



ISSUE 22

APRIL 2020

the shuttle

devon weavers workshop
www.devonweaversworkshop.org



We continue to review our planned events now the Workshop is closed because of the pandemic, with many weavers working from home (see pages 8 to 11). We are rescheduling

the courses affected so far, where this is possible - Laura Thomas' brocade course in May has been postponed, with alternative dates identified (see below).

We set up a WhatsApp group before the lockdown to help us maintain physical distancing, which has proved a useful tool to keep weavers in touch with each other, enabling members to share photos of their work in progress and other things! If you would like to join it, on your phone or laptop, please send me your mobile number and I will add you to the group.

Margaret Cushen

DIARY DATES 2020/21

MEETINGS

BLACKJACK 32 & 33

Dates to come

COMMITTEE MEETING

Wednesday 29 April
at 10.30am

AGM 2020

Saturday 21 November
at 12 noon

EXHIBITIONS & EVENTS

CONTEMPORARY CRAFT FESTIVAL 2020

Friday 18 September to
Sunday 20 September 2020

BIRDWOOD HOUSE 2020

Monday 2 to Saturday
7 December 2020

BEGINNERS COURSES

For further details or to book a place on a beginners courses contact Jenny Rolfe via the DWW website. Offers of help with these courses are always much appreciated.

AUTUMN 2020

Tutor - JENNY ROLFE
26 September - 1 October

SPRING 2021

Tutor - JENNY ROLFE
20/21 Feb, 27/28 Feb &
6/7 March

AUTUMN 2021

Tutor - JENNY ROLFE
25 - 30 September
£225 (including materials)

COURSES 2020

For further details about general weaving courses please contact Jill Davies via the DWW website. (Some courses may be fully booked.)

BROCADE

Tutor - LAURA THOMAS
16 & 17 May 2020 postponed
to 16 & 17 January 2021
(or a possibility of 15 & 16 August
2020). Dates to be confirmed.

WEAVING WITH MARGO

Tutor - MARGO SELBY
11 - 13 July 2020
15 - 17 July 2020
(Dates will be confirmed in May)

RUG WEAVING TECHNIQUES

Tutor - VEINIKÄ VÄSTRIK
23 - 25 October 2020

DWW CHALLENGE 2020

It's been a while since we've had a DWW Challenge - no prizes or judges, this is strictly for weaving fun!

Sareela brought in a lovely 2019 calendar (on the table in DWW) - single, double-sided sheets featuring a wide range of colourful artworks. We agreed it would be fun to each choose one and use it as inspiration - colour/pattern/form - for weaving anything we fancied. Maybe a tea towel, scarf, bag, tea cosy, waistcoat, cushion, rug, greeting card.....?

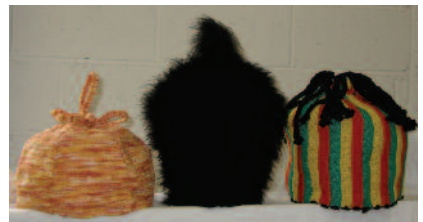


Later this year, when things hopefully return to something like normal, we will have a display of all the items woven, together with each weaver's chosen 'day' from the calendar (or any other picture of a painting that you would like to use as inspiration).



Shoulder Bag Challenge - June 2008

Tea Towel Challenge - June 2009



Tea Cosy Challenge - January 2009



Waistcoat Challenge - March 2010



Mirja's Summer & Winter course

18 & 19 January 2020

Classifying myself as an 'Experienced Beginner' I was delighted to learn about yet another new-to-me weave structure, thanks to Mirja's helpful course back in January. I express my understanding of Summer/Winter in a somewhat naive way, please excuse me, as I am aware much more experienced weavers will read this!

I love that this structure gives a pattern on both sides of the fabric, one side the reverse of the dark/light contrast of the other side - and so it is useful for scarves and teatowels.

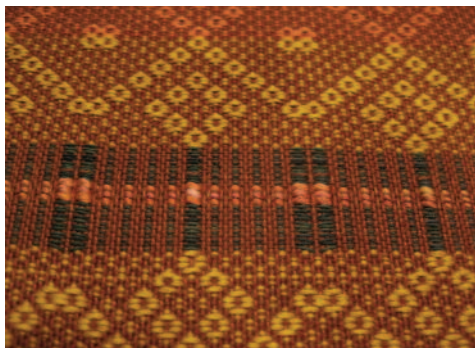
I love that Mirja uses pencil and paper to plan out her designs. The care taken to work designs out in this slow method, really helped me to get my head round it. Once I understood the basics, I've been experimenting designing on my 'Weave-It' computer programme and I know Margaret C has successfully worked out wonderful designs now, using Fiberworks.

