constraints of the three cards dealt to each weaver. We all discuss the possibilities of the cards dealt to each person, so plenty of help is on hand. This way we generate ideas between us and I will be available to give extra help to anyone, when or if it is required.

I do hope that the group will continue in this format as it is a good way of improving creativity whilst at the same time getting to know other members of the Workshop. We plan to meet twice a year - March and September - which means Blackjack weavers will each produce two small samples per year.

Sue Dwyer

Next meeting: TUESDAY 3 MARCH AT 4.00pm in the Workshop

HNC Textile Design - Bradford

At the Falmouth Summer School in 2007 I was chatting to another delegate over supper. She told me about the weaving course she had just finished at Bradford, "very hard work but great fun". This was the first time I had heard of it, but from that point on it seemed as if Bradford appeared on the CV of every textile artist I looked at. Thanks to Sue Dwyer's encouragement and generous reference I was accepted on the course and this October saw me driving to Yorkshire to become a textile design student.



The course lasts two years and is taught as 'blended learning'; we attend the college five times per year and are supported by email and phone when working on assignments. The

core of the course is design and students explore this either through knit or weaving.

We are a mixed bunch, four knitters and nine weavers. Our backgrounds are varied; Laura who is a professional weaver from Italy, Nigel is a composer, Annalie and Jo are retired, Jane is a geography teacher and Kate an Occupational Therapist. Marina is a personal injury solicitor, there are two doctors, one of whom is Mark Cullen (another of Sue's students from the workshop), Bridget, now a farmers wife, was a nurse, Cheryl has been at home caring for her four children and finally Ann, who has a Fine Arts degree.

Our first subject was *Organics*. We were asked to select an object to interpret this

title. Our first week was spent drawing, painting, cutting and pasting and photographing our subject. By our return to Bradford in early December we were expected to have produced a sketch book showing our progression from our chosen subject to eight finished fabric swatches mounted on boards, plus technical sheets and an essay about different fibres, how they are processed into yarn and the properties of the finished fabrics produced from them. No pressure. I lie !! as those of you who witnessed my last minute weaving of samples at the workshop during the Christmas Open week can attest. Thank you all for your support and forbearance.

Nigel, (the composer) has endless energy and writes a blog – you can read it and see some of the work produced at <http://nigelweaving.wordpress.com/2008/12/>

Gail Bryant

Sue's Beginners

Some examples of recent work produced by Sue's beginners clockwise from top left: Rosie Chapman, Jane Gould, Helen Edwards and Shirley Copper.



SW Area Meeting

The Association of Guilds' South West Area Groups' twice-yearly meeting was hosted by the Cornwall Guild and held in Tresillian on 24 October 2008.

I attended as Chairman of the Journal Committee; Kay represented the DWW and Dorothy the Devon Guild. Despite being in the far depths of Cornwall, the meeting was very well attended by the now 17 Guilds in the group. Our Cornish hosts made us very welcome and after a cup of coffee the meeting commenced.

Most of the meeting was devoted to the recent National Exhibition held in Liverpool. There were many concerns - the location was in a poor part of Liverpool and the venue was difficult to find. It had minimum security, being unstewarded when those of us who stayed in the college walked through to get to the dining room for breakfast. There was no catalogue of exhibits, only a listing on an A4 sheet of paper, which had to be returned after use. Several Guilds had members who were convinced their entries were not opened during the selection process - work had been sent wrapped in tissue paper and sealed with sellotape with no evident signs of opening on their return. Due to all these concerns a letter was sent by Amanda Hannaford, co-ordinator of the South West Area Group, to the Association's GPC for their meeting on 1 November.

After a very good lunch we settled down to an informative talk by Thelma Beswick on her life and work as a tapestry weaver. The meeting ended at 4 pm.

Sue Dwyer

AGWSD news

AGM MEETING

Saturday 18 April 2009

To be held at CONWAY HALL, Red Lion Square, London

Sue Dwyer and Kay Balmforth have their travelling expenses paid for as they can attend as JEC members. DWW can send a delegate and an observer to this meeting. The delegate gets all their travelling expenses reimbursed from the travel fund of the Association, to which part of your affiliation fee goes.

