



ISSUE 9

JULY 2010

the shuttle

devon weavers workshop
www.devonweaversworkshop.org

DWW DIARY DATES 2010/11

18 AUGUST

DWW's Dyeing Day

WEDNESDAY 8 SEPTEMBER

Committee Meeting 10.00am

20, 21 & 22 SEPTEMBER

ALICE SCHLEIN COURSE

Network Drafting on 8 Shafts or more

24, 25 & 26 SEPTEMBER

ALICE SCHLEIN COURSE - *The Woven Pixel*

2&3, 9&10, 16&17 OCTOBER

SUE DWYER - *Beginners Course*

TUESDAY 5 OCTOBER

Blackjack Meeting 11.00am

23 & 24 OCTOBER

INGRID BOESEL COURSE - *Fiberworks*

26, 27 & 28 OCTOBER

INGRID BOESEL COURSE - *Double Weave*

THURSDAY 18 NOVEMBER

DWW AGM and shared lunch

SATURDAY 4 to SUNDAY 12 DECEMBER

DWW CHRISTMAS OPEN STUDIO

Preview Evening: Friday 3, 6.00 to 8.00pm

9 to 13 APRIL 2011

SUE DWYER - *Beginners Course*

24 - 26 SEPTEMBER 2011

ANN RICHARDS COURSE

Fibres that distort in water

FOR SALE

NATURAL TIME OUT - WEAVING ACCESSORIES

Weaving accessories made by Alistair and Nigel Phillips in Oxfordshire and Somerset.

Creel/Spool Holder

2 Pronged Creel/Spool Holder (see below) £20



Raddles

16 inch £20

24 inch £25

32 inch £30

Raddle Bridge to fit the above raddles £10

Warping Frames

Very sturdy 10 yard warping frames £75

Post and packing at cost or pick-up from Janet Phillips in Nether Stowey, Somerset.

Contact: Janet or Nigel Phillips

DOROTHY LECLERC LOOM

Table loom

12 shafts, metal heddles, 40cms weaving width; overall width approx 50cms. Near Winchester, buyer collects. £200 ono

Contact: Daphne Shepherd

WELCOME TO SHUTTLE 9

I am writing this whilst busily trying to pack. Tomorrow I depart to Convergence in Albuquerque, New Mexico, spending a day in London en route. The last six months have sped by, the highlights for me being Margaret Roach Wheeler's two courses; the second course is now yielding some lovely designer tops with a 'wow' factor - I look forward to seeing all of them.

Our visit to RHS Rosemoor was wonderful - a great success and enjoyed by all who went along. There is more about our 'DWW day out' on page 4.

Over the next six months the Workshop will be busy with four courses from outside tutors: two from Alice Schlein (USA) and two from Ingrid Boesel (Canada). Besides this there will be a beginners' course in October to be held over three consecutive weekends. These courses are proving very popular, especially since Monty Don's weaving masterclass programme on television with Margo Selby.

Just to remind you of our next DWW Challenge (see below) - this will be focused on wool. We are hoping those participating will also be able to donate a small woven sample for a 'wool samples' collection to be used later next year (see page 9).

I hope I will return from my trip to the USA as inspired as usual; I just wish there were more hours in the day or perhaps it is I am just getting slower and feeling my advancing years!

Sue Dwyer, Chairman

THE NEXT BIG CHALLENGE.....

Knee Blanket ♦ Bed Rug ♦ Throw ♦ Baby Blanket ♦ Pram Rug

We noticed that some of you came over a bit faint when it came to sewing something for our last DWW Challenge (waistcoats). So this time there is strictly no sewing required... and what could be simpler than a small blanket?

Sue mentions above that we hope you will feel like using wool - although it can be made from any yarn you choose. If you don't have access to a wide enough loom what about strip weaving? Or patchwork - lots of possibilities there. The structure can be as simple or as complicated as you like. If you intend to use wool, give some thought to the end use and the finishing process required. The choice of size is yours - see the range of suggestions above. Pram blankets are about 75 x 100cms, knee rugs about 140 x 100cms and bed rugs and throws about 80 x 160cms.

As usual, this is not a competition - simply a bit of fun to get us out of our comfort zones. Closing date 28 February 20011.

