



ISSUE 7

JULY 2009

the shuttle

devon weavers workshop
www.devonweaversworkshop.org

Welcome to Shuttle 7

We've been very busy in DWW since *Shuttle 6* and there's plenty of things about to happen too, including our Dyeing Day and five day exhibition at Cowslip Workshops, near Launceston in August (see *Dairy Dates* below). We also hope lots of you will be weaving a waistcoat for the next 'challenge' (see opposite), maybe by turning a draft using *Fiberworks* (page 14), or by flicking through the Blackjack Samples files (bottom shelf of reference library) for ideas. Details of the planned overnight trip to London (8 - 9 October) will be coming shortly. The Backstrap Evening, also in October, should be very interesting and our AGM in November is to be preceded by a yarn/equipment sale/swop to tempt you along (page 9), followed by a shared lunch - hope to see you there!

Kay Balmforth

DIARY DATES 2009

AUGUST

- 17** Dyeing Day in Erdmunda's garden at 10.00am
- 28 - 31** DWW Exhibition at Cowslip Workshops, Launceston

SEPTEMBER

- 12** Beginners' Courses start
- 15** Blackjack meeting 11.00am
- 22** Committee meeting 10.00am

OCTOBER

- 8 - 9** DWW overnight trip to Knitting & Stitching Show, Handweavers & Origin
- 15** Backstrap evening with Rachael South plus shared supper - 6.00pm
- 26 - 28** Colour Workshop in DWW with Bobbie Kociejowski

NOVEMBER

- 19** Yarn/Equipment Swop & Sale 9.30am to 11.30am
AGM 12 noon/shared lunch

DECEMBER

DWW's Christmas Open Studio

FOR SALE

ASHFORD SPINNING WHEEL

This is the one that's been in the Workshop by the window for ages. Includes Lazy Kate and extra bobbins. **£80**

Contact: Kay

ASHFORD TABLE LOOM

Eight shaft, complete with reed and parts. 24" wide **£50**

Contact: Alana Sayers

LOUET LOOM

27" width, four shaft loom with pedals.

Contact: Sue Butters

FREE FLEECE

The owner of Harberton Art Workshop, 27 High Street, Totnes has several fleece from his Lleyen sheep that he would like to give away.

WENSLEYDALE LONGWOOL

From our own flock of White Wensleydale Longwool Sheep. The fleece is bright and lustrous with staples of medium width and good length; each staple is curled or purled from body to end. This breed produces a fleece favoured by handspinners.

If you are interested please contact DWW.

THE TEA TOWEL CHALLENGE

These lovely tea towels were the result of our recent Tartan Tea Towel Challenge. It's still not too late to have a go yourself if you haven't done one. It was a very interesting exercise if you'd never woven tartan before...and given the number of shuttle changes required, some of us may never do it again!

Left to right: Gail, Janet, Mirja, Kay, Sareela, Kay



COWSLIP EXHIBITION

We are holding an exhibition and sale of members' work at Cowslip Workshops, near Launceston from Friday 28 to Tuesday 1 September, 10.00am to 4.00pm daily. Even if you aren't selling/exhibiting, do try and come along. It's set in lovely countryside, has its own restaurant, which serves delicious food, and there's also a shop (mainly for quilters) which sells other goodies too. We'll be asking for work to sell and exhibit, plus help with stewarding, in August. In the meantime, for location details, map and to find out more go to

www.cowslipworkshops.co.uk

AGWSD AGM - Saturday 18 April 2009

CONWAY HALL, Red Lion Square, London
Sue D and I attended the above on behalf of Devon Weavers Workshop. Only 22 Guilds were represented. Vacancies still exist on the GPC, but all persons nominated for the GPC and Journal committee up to that date were voted in.

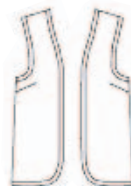
Of the 3 propositions put forward by the GPC, 1 was carried (travel expenses to be increased to 30p per mile) and 2 were voted down (the Biennial Conference and the AGM should be separated & the AGM should be held in London every year). Due to train time constraints, Sue and I left before the 'buzz group' part of the day began.