We used 8 shafts for our threading, in blocks using 4 warp threads for each block. The reason the cloth created is nice and stable, is that every other row woven is tabby, which holds everything together.

On top of this, patterns can be created using a little "print". The only way I could grasp this was by imagining using the rubber on the end of your pencil as a sort of "marker pen". So to create a little flower print, you would use 4 lifts called "pairs o's". To create a sort of X print, you would use lifts called "Pairs X's". To create little dash shapes you use lifts called "singles" and to create a sort of stripe shape, you use lifts called "dukagang fashion" (I know not why.) There's a really good picture of this on page 147 of the Carol Strickler *8-Shaft Patterns Book*.

I used a dark warp and the same dark thread for my tabby and paler colours for the weft patterns, but it looks lovely to have a pale warp and use a dark thread for the little patterns you can create.

I've played around on my samples here using "pairs O's" which give the little flowers and stripes created with "dukagang". I should have photographed the reverse of the fabric too - where there is dark on one side, there is light on the other!



It was wonderful to see everyone experimenting with designs which appealed to them. I know Margaret went on to weave tea towels for the 'Art Calender Tea towel Challenge' helped by the designs on page 149 of the *8 Shaft Pattern Book*. I too am now using Summer/Winter to tackle my 'Art Calender Teatowel Challenge'.

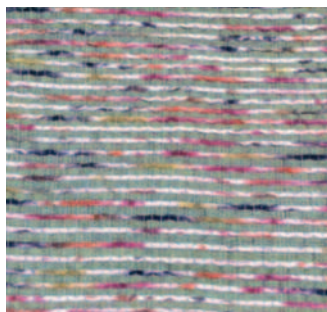
We were all in awe of Mirja's skill in designing and the samples she brought along which she had both designed and woven were an absolute joy. Thank you Mirja!

Helen Edwards

Izzy's wall hanging...and more...

DWW member Mary has been teaching her young neighbour Izzy to weave for quite a few years. It's lovely to hear how she has passed on her own knowledge and skills to inspire a younger generation.

My young neighbour Izzy, aged 15, has completed a woven hanging for her bedroom. She was keen to find a design with an Aztec or Mexican 'feel' for her hanging and when I suggested the Mahotan Indian motifs designed by Margaret Roach Wheeler she selected several and designed a layout to fit the dimensions she wanted. To match her bedroom colour scheme, Izzy created a warp blending two shades of blue in 3 x 2/16 cotton. She chose a grey cotton weft for the background. The motifs are woven using polychrome Summer and Winter on eight shafts and were worked in the same cotton in white, several shades of salmon plus grey and blue. Izzy did a colour blending wrap to assist her in choosing her colours. The design consists of a large diamond shape in the centre flanked by two smaller diamond patterns – all outlined with 'beadwork' accents.



Izzy has been weaving since she was eleven and has completed a wide variety of quite sophisticated projects: she wove several small bags in double weave and some textured cushions using ribbon wefts in a distorted weave. Scarves have been done for both of her parents – the one for her father was created to her own design. She has woven sample pieces to make up Christmas cards to sell at her school fair, earning about £45 for charity.



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Perhaps the most tricky project to date was weaving bracelets in over-twisted yarns and silk/steel to a design by Ann Richards.

Izzy has a great love of colour and is a confident and inventive designer. She is now studying for her GCSEs and has many school commitments so she may have less time to weave in the immediate future. I would nevertheless be surprised if Izzy does not continue her interest in colour and textiles in her later studies.

Mary Hildyard



JASON COLLINGWOOD & RUG WEAVING

2 - 4 NOVEMBER 2019

On a wet and windy morning in November, 13 of us braved the flooded roads to arrive at the workshop and learn about rug making from Jason Collingwood and I am sure we all agreed that it was well worth it.

Jason has 35 years of experience of weaving rugs and it was a privilege to be taught by and learn from an expert in their field. He fascinated us with the story of his personal weaving journey and shared photos of his amazing and inspirational rugs.