Kay Balmforth



HARBOUR HOUSE EXHIBITION

A big thank you to all of you who helped make the Harbour House Exhibition a big success. We sold over £2,000 worth of items, had many visitors and an enjoyable open evening. We were praised on our high standard of workmanship, and our versatility (lavender bags to rugs, bags to tapestries, not to mention more than a few scarves).

The exhibition hall is light, spacious and airy. Woven articles could be displayed to advantage, and visitors commented favourably on the bright colours. The colourful cones of yarn in the windows attracted people to come inside; they could be seen from across the street.

I think everyone who helped enjoyed themselves, but we were sadly short of stewards. We have 50 members now and it would be good to tempt associate members to volunteer for an hour or two. It is an excellent opportunity to see other members' work, gives you new ideas and is also quite painless. We learnt a great deal and all agree that in future

exhibitions items will only be accepted if they are priced and labelled in advance. We also hope that, unless you live at a distance, if you exhibit or sell items you will also be prepared to steward.

It was a hectic but good week for the Workshop, in a new venue. We had lots of fun, and may well return there at a later date.

Rosemary Durant



A DAY AT RHS ROSEMOOR

This outing was proposed at a committee meeting during the very cold days of last winter. I hoped for a fine day. Fourteen left the workshop at 8.30am on the 21 June, midsummer's day, in the Totnes Town minibus, driven by John Holl. There was only one spare place was left on the mini-bus. After a scenic drive we arrived just after the gardens opened and most of us retreated to the restaurant for refreshments.

Everyone dispersed in small groups until 4pm. We walked around the gardens that were in full bloom, especially the roses, which were at their best, as were the clematis. Most of us treated ourselves to a plant to take home.

There was also a William Morris Exhibition. Most interesting were the old fabric sample books and wooden printing blocks which could be examined. On the way home we were driven the scenic route via Moretonhampstead arriving back to the workshop at about 5.45pm. All had a truly splendid day and were very thankful to John for chauffeuring



Above: Lizzie presents John with a 'thank you' plant for driving the minibus to RHS Rosemoor.

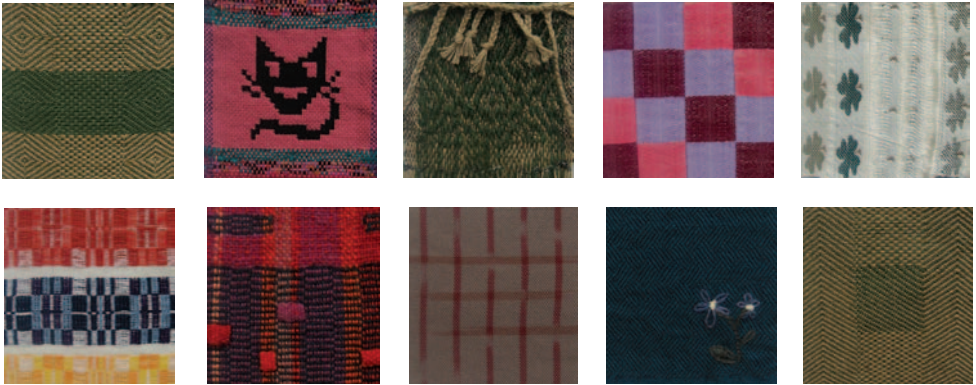
the group to Rosemoor. We are already thinking about next year - why don't we go to the Lost Gardens of Helligan or The Garden House? If anyone has any other suggestions please let a committee member know.

Sue Dwyer

WEAVERS AS GAMBLERS

Well hey, it makes a change from weaving....! The Blackjack Group is still meeting, twice yearly - the samples from Round 12 can be seen below. Do think about joining in for the next round (meeting in DWW at 11.00am on Tuesday 5 October), beginners and more experienced all welcome. You'll have 6 months to make your small sample from the 3 cards you are dealt from our magic pack of Blackjack Weaving Cards - and no money changes hands. Endless fun and good exercise for the weaving brain!

Left to right, top row: Mirja, Sally, Liz, Sareela, Sue Left to right, bottom row: Janet, Jill, Kay, Jackie, Mirja



CONTEMPORARY CRAFT FAIR ♦ JUNE 2010

It was a great relief to have sunshine all weekend for this year's Contemporary Craft Fair after the nightmare weather of last year. There was no yurt this year, but we all felt our position in the row of trade tents was an improvement. It was lighter and airier than the yurt and we were more visible.