Kay Balmforth

THE WAISTCOAT CHALLENGE

July '09 to January '10

As far as weaving not-a-lot for maximum effect, a waistcoat seems to be a real winner. Simply two pieces of handwoven textile for the two fronts, the rest can be anything you like. If sewing doesn't appeal, then maybe a very simple approach could be



adopted (Margaret Roach Wheeler's second course next year (see page 13) is all about making a garment using minimal cutting and sewing) or you may be able to find someone in DWW who's arm could be twisted to lend a hand.

Any pattern, structure, yarn or colour - no restraints for this challenge. Have a look at Sue D's article on page 14 about turning a draft. It's a very good way of getting to know your way around Fiberworks and it speeds things up if you choose to weave a structure like overshot, which normally requires two shuttles.



We hope lots of you will 'rise to the challenge' this time around - and if you wished you'd made a tartan tea towel, now's your chance to make a tartan waistcoat!

Kay Balmforth

BONNIE INOUE - May 2009

It isn't often that a weaving tutor of Bonnie's calibre teaches in the UK and consequently the two courses, which were fully booked, attracted weavers from far afield.

The Workshop was represented on the Advancing Twills course by Rosemary, Ann, Mary and I, with Sue as hostess keeping us supplied with drinks and biscuits. The visitors as a group were staying at Sharpham Barn and this seemed to be adding to their experience with evenings of impromptu fashion/sample shows.

Prior to the course Bonnie had been in email communication with each of us. She tailored our threadings to our experience and the number of shafts available on our looms. There was a large theoretical content to the course, with Bonnie teaching using Fiberworks software; after each tutorial we returned to our looms to sample what she had just demonstrated. Most students had brought along a laptop computer some of which were driving their dobby looms; this made it much quicker for them to make the changes and produce their samples.

Bonnie taught us how to take a basic twill and advance it either in the threading or the treadling. We then learnt what would happen if we mirrored our pattern. Something I found particularly fascinating that I have never



Above: Janet hard at work

previously encountered is designing in the tie up, using plaits. Bonnie showed us how she designs on the loom by expanding advancing twills, enabling her to interpret her home surroundings of mountains and rivers in her work. As a group with her guidance we designed our own Devon Weavers Workshop pattern.

Below: Course 2 - Opposites Attract



Sue arranged an evening meal for us at the Riverford Farm Field Kitchen, which is a lovely venue, allowing us to show off some Devon cuisine to our visitors.

This was not a course for beginners and Bonnie was a hard task master, but I learnt a huge amount and my eyes have been opened to possibilities I didn't know existed. We were privileged to have had such a knowledgeable weaver willing to share so much with us.

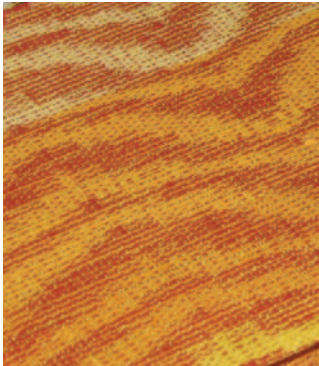
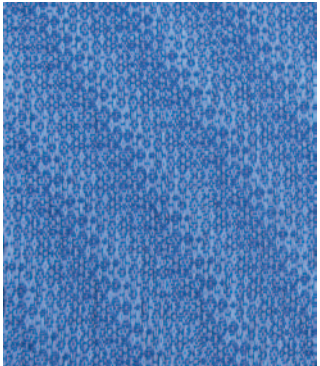
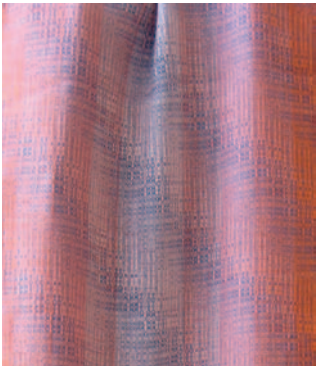
Gail Bryant

Right: A few of Bonnie's samples



Above: Examples of work produced during and after Bonnie's courses and below a few students' comments

- Sareela I was very anxious as Bonnie's course approached, I felt it would be beyond me. However, once it started not only did I learn a lot, I enjoyed myself and had fun.
- Rosemary Forget the weaving, I learnt a vast more about the Fiberworks programme, and how it could be used.
- Kay I really enjoyed it. There was a lot to take in on the 'Opposites Attract' course. I think I'll be revisiting my notes for some time to come.
- Janet Learned a great deal, still digesting it.
- Jackie Fantastic course. Very inspiring use of structure and colour, supported by very stimulating lectures. A real eye opener.