It is a long day, but if a committee member or a full member would like to attend as the delegate for DWW, you have the right to vote; please let Ann Holl our secretary know. An observer may also attend and DWW will reimburse the observer's travel. We hope someone comes forward, as the Association only reflects the Guild members who get involved.

General Purposes Committee

The Association's General Purposes Committee (GPC) requires several new members. The commitment involved is a London meeting three times a year, being given a position according to your skills and, most important, being computer literate.

Journal Editorial Committee

The Journal Editorial Committee (JEC) needs three more people - this involves four meetings a year in Bristol, being given a position matching your skills and being computer literate. Sue Dwyer has served on both committees and will discuss any factors with you if you are interested.

The new Jacquard T-C1

I am getting to grips with my new loom, some of you will have seen the Xmas motifs I have woven being sold as cards in the Workshop during our Christmas Open Studio week.

I completed the rose design that I was helped to design when Vibeke came over from Norway to give me two training days. The loom then remained idle as I was busy and went on holiday. I tried to design in Photoshop and made many mistakes as I found it hard to remember all the stages. I went to Cornwall for four days, so whilst Declan played golf, I studied the manual and eventually designed an Xmas motif.

Guiltily I looked at the loom and finally got up the courage to go and tie up the warp. I then turned on the compressor, the computer and finally the loom. It was almost an hour before I could get any action out of the machine. Then, hey presto it all



Below left: The Jacquard TC-1 loom

Above: The original photo and (below)

with the weave structures in the design

worked. I have tried to weave as much as possible to get used to the loom, and I can now see the end of the warp.

So to the next problem - do I reconfigure the modules so I can weave a 28 inch width...this will take some manipulation... or do I leave it at 14 inches? Threading will be a challenge. I have to have the programme running so that I thread in the correct order, as one heddle is taken in turn from each module, it is not a straight 1 2 3 4. The reed is 30 epi and I don't have a reed hook that thin. If I did not want a challenge I suppose I could just tie a new warp on and wind backwards, I will keep you updated.



Sue Dwyer

The Certificate of Achievement

I thought that Sue's Beginners Course would be a simple refresher for me (I had done some weaving in the 70s) but it proved to be an eye-opener. I had never been in a workshop featuring such variety. I had only ever worked in wool – not silks, cottons, wool/silks, linens; I had only worked on 4 shafts, designing on graph paper – I'd never heard of computer- aided design. Looking around at the work being produced and listening to those producing it, I was very impressed and curious to know more. Doing the Certificate of Achievement seemed an ideal way to satisfy that curiosity.

The syllabus is wide-ranging, encouraging you to attempt just about every weave technique. A number of individual samples (about 8" by 10") have to be woven and documented. I have been working for about a year under Sue's patient eye and I have tried double weave, twills, summer & winter, lace weaves, thick 'n thin, colour and weave effects and some braiding – on an inkle loom and a kumihimo plate and disc. I have worked in a variety of yarns and I am beginning to understand yarn counts and setts. I definitely feel more comfortable warping up my loom.

There is no doubt that doing the Certificate is challenging and time-consuming. I am only at the planning stage of my set piece (which accounts for 50% of the final marks); I have a number of weave techniques still to try, including repp weave and rug weaves, and the documentation to complete. This is important because all of the work will be assessed on technique, design and presentation. I plan to submit in Summer 2009 but it may be Summer 2011 before I am ready. But really I have met many of my personal objectives already: a greater understanding of weave structures, more independence and confidence to try new structures/techniques, and I have a continually growing collection of weave samples for future reference.

Mary Hildyard

OPEN STUDIOS at DWW during 2008

During Devon Open Studios in September sales totalled £485.50 and in December, during our own Christmas Open Studio, sales totalled an amazing £1060, with an extra £165 coming from Viv Allen's DWW stall at Dart Yacht Club.

Many thanks to Viv and all stewards who made these events such a success.

Right: The Workshop during Christmas Open Studios week



devon weavers workshop

www.devonweaversworkshop.org

TRUSTEES

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

COMMITTEE 2008

Chairman	Kay Balmforth
Secretary	Ann Holl
Treasurer	Dorothy Tallentire
Workshops & Courses	Sue Dwyer
Membership	Colleen Pope
Catering	Erdmunda Symon
Equipment	Janet Thomas
Library	Sareela James
	Rosemary Durant
	Jackie Macmillan
	Sue Miller
	Gilly Rossetti

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