On the Friday we did our usual stint in the Children's Tent...not for the faint hearted that one, but as always it was a great success. We had a never ending stream of children of all ages using the warps on two 4 shaft looms, our marudai and two inkle looms.

We kept the 4 shaft looms for the remaining two days of the weekend where they attracted a large amount of interest from visitors of all ages. We had a lot of interest in our beginners' courses over the three days of the event and our leaflets on the subject all disappeared very early on. Sales amounted to £539.70, a definite improvement on previous years.

Many thanks to all those who helped so much to make this event happen, including those who set

the stand up, manned it during the private view and over the following 3 days, threaded the looms and, not least of all, dismantled it all and sorted out the remains at the end.

Kay & Sareela



OUR NEXT DYEING DAY ♦ 18 AUGUST

Try and join us if you can - Erdmunda's garden, 10 a.m. until exhaustion sets in. (Ask a committee member for directions.) As you can see below it's blisteringly hard work, especially when it's hot..... if it's chilly (right), things seem to take on a more Macbeth-type theme and sometimes dyers simply lose themselves in the wonder of it all and do their own thing (bottom right). Bring skeins of anything you'd like to dye - and wear old clothes, it gets messy!



BEGINNERS COURSE ♦ APRIL 2010

I decided to have a concentrated five-day beginners' course in April as the committee thought this might attract people who were unable to attend weekly. I was surprised how many people wanted to come and having decided to take four students increased this to seven. One cancelled just prior to the course leaving six. I was extremely grateful to have helpers each day; obviously days one and two were the busiest. Warping mills were lent to supplement our four. To see six used at once was exciting. By the end of day one everyone had made a warp wound this onto the back beam and started threading.

One person left after day one, but returned later and completed the course. Most had woven a sample by the end of day two. The scarves were delightful, mostly woven in Jagerspun wool/silk - soft light and airy.

So all in all this was a successful venture. It was very busy and a little chaotic at times. This October another beginners' course is going to be held over



three consecutive weekends. I hope to repeat the five-day course next April.

Having help each day was essential, thank you to all those who came. From my point of view five days were tiring and thank you Sareela for sending me home a little early on day four. So I will be calling on you all again in October. All the fees go towards running the workshop, our time is given free, so this money helps to keep membership fees low and makes DWW viable.

Sue Dwyer

Margaret Roach Wheeler ♦ Course 1

Chickasaw, Mahota, Choctaw and Tulsa, those of us on Margaret Wheeler's Summer and Winter Course were transported to a different world where colour and pattern is the norm. Margaret is a very good teacher and gave us an excellent history of her tribe and way of life. In the back of one's mind were fleeting drifts of songs about timings from Tulsa and the geography relating to Billy Joe.

Photos of her wonderful exhibition costumes and headdresses that she designed and wove as a modern interpretation of tribal costumes depicting the owl, raven, buffalo and bear were all shown together with the amazing Tribute to Diamond, a reference to Margaret's father.

These three days were inspirational with everyone doing the rounds of 7-8 looms with different coloured warps and threadings ranging from double weave on 12 shafts (harnesses) to



more straight forward ones with 4 shafts using wool or cotton.

It was good fun and we learnt a great deal especially as Margaret gave confidence to her less experienced weavers, encouraging experimentation.

Shirley Copper

Margaret Roach Wheeler ♦ Course 2

Weaving the Mahotan Way was about weaving Summer and Winter designs influenced by North American costumes and beadwork. We had all previously enjoyed a course with Margaret so we were looking forward to meeting her again and seeing inspirational work.

We started with a warp that we had previously made using Margaret's method of blending several different colours of similar value. We spent the first day experimenting with colour, making samples and deciding upon garment designs. On the second and third days we proceeded to weave as much of the garment as we could by the end of the course. She was a wonderful teacher and a delight to be with.

Unlike some other courses we have experienced, rather than ending with a mass of samples, however beautiful, we ended up with



one piece of cloth that we could make into a garment. In future we will have no excuse to stay in our comfort zone weaving scarves and will be able to weave ourselves some new outfits. Margaret tells us she will be expecting to see a group photograph of us in our outfits so keep an eye on the Shuttle!