SCARVES THAT GO BUMP

I got the idea for these scarves from an article by Liz Williamson in *The Best of Weaving: Fabrics that Go Bump* (ed. Madelyn van der Hoogt) where they are described as 'Fulled Seersucker' scarves. The structure of the scarves is plain weave and the effect is created by the fulling process. Two yarns are used, one which shrinks (a 'soft' yarn) and one which doesn't (a 'hard' yarn) and so, after finishing, it buckles up. Several suggestions for possible yarn choices are given in the article.

I did a couple of samples before I wove the scarves to look at the colour combinations, but primarily to experiment with the fulling - to find out how much washing was needed, what the shrinkage was for the particular yarns I used, and also to see how much that would vary if broader stripes/bigger squares were woven. Sampling is essential with this type of project as different yarns/yarn combinations/finishing procedures all create different effects (the article warns that with some yarn combinations you may expect a quarter shrinkage).

YARNS

Because I planned these scarves for special gifts for friends' birthdays, I wanted something luxurious and so chose cashmere as the 'soft' yarn and silk as the 'hard' yarn. Both were 28/2s. (I had a couple of broken warp threads with the cashmere, but once I had learned to treat it more gently, it was not a problem.) I had a brown and a red wool, and a brown and a red silk. I have now made 4 scarves on 2 warps, each one different.

WARP

The woven length for each of scarves 1 and 2 was 73", plus fringe allowance (I had a sim-



ple flat fringe on the scarves, approx 1" - 2" at each end). The warp was wound: 40 wool, (50 silk, 40 wool) x 3 (giving a width of 17") in the order BW, RS, RW, BS, R&BW, RS, RW. I used a 1234 threading, and sett the yarns (after sampling) at 16 epi for the wool and 20 epi for the silk. The article suggests a very loose sett, about half the usual sett for plain weave. Ideally I would have used an 8 dent reed, but there wasn't one wide enough so I used a 10.

WEFT

I wove (or rather, tried to!) at 16 picks per inch for the wool and 20 ppi for the silk. For scarf 1, I alternated bands of red wool and brown silk to form large squares (i.e. 40 picks wool, 50 picks silk): for scarf 2, I alternated brown wool and red silk to form horizontal oblongs (i.e. 20 picks wool, 25 picks silk) - yes, you're right, to be honest, I didn't count!

FULLING AND FINISHING

Each scarf was 'agitated' in hand hot water with 'Ecover' delicate washing liquid, for



Left: One of Jill's scarves - off the loom

Above: A scarf after finishing

approximately 25 minutes – checking every 5 minutes that yarn is not over-filled (unless that's the effect you want). It took a good 15 minutes with these yarns for anything to happen at all. [With the 3rd and 4th scarves, which had smaller squares, I either washed them too vigorously (?) or too long and the wool felted – (or perhaps I should have threaded with a wider sett?). They are still good, but do not have the lightness and openness of the others].

After rinsing and drying flat, I trimmed the ends, and pressed the wool areas lightly under a cloth. The finished dimensions of the scarves were –

length – 64 ins (pre-wash – 73 ins);
width – 14 ins (pre-wash – 16 ins).

Jill Davies

Tablet Weaving on the Loom

After having done the 'Tablet Weaving on the Loom' course with Inge Dam in September 2008, I was very keen to try it at home, so I set my loom up to make a cushion cover with a stripe in card weaving somewhere near the middle.

The main body of the cushion is in tabby and I have used linen for both warps. I turned the cards 4 forward and 4 back to keep the yarn from getting too

tangled, and a little note next to me to remind me which direction to turn the cards. I noticed very quickly that the cards were set up too wide in the reed, but liked the result so carried on weaving. In future I would set the cards twice as close to see what happens. When I get the set right then I'll try more elaborate patterns. It's great fun.