We concentrated on plain weave rugs and all the design possibilities that this structure affords.

At the beginning of both morning and afternoon sessions we had more formal instruction and demonstrations and then we all tried out what we had been shown on our own looms which we had previously warped according to Jason's instructions.

The first important thing we learnt was that getting an even and tight tension is vital to a good rug. As a new weaver, Jason used to spend four hours getting this perfect before starting weaving. I am glad to say we didn't try to emulate this, but the story helps to impress on you how important this stage is.

Over the three days of the course we explored different basic plain weave designs and which selvedge technique to use with each design. We then progressed to crossed weft, clasped weft and meet and separate designs.

At the end Jason demonstrated a variety of ways of finishing rugs and I left the course having learnt a tremendous amount. My head was spinning with all the information I had tried to absorb and with ideas for future projects. I felt proud of my small sample and now, of course, I am itching to have a go at weaving my very first rug.



Photos: Margaret Cushen



I thought Jason was an accomplished teacher. He explained things clearly and was always on hand to help and could immediately spot any mistakes and how to correct them. I would highly recommend this course if anyone is interested in learning how to weave rugs.

Valerie Hall

WEAVERS DATE

UNBOUND: VISIONARY WOMEN COLLECTING TEXTILES

Until 19 April 2020 - Two Temple Place, London WC2R 3BD

<https://twotempleplace.org> Free entrance

The collections of 7 pioneering women including 18th-century costume, embroidered Balkan towels, headdresses, waistcoats, 1920/30s block printed fabrics and contemporary works - Alice Kettle's huge embroidered panels *Three Caryatids*, Yinka Shonibare's model of the last slave ship *The Wanderer* and Sarbjit Natt's geometric patterned silk sari.

The exhibition looks at how these collections continue to influence us today and asks why textiles still have to fight for their place amongst the visual arts.

OUT OF THE BLUE

Until 14 June 2020 - Fashion & Textiles Museum, 83 Bermondsey St, London SE1 3XF

<https://www.ftmlondon.org> Entrance charges apply

Celebrating the work of influential design company Designers Guild. Now a global enterprise, whose products have changed the way we view colour, pattern and texture in our homes.

FABRIC TOUCH AND IDENTITY

14 March to 14 June 2020 - Compton Verney, Warwickshire CV35 9HZ

<https://www.comptonverney.org.uk/thing-to-do/fabric-touch-and-identity> Entrance charges apply

Exploring how fabric helps to shape and communicate identity, express sensuality and sexuality, and its symbolism in different cultures. Work by various textile artists including Reiko Sudo.

KIMONO: KYOTO TO CATWALK

Until 21 June 2020 - V&A Museum, London

<https://www.vam.ac.uk/exhibitions/kimono-kyoto-to-catwalk> Entrance: £16 - £18

Presenting the kimono as a dynamic, evolving icon of fashion, revealing the sartorial, aesthetic and social significance of the garment from the 1660s to the present day.

WORKS IN SILK: ROBERT ELY

28 March to 21 June 2020 - Whitchurch Silk Mill, 28 Winchester Street, Whitchurch RG28 7AL

<https://whitchurchsilkmill.org.uk> Free with entrance to the mill (charges apply)

Robert Ely designs and weaves jacquard silk ribbons in Dartmouth for costume, millinery and menswear. Robert's first solo exhibition outside of Devon brings together weaving from all areas of his work - wall panels through to woven silk costume ribbons used for film and television.

SIT SELECT ARTISTS' TRAIL

Stroud May 2020 - brochure out in April

<http://www.sitselect.org>

70 artists and designer makers open studios and exhibitions.

LOOMS & LOCKDOWN

During the first few weeks of the coronavirus lockdown we asked those of you who might be weaving at home to send in a pic of their looms so that we could see what was going on behind closed doors, and possibly inspire each other at the same time! Many thanks to those of you who responded.

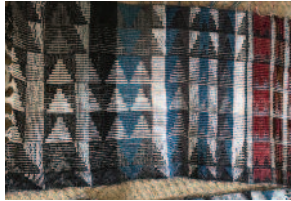


Jill - Knoll merino lambswool. The first of two scarves in 2/2 twill. I think I will tone down the rusty red stripe for the second one.