Sareela Salter

Exhibitions & Events.....

FESTIVAL OF QUILTS

19 to 22 August 2010

NEC, Birmingham www.twistedthread.com

JAPANESE SASHIKO TEXTILES

31 July to 25 September 2010

Plymouth City Museum & Art Gallery PL4 8AJ

Sashiko is a form of stitching that the Japanese used to make their work clothes until the mid 20th century.

The exhibition will include both historic items and modern garments by artists influenced by sashiko today, as well as photographs and videos about the lives of the women who made and wore these clothes. It also explores the cultural significance of sashiko and is the first major British exhibition of Japanese sashiko textiles.

www.plymouth.gov.uk/museumjapanese/sashikotextiles

SASHIKO Symposium

Alongside the exhibition above, on Saturday 18 September, the museum is holding a symposium.

Five textile artists and experts will speak about aspects of the cultural significance and history of the textiles, as well as how their own work, and modern textiles in general, have been influenced by them.

The day costs £40 which includes lunch and also a glass of wine at the private view which ends the day. More detail about the talks and the speakers can be found on the Workshop noticeboard.

WARP +WEFT

Contemporary Weave Exhibition

11 September until 30 October 2010

Monday to Saturday, 10am to 5pm

Warp + Weft will be showing at The Oriel Myrddin Gallery, Camarthen. Alongside this there will be the following satellite exhibition.

WARP + WEFT

from Handloom to Production

4 September 2010 to 8 January 2011

At the National Wool Museum in Drefach Felindre, Carmarthenshire.

See www.orielmyrddin.co.uk and www.museumwales.ac.uk/en/wool/

WARP & WEFT Symposium

To celebrate these two exhibitions there will be a one day symposium at the National Wool Museum on Saturday 11 September, featuring some very interesting speakers. Tickets are limited, so early booking is recommended.

Details and booking forms from - www.museumwales.ac.uk/en/whatson/?eventid=4380

ORIGIN: The London Craft Fair

23 to 29 September 2010

Origin, an annual showcase of original contemporary craft, will relocate from Somerset House to the newly refurbished Old Spitalfields Market this year.

www.originuk.org

KNITTING & STITCHING SHOW

7 to 10 October 2010

Alexandra Palace, London
www.twistedthread.com



News & Courses

BOGAN HOUSE

We have been asked to come up with another window display for Bogan House Costume Museum in Totnes during September 2010. Rosemary D is organising this, so any good ideas to her please.

DWW CHRISTMAS OPEN STUDIO

We are holding another DWW Christmas Open Studio event this year from Saturday 4 to Sunday 12 December, with a preview Christmas party the evening before, Friday 3 December 6.00 to 8.00 pm. This is one of the very best times of the year to sell our textiles and gives us a chance to all meet up for a change!

TOTNES MUSEUM

We've been asked to thread up an old Elizabethan loom in Totnes Museum. Sue D has been along to have a look and has agreed to thread it using a linen warp. We'll keep you updated - and may be asking for help!

WEAVING WITH WOOL EVENT

We have also been asked if we would like to demonstrate 'weaving with wool' during a special 'wool' event at Devon Guild of Craftsmen, Riverside Mill, Bovey Tracey sometime during the autumn of 2011. We hope to have a collection of previously woven samples (approx 8" x 8") on display. If you plan to weave something in wool over the coming year (see details of our next Challenge on page 3), perhaps you could also make a sample to go in the collection, supplied with a brief description of materials, woven structure and finishing.

YOUR CONTACT DETAILS

Please check your contact details on the inside back page of this edition of the Shuttle. If spot a mistake please contact Rosemary D, our Membership Secretary, with corrections as soon as possible.

COURSES 2010

ALICE SCHLEIN

20, 21 & 22 September 2010
Network Drafting on 8 shafts or more
24, 25 & 26 September 2010
The Woven Pixel
Both fully Booked

INGRID BOESEL

23 & 24 October 2010 Fiberworks
26 - 28 October 2010 Double Weave
Both fully Booked

2010 BEGINNERS COURSE

2 & 3, 9 & 10, 16 & 17 October

COURSES 2011

2011 BEGINNERS COURSE

9 to 13 April 2011

ANN RICHARDS

24 - 26 September 2011
Fibres that distort in water (see below)

Details of more courses for 2011 will be announced shortly.