Mirja Woollard

Backstrap Weaving @ DWW

During lunchtime whilst stewarding at Birdwood House a couple came to see our exhibition. Talking to them it transpired that Rachael was a textile graduate and her partner was an artist. They had just come to live at Dittisham, having spent the last two years living in Mexico and Guatemala. During the 6 months that they had spent in a village on the shores of Lake Atitlan Rachael had



Lizzy hands-on weaving

been taught to backstrap weave by one of the village weavers. Her tutor was young, aged 22 and married with two children. Lizzy was stewarding with me and we both knew the region where they had been. Lizzy had spent some time in Bolivia and was eager to see the backstrap loom.

About 10 years ago I went on a 3-day course with Ed Fraquemont, sadly now dead, and learnt how to weave on a backstrap loom. In Mexico and Guatemala each village has its own costume; this is your identity, so if you go to the main town everyone knows which village you come from. Neighbouring villages have very different designs,

some brocaded, some embroidered and others woven in a particular colour or design.

Rachael offered to come to the workshop to show us her loom so this was arranged for Monday 22 June. She arrived with a large bag and her backstrap loom rolled up - much easier to transport than our looms. Lizzy was also there and the loom was unrolled and attached to the wooden rail outside the door (below) - Rachael sat on a chair facing the door. Lizzy soon took over and started to weave (left).

Looking at the woven piece on the loom it was obvious this village wove a fine repp weave and the warp was ikat dyed producing little animal images.

Then from the bag came a bolt that had been tied and dyed but not yet unwrapped (right). Then came her next warp, several bolts of warp tied together to make a much wider warp (right). This had the wrappings removed and the figures were obvious. Looking at what Lizzy was weaving I could see this patterned ikat repeating; it was exciting.

Next came a blouse or Huipil from the village. It was made from the classical pieces which are about 12 inches wide and sewn together. Then came Huipils from other neighbouring villages. We were both very impressed and decided to ask Rachael to come and give a demonstration one evening in October, bringing her samples, her loom and her photos which will be projected onto the screen.

Warp tied to post





Above left: Warp bolt still tied from ikat dyeing

Above right: Several warps tied together and unwrapped

I am sure we will be in for an informative meeting so mark the date in your diaries - 15 October at 6.00pm, with a shared supper. Friends and family are welcome to come along too.

Sue Dwyer



Above: Detail of a brocaded Huipil

Below: A Huipil showing brocade inlay which is woven on the loom, the neck is embroidered



YARN SALE AT THE WORKSHOP

As someone who has recently returned to weaving, it has felt an expensive business getting together a stock of yarns, especially when generally these have to be bought in large quantities. It occurred to me that maybe Workshop members have yarns they no longer want, or yarns which they don't need all of, or colours that no longer excite them. Discussing these thoughts with others, it was clear that the idea of a sale or a swap session is a popular one. We had an initial sale in May, which was successful for those there, but, for various reasons, only a few were able to attend.

A second sale is to be held on **Thursday 19 November**, from 9.30 to 11.30, i.e. before the AGM. If it is successful this could become a regular feature of the DWW calendar.

I am hoping that if you have yarns, books or small bits of equipment you would like to sell or swap, you will bring them along on the day. Please label items with the price and your name. (The idea is to sell at cost price, or less, not to make a profit.) There will be spool and yarn winders, so that small quantities (e.g. silks) can be wound off. If you have things you would like to sell, but are unable to be there on the day, please contact me and I will sell them for you.

One new weaver suggested that it would be helpful to see and feel examples of finished pieces alongside the yarns used to make them. If you are able to bring samples that would be a very useful addition. If you have any other ideas which might contribute to the success of the event, I would be very pleased to hear them.

