



ISSUE 24

APRIL 2021

the shuttle

devon weavers workshop
www.devonweaversworkshop.org

DWW's Road Map for 2021

(Based on the current government's 'road map' - subject to change should this be revised. We want to help keep you all safe. By June we will be asking all members and course participants for their vaccination status in order to help us comply with Health & Safety regulations and complete risk assessment forms.)

AFTER 29 MARCH

(staying at home restrictions lifted, travel allowed - two households of up to 6 people can meet outdoors)

- People can travel to the Workshop as individuals and use it on their own or in 'bubbles'.
- DWW's Covid-19 precautions continue - handwashing/sanitising/surface cleaning.
- Booking the Workshop through Ann Holl ann@ambrook.net

AFTER 12 APRIL

(retail outlets re-open, indoor restrictions continue)

- As above, people can travel to the Workshop as individuals and use it on their own or in 'bubbles'.
- DWW's Covid-19 precautions continue - hand washing/sanitising/surface cleaning.
- Booking the Workshop through Ann Holl ann@ambrook.net

AFTER 17 MAY

(up to six people can meet indoors)

- A maximum of six people can now be together in the Workshop at any one time (with the doors open if weather permits).
- When the Workshop is at capacity (six people) - please wear masks when moving around.
- DWW's Covid-19 precautions continue - hand washing/sanitising/surface cleaning.
- Booking the Workshop through Ann Holl ann@ambrook.net

AFTER 21 JUNE

(restrictions lifted - hands/face/space precautions continue inside the Workshop)

- We aim to open up the Workshop and get back to some kind of normality after this date.
- DWW's Covid-19 precautions continue - hand washing/sanitising/surface cleaning.
- Booking the