ANN RICHARDS COURSE

Ann will be coming to teach a course at the Workshop during September 2011. Her workshop gives a broad, practical introduction to working with high-twist yarns, and using them with contrasting materials and a range of weave structures. Topics include: properties of yarns and their roles as 'active' and 'passive', warp and weft relationships, sampling and designing through making.

Weave structures include: plain weave, gauze (leno), float weaves (warp-float/weft-float weaves, waffle and cord weaves) and doublecloths.

Details of course cost to come.



Lumière Sur La Couleur

The island of Brehat lies at the mouth of the river Trieux off the most north-easterly point of Northern Brittany on the famous and beautiful Côte de Granit Rose (Pink Granite coastline). The medieval Château de la Roche Jagu is a few miles inland perched dramatically on a rock outcrop high above a 180 degree bend in the River Trieux. It is well known to yachtsmen navigating the river along its gorge by its commanding appearance. Perhaps not liked much by English invaders in the past!

The Château has become a centre for culture in Northern Brittany with unusual performances by musicians and visual artists. The gardens are renowned for their architectural planting, water courses and hidden sculptural surprises. There are areas of mixed planting with swathes of wildflowers and experimental growth of old crops. The large areas of hemp ('cannabe') attract a lot of interest, particularly when the flowers develop!

Flax production was important in Brittany as in other areas of Northern France and there is a revival of interest in its uses nationally. Flax was grown widely in the area and at Roche Jagu, as in other locations nearby, there are a series of flax retting ponds. The flax was processed locally and although some was shipped to America and Ireland, much of it was woven locally.



For the last 10 years there have been annual exhibitions at the Château on a variety of topics. Flax production and its uses featured

a few years ago. This year's topic is *Lumière Sur La Couleur*. It is a wide ranging and interesting 'expo' covering all aspects of colour, scientific and biological, in nature and paint, pigments and dyes and interestingly a complete floor of photographs from which colour has been highlighted (very much as we did with Bobby Kociejowski on the DWW colour course, but on a grand scale!). There is so

much information presented that it would take a complete day to take it all in, made slightly harder for us as by the fact that all the information boards are in French with only token English translations. There is a superbly illustrated book available to purchase at the Château for nearly 30€ – in French! Being now more colour-aware the light through the stained glass of the local church seemed relevant and inspirational.



The Musée d'Art et Histoire in St Brieuc has a collection of artefacts connected with the cottage industry for preparation of the harvested flax and also some wonderful large 'rustic' looms and an enormous warping mill. One loom is part-dressed with a very long warp coiled on the floor. This year they also have an interactive exhibition of light effects which make sounds when touched. One exhibit is a series of strings similar to a harp/warp – musical weaving?

I have left some information leaflets in the Workshop. If anyone is interested in a trip to





Brittany to visit the exhibition please contact me. Our cottage (see left) nearby can sleep 8 and Jackie has offered her people-carrier as transport, unless there are 10 to qualify for Brittany Ferries' minibus discount. **Suggested dates Monday 13 – Thursday 16 September, Plymouth to Roscoff.** We are hoping we may be able to get a copy of the information boards translated into English, but we will be happy to do our best to translate.

Gilly Rossetti

For more information visit - www.cg22.fr/larochejagu/site/2010/lumiere_sur_la_couleur.pdf
www.scenocosme.com/harpe_tisser_e.htm
www.kergilly.freeuk.com

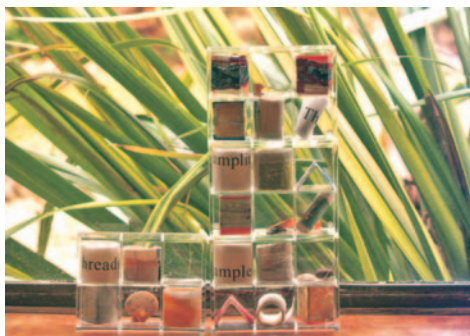
SENSE OF PLACE ♦ Exhibition

Sense of Place is the name of the current exhibition at High Cross House on the Dartington Estate. It is the work of Jilly Edwards. Jilly describes herself as an artist whose medium is tapestry.