Jill Davies

BLACKJACK 10 September 08 to March 09



MIRJA WOOLLARD

Warp faced fabric
Striped
Include knots



JACKIE MACMILLAN

Resist dye the weft
Base the design on patchwork
Brush (raise) some of the cloth
(Used a profile draft)



SAREELA JAMES

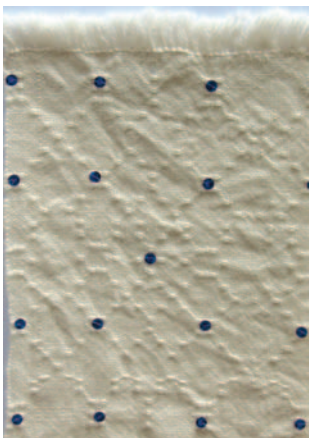
Use black as an outline
Resist dye the warp
Base the design on a grid

Here are the latest results from our Blackjack Weaving Group. It's great fun and we have several months to complete our samples - so, no pressure. Why not join us? It broadens weaving knowledge and often gets us doing a little bit of something we wouldn't otherwise try. If you think you might like to join in the next meeting ask Sue D to draw you three of our Blackjack weaving cards. Or simply turn up on Tuesday 15 September at 11.00am. Everyone welcome, lots of help available.



SALLY GIBB

Include some embroidery
Tucks in the fabric
Close tone colours only



JANET THOMAS

To be made of wool
One colour only
Use sequins (Used a profile draft)



KAY BALMFORTH

Stitch the cloth in squares
Narrow warp stripes
Use more than one fibre

BIRDWOOD HOUSE EXHIBITION

Monday 25 May - Saturday 30 May

Many thanks to stewards: Sareela, Mirja, Jill, Rosemary D, Ann, Sue D, Janet, Rosemary E, Colleen, Kay, Erdmunda, Rita, Gilly, Lizzy.

After DWW's lovely window display in Bogan House the previous week, we had a large number of visitors to our Birdwood House exhibition and took a total of £1,320.50 in sales. The enthusiasm, for both the exhibition and the work on display, from visitors was very encouraging. We had many enquiries about beginner's courses and also about the Workshop generally - it was amazing how many local people had no idea we even existed.



CONTEMPORARY CRAFT FAIR

Friday 5 - Sunday 7 June

Many thanks to stewards: Sareela, Mirja, Mary, Jane, Liz S, Jill, Rosemary D, Sue D, Colleen, Gail, Kay, Jackie, Dorothy.

Hopefully everyone enjoyed themselves - despite the changeable conditions we took £400.70 from sales, including the sale of some yarns (mainly knitting yarns) from the Workshop's shelves.

The Children's Tent experience on Friday was, as usual, demanding but highly enjoyable and worthwhile. Quote of the day from a young boy to Jane (after having had the benefit of intense tuition and hands-on loom practice)... 'It's a bit like weaving, isn't it?!'



Bits & Bobs

Rota for cleaning DWW

Many thanks to all members who have offered their services to clean the Workshop so far. I think we all agree the system is working very well, so there's now a brand new sign-up list in the Workshop. We're hoping that some new



volunteers will be coming forward, to give those of us who have already had a go a bit of a break. It doesn't take long as we work in pairs - just an hour at the most. Cleaning supplies are under the sink; do let us know if you think we are getting short of anything.

THE CAMPHILL COMMUNITY

In April, Kay and Sareela spent an interesting afternoon at The Camphill Community, Buckfastleigh sorting out a very dysfunctional loom. The Community, which caters for the needs of learning disabled people, is on the look-out for volunteers to help in its 'Weavery' - a pleasant and well equipped department run by Sara Evans.

If any weaver thinks they might be interested in lending a hand please call her.

YARN SALE

THURSDAY 19 NOVEMBER
9.30am to 11.30am
in DWW before the AGM

If you have any **YARNS, WEAVING BOOKS, or small EQUIPMENT** you would like to sell or exchange, please bring them along.

SPIN-A-YARN

Spin-A-Yarn, that delicious yarn shop in Bovey Tracey, will shortly be moving to new, much bigger premises in the main street. Moving-in day is expected to be 1 August after which you'll find them down the road from 'Spar', in what was previously the wood stove shop.

PIRNS FOR SALE

Sue D has some pirns available for shuttles. There are 3 sizes and she has 10 of each and they cost 35p each. If anyone is interested please contact Sue direct.

SHRINKING SHEEP

Apparently the Soay sheep of St Kilda are steadily shrinking - possibly due to global warming. Smaller animals are surviving their first cold winters and thus going on to breed, leading to an overall size reduction of about 81g (3oz) per year. The herd have been studied, not without difficulty, since 1985 and according to scientists 'aren't fluffy white sheep; these are small brown and wild animals'.