Mark - No excuse not to be weaving now, thank goodness for absorbing distractions at such a time. As usual I have another rug on the way; with golds and greens on the 'palette'. I had wintry rusts and browns in mind but the spring colours have swept all that away. It is always a nervous moment as one steps out on to a new warp, I rely on working out the design as I go these days and since one never sees the full result until one cuts off the rug it is possible one has wasted a lot of energy.

Thank you to all of you for DWW - it gave me my start and remains pretty unique as far as I can tell.



Mary - I am weaving the fabric for a waistcoat for a very dear friend. (see photo of what I hope to achieve made up in paper from photographs of the samples) Two identical pieces of fabric required – each 13 inches wide and 28 inches long.

In order to get the right width using all of the design I have woven a number of samples over the last few months. I am now working on the final piece using a design, mainly of different triangles, woven in 'thick n thin' - 5/2 cotton for the thick and a 60/2 silk for the thin.



LOOMS & LOCKDOWN



Anne - I am at last weaving my second curtain! At least 2 years after weaving the first on the Octado and I have had the same problem with broken warp ends. I am about 2/3rds the way through.



Janet - I haven't done much weaving, but I'm making a scarf with some yarns from my stash.



Jenny - This is where I am at the moment. It looks a bit boring, but I've just tied on again after taking my sample off. Next step is actually weaving the main piece, which is a silk repp art piece. I really want to make a good job of it, but can't relax into it at the moment. Hope to make time for it soon!



Chris - We all have plenty of time! So I am experimenting with yarn I had left over from my knitting machine days, being Forsell 4ply new wool Superwash. It's very soft so I have, as you see, decided to weave a waffle scarf hoping it will crunch up lovely.



Mirja - This is a Toika Norjaana loom. Originally an 8 shaft counter-march that I converted to a 16 shaft computerised loom, maybe 15 - 18 years ago. Well balanced and suitable to weave anything from scarves to rugs. I use WeavePoint for weaving but prefer Fiberworks for design. Hoping to make a warp with some paper yarn I bought years ago and just play. Just ordered some tow linen, arriving next week.



Yvonne - Waiting for the next warp.....
.....Blackjack?

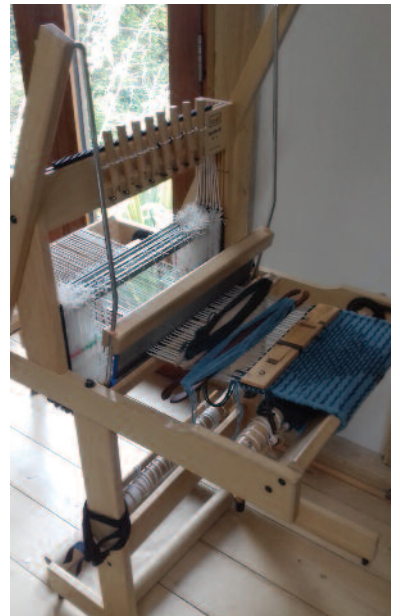


Colleen - On the loom is the first metre of a new rug called 'Fez', based on the colours of a friendly pheasant that lives in the garden.

Progress has been slow so far, largely due to the lovely weather and the desire to be outside, but is about to speed up as rain is forecast and the lockdown extended.....

Margaret C - Nearing the end on my plain weave rug sample from Jason Collingwood's course months ago!

Jacqueline J - Computer loom not working since recent update on my laptop. Lots of unproductive stress.





Val - My weaving project recently completed on the loom. Merino warp with Blue Faced Leicester and tussah silk home-spun weft



Sareela - Double weave crosses from a draft in V&V magazine, woven with Jaggernaut superlamb wool.



Kay - Summer & Winter tea towels intended for the Megado then everything changed and I had to rethink them for the ten treadles on my Louët Spring.

Jane - Glimakra 70 dressed with linen warp and a cotton boucle weft, and (left) naked Leclerc Colonial



DID YOU KNOW.....?

Many words and phrases in use today are derived from the textile trade. Here are a few of them -

Spin a yarn This means someone is telling a story that may be made up. It may have come from the story-telling that arose whilst twisting or spinning long lengths of yarn which took a great deal of time.