Journeys and the process of journeying are the themes of her work and this exhibition is a continuation of this. For the last year Jilly has been focused on High Cross House and on her journeys to it from her home in Exeter, often recording her daily experiences in woven form as a tapestry band. Jilly has connections with the area, having taught weave at Dartington in the early 80s, following her training in the Tapestry Department at Edinburgh College of Art. She then returned to Devon to live in Exeter a couple of years ago.

The pieces are placed around the house for us to discover on our own journey around the building. Many are small pieces in sectioned perspex boxes which also contain ephemera and associated material from the trips, such as painted and embroidered train tickets. Others are small, stand-alone pieces, using curved wire for frames. For me, the piece I liked the most, because it's the weaving which appeals to me, was a larger woven piece on the roof terrace, which is full of interest and colour.

The pieces are a response to the light, colour and history of the house, which is a wonderful Modernist house designed by Lescaze and



completed in 1932. It has furniture from the period and is full of paintings by the likes of Alfred Wallis, Mark Tobey, John Piper, Winifred Nicholson, and ceramics of Bernard and David Leach, Lucie Rae, etc. All a delight in themselves – and well worth a visit if you haven't been.

Running alongside this exhibition is a small exhibition outlining the history of textiles at Dartington, including information about the mill, about Elizabeth Peacock (who designed the banners in the Great Hall) and a tapestry by Bobbie Cox, who taught weave at Dartington. Other pieces of her work can be seen in the dining room at the White Hart.

Jill Davies

The exhibition runs until 29 October, Tuesday – Friday, 2 – 4.30pm, plus from 27 July – 27 August, 10.30am – 12.30pm. Admission: £5 (£3.50 concessions; children under 17 free). N.B. On Heritage Open Day, Saturday 11 September, it's FREE (times as for August).

Making a Seamless Shawl

I recently found the remains of an old newsletter from Devon Guild (early 80s?) lurking in the bottom of a drawer. In it I found an interesting description of a technique for weaving a shaped shawl, without the need for sewing – always a good idea. The instructions are reproduced below, more or less as they were given. I think you would probably need a table next to your loom to carry out the second part of the operation, but the choice of yarns, colour and weave structure is all yours.

Kay Balmforth

Make a warp approximately 5 yards long and 21 – 25 inches wide, using a sett suitable for a balanced weave.

Warp up the loom and weave one yard of your fabric with the chosen weft and then roll this forward to expose a further yard of unwoven warp (A). Cut the whole piece – one yard woven and one yard unwoven – from the loom and put it to one side.

Re-tie the warp and weave a further yard of fabric (B). Place the first piece (A) to one side of the loom. The unwoven ends of the first piece are now used, one by one, as the weft for the third part of the shawl (C).

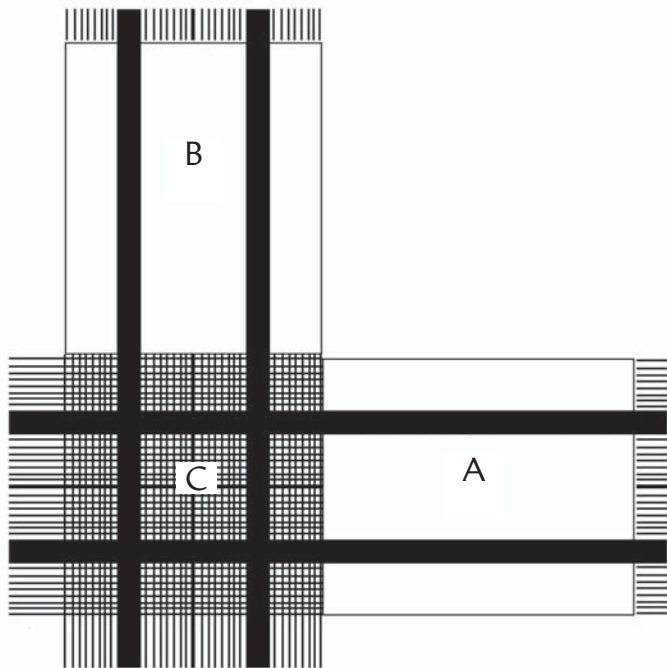
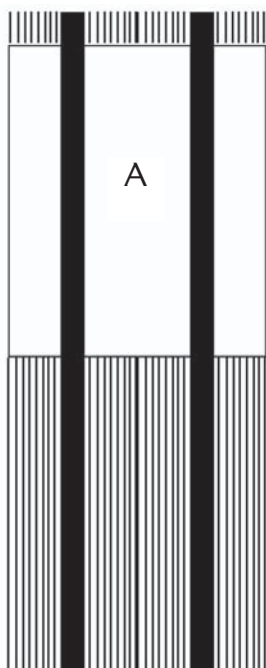
In wear, the third part of the shawl (C) hangs to a point down the wearer's back and sections (A) and (B) sit comfortably on the shoulders and arms, without the tendency to fall off or slip back.