TEXTILES FROM FAR & WIDE

Early next year we are planning to have a 'foreign textiles' display in the Workshop, using pieces which members have accumulated during their travels around the world. We'll be asking for items to hang, probably in February 2010; so please have a look in your cupboards for anything you think might be of interest.

REFERENCE LIBRARY

New books now in our reference library: -

Best of Weavers - Thick & Thin
Overshot is Hot
Huck Lace
Twill Thrills

The Magic 8 - Nancy Hoskins
Network Drafting - Alice Schlein
Colour Works - Deb Menz
Handweavers Pattern Directory - Ann Dixon
Designing Woven Fabrics - Janet Phillips
Miniature Overshot Patterns - Bertha Gray Hayes
Collapse Weave - Anne Field

A Visit to Colourmart

www.colourmart.com is a website I read about in Jackie's article in the last Shuttle. They sell fine yarns, such as cashmere, alpaca and silk. Because their stock is always changing (they buy up remainder stock), they do not have colour sample cards. I was pleased with the quality of the cashmere I'd bought from them, but like to see colours directly. Knowing that I was going to be visiting Shropshire, I contacted the company and asked if I could visit.

Although they do not have a showroom, they were very welcoming (even asking if I needed a lift from the station). They had just moved to new premises - a unit on an industrial estate on the outskirts of Shrewsbury - a bit difficult to find as the unit wasn't labelled (probably a job they had not had time to do yet). Inside, it was a bit chaotic (for the same reason, I assume) - an area of shelving, and numerous boxes of

yarns covering the rest of the floor. Richard, Sue and Flo talked me through some of the stock, offered me coffee, and were happy for me to wander and explore all the boxes... unfortunately I didn't have that much time! They were happy to wind off whatever quantities I wanted. Prices were much cheaper than online. And, in addition, there were plenty of 'bin ends' of cones on sale for 50p, and in some cases, free. In retrospect, I wish I had gone with some specific project(s) in mind as it was very easy to get carried away and I came away with quite a lot of yarn, but rather a hotchpotch!

If you're going to be in the area, it's well worth a visit - but it is necessary to contact them in advance (through the website) to arrange it.

Jill Davies

COURSES 2010 - MARGARET ROACH WHEELER

DESIGNING WITH SUMMER & WINTER

26, 27 & 28 April 2009

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

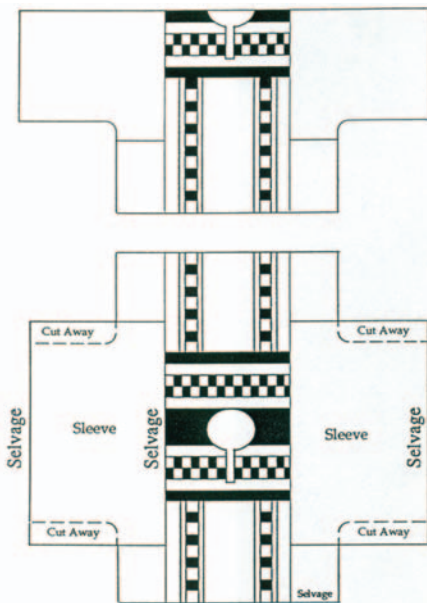
**£130 non-members; £117 associate members;
£97.50 full members & trustees**

DESIGNING THE MAHOTAN WAY

1, 2 & 3 May 2009

This one may interest those weavers who have previously taken part in Margaret's course as described above. Have fun with a summer and winter threading and non-traditional treadling, simulating Native American quill work, beadwork, ribbon work and feather designs to design and weave enough of your own, unique fabric for a Mahotan style blouse.