Doffing one's cap This phrase comes from the mills and means taking the bobbins (or caps) off their spools on a spinning frame. Today, it is used to signify being subservient in front of one's betters

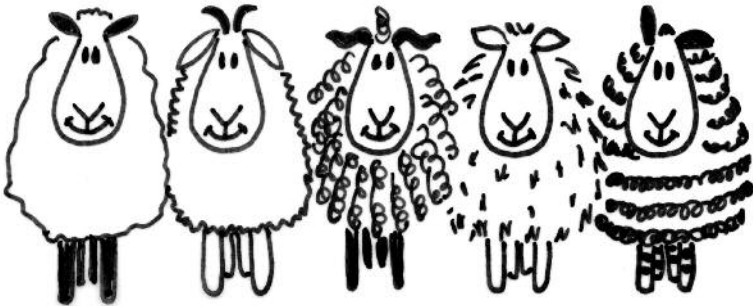
Off the cuff In the past, it was not uncommon for a speaker to write down parts of his speech on his cuff as an aide-memoire. This term originates from that practice.

Fag end In the North of England the 'fag' was the end of a cloth piece. Today, the word is used to describe the butt of a cigarette.

Odds and ends This phrase may owe its origin to 'odd ends' or left-over pieces of cloth. Nowadays it means anything which has not been used up.

To pull the wool over someone's eyes This expression dates from the time when important gentlemen wore powdered wigs, which looked like wool in its fleece-like state. These wigs were awkward to wear and often slipped over the eyes of the wearer and obscured his vision.

In fine fettle If you are in 'fine fettle' you are in good condition and may possibly be happy as well as healthy. In the textile industry, fettlers help to ensure that woollen and worsted carding machines operate at maximum efficiency. Their work is known as 'fettling' and involves removing fibres and grease that tend to



To fleece someone This means to defraud someone and comes from the removal of wool from a sheep's back by the age-old art of shearing.

To put a sock in it In the past, when wind-up gramophones had large swan-neck horns, volume control proved impossible to regulate. The only way people could control the volume was to place a sock into the inner recess of the horn. Hence the expression 'put a sock in it' has gradually come to mean to ask someone to be quiet.

To lose the thread of One way of saying that someone has not completely followed a conversation or discussion. This dates back to the days when yarns were spun by hand and it was easy to lose a thread. Nowadays, this phrase is linked to losing our way when telling a story or tale.

Reel off If a person 'reels off' a list of facts or figures he probably has the ability to speak fluently about a particular subject. Reeling is a textile operation requiring a high degree of accuracy and is carried out in spinning mills. It involves unwinding yarn from bobbins always ensuring a smooth rewinding onto a revolving reel to form a skein or hank.

Staple The word is reputed to have been taken from the French word *etape* meaning 'stacked' or 'heaped'. Hundreds of years ago, certain English towns became centres for the collection of wool, e.g. Barnstaple, or any other town whose name ends in 'staple'.

On tenterhooks To be on tenterhooks suggests a state of anxiety or apprehension. The phrase relates to the processes involved in cloth production. When woven cloth has gone through the wet processes it needs to be tented or stretched using hooks to prevent any incidental shrinkage and maintain a uniform width.

Text This word is taken from the Latin *textus* which means something that is woven. The word 'textile' is derived from the same word.

All cry and no wool An old expression used to suggest that a person is guilty of talking a great deal about a subject of no great importance.

Dyed in the wool An old textile term which emphasises that cloth dyed before weaving retains its colour and is far superior to the wool that is 'dyed in the piece'.

Cloth ears This is used as a rebuke directed at a person who fails to hear something said to them. The phrase originates in the large mills of northern England, where the noise of the machinery made it difficult for anyone to hear anything.

devon weavers workshop

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TRUSTEES & COMMITTEE 2020

(Trustees marked with an asterisk)

Chairman	<i>Margaret Cushen*</i>
Intermediate & Advanced Courses	<i>Jill Davies*</i>
Secretary	<i>Anne Bulleid*</i>
Treasurer	<i>Colleen Pope*</i>
Beginners Courses	<i>Jenny Rolfe*</i>
Newsletters & Website	<i>Kay Balmforth*</i>
Equipment	<i>Janet Thomas*</i>
Library	<i>Sareela Salter*</i>
	<i>Ann Holl*</i>

(Jacqueline Jones is our Membership Secretary & Gail Bryant is our SW Area Coordinator & Health & Safety Officer)

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