If a stripe, or number of stripes are wound into the warp an interesting check design will appear in the final section (C).

FINISHING

The ends of all the warps on all sides can easily be used to make fringes or tassels – easy finishing with no sewing.

(This method is based on an article by Judy Pieffer in Shuttle, Spindle & Dyepot Volume 18 No.2.)



WEAVING WITH LINEN

Linum usitatissimum produces fibre used to make linen. The fibres run from the root to the tip of the stem and are protected by a bark. To obtain the fibre you have to go through a process of retting i.e. laying bundles of flax in water until the outer bark starts to decompose. After the stems have rotted and then dried they are broken up and all the outer bark is cleared away. The final process, hackling (combing) will remove any woody matter that remains and separates the fibres. The short fibres are known as tow linen and produce hairy yarn and the long fibres are known as line and produce a fine smooth yarn. That is a very short version of Patricia Baines' introduction to linen.

I don't use any special technique to make the warp, but I always thread the warp through the reed instead of using a raddle. This will separate and keep all the ends in order and make them easier to control. Linen has a tendency to curl, but in the reed they are quite secure. I use fishing weights on the warp when winding it on the loom which is time consuming since you regularly need to move the weights, but you will get very even tension which is very important in linen as it has no elasticity at all. I tie the warp in small bundles on the front apron rod and, when I am ready to start weaving, I spray the knots with water as it stops them unravelling.

When weaving with linen, you need to keep very tight tension and beat quite hard, so for this reason a countermarch floor loom is ideal (I'm so glad I've got

one, since I had no idea of this when I bought my loom). When you make your warp, be generous with the length. When you come towards the end of your weaving, it's not always easy to get a good shed, so warp waste is more than in, say, wool or cotton.

When I take the fabric off the loom I zigzag both ends with a sewing machine, or stitch according to what is appropriate. Then I lay the fabric in a hot bath and leave it until the water is cold. I leave it to drip dry and while still quite wet, but not dripping, I iron it with a hot iron and iron again before it's totally dry. I usually wash items by hand a few times and eventually I wash them in a washing machine. Always iron while damp in a warp direction. If you make yourself a face towel out of linen, you will never want to use any other towel again. Happy weaving.

Mirja Woollard

Below: Learning to warp linen via the reed - Ritta's course 2007



MARKETING & SELLING CRAFT

The Crafts Council has recently commissioned a report, Consuming Craft, on the current size, value and characteristics of the contemporary craft market in England. At 63% of the adult population, the market for contemporary craft is larger than previously indicated. Despite difficult financial times, the spend on hand-crafted objects appears not to have fallen across the market and in some areas has increased. The report highlights increasing demand for commissioning direct from makers, together with a trend for learning about craft by doing - joining workshops, the purchase of 'make-your-own' kits from makers, observing craft demonstrations and activities at festivals and exhibitions. With a widening of consumer trends, the sourcing, marketing and selling of craft online is an area that also shows significant potential for growth.

There appears to be an increasing interest in the stories and personal connections behind handmade objects - 'At a time when everything is available everywhere, objects with a genuine local connection seem well placed to continue their growth in popularity. The craft object, rich in stories, associations and provenance, fits this trend, with potential to be exploited by makers and retailers alike'.

www.craftscouncil.org.uk

devon weavers workshop

www.devonweaversworkshop.org

TRUSTEES

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

COMMITTEE 2010

Chairman & Courses

Sue Dwyer

Secretaries

Ann Holl & Jill Davies

Treasurer

Dorothy Tallentire

Newsletters & Website

Kay Balmforth

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