**£130 non-members; £117 associate members;
£97.50 full members & trustees**

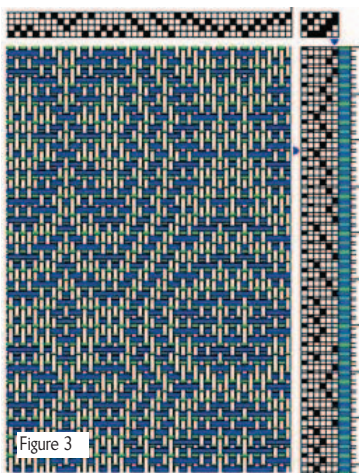


See: www.margaretroachwheeler.com

Overshot - Turning A Draft

The Workshop has purchased a new book about Bertha Gray Hayes, which has some wonderful small overshot patterns, woven with two shuttles, one for the tabby background and the other for the overshot pattern. The warp and tabby weft are typically identical, a smooth fine cotton. The pattern weft is typically wool about twice as thick. An easier way to weave these patterns is to turn the draft, so only one shuttle needs to be used for the weft. Those of you who attended Barbara Walker's class last year were taught how to do this, but with Fiberworks there is an easier way. (See Journal 229, Spring 2009.)

Open a new drawdown in Fiberworks, click Tie-up and change tie-up to 4 shafts and 4 treadles. Type in any threading draft and tie-up from the Bertha Gray Hayes book, then click on Weft and click 'Woven as drawn in' (Fig 1). Then go to Weft again and then click on 'Add tabby'. Choose to add tabby before or after the first pattern weft. In overshot add this first; also whether you want the tabby on shafts 1 & 2. I prefer this to

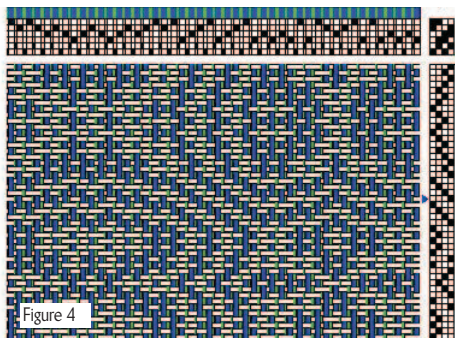
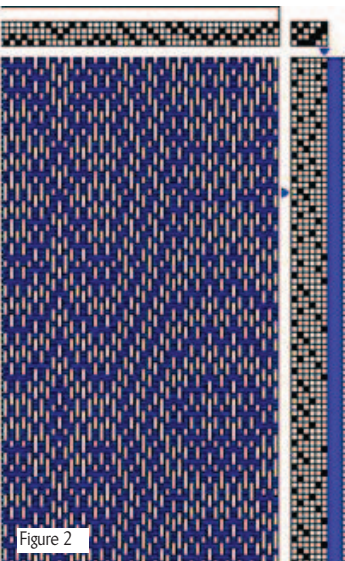
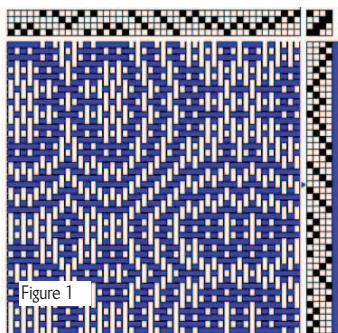


having tabby on shafts 5 & 6. Click and the programme does this for you - you will have now 6 treadles for your design (Fig 2).

At this point go to Weft, click on 'Colours'; choose A & B odd/even. If the tabby row is first make this the same colour as the warp BUT for

ease of seeing the tabby weft I have chosen green (the pattern weft is blue). Then click on Weft again and click on 'Thickness'; again choose A & B odd/even - if your first pick is tabby change the default to 2 (Fig 4). Click apply and your drawdown will now show the different yarn thicknesses. This makes the pattern weft more prominent (Fig 3). Then

go to Tie-up and click on 'Turn Draft'. This will now make the original treadling the threading and threading the treadling (Fig 4). Please note that now 6 shafts are needed to weave the design, and that the design has turned through 90 deg. One word of caution, if the pattern is used as stripes then the pattern threads should be wound onto a second warp beam as the tabby background weaves faster due to more interlacements of the threads. However, if the pattern is fully across the design usually one backbeam is sufficient. Although this is slower to warp up, the actual weaving is much quicker and there is less chance of any treadling error. Happy Weaving.



devon weavers workshop

www.devonweaversworkshop.org

TRUSTEES

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

COMMITTEE 2008

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|---------------------|--------------------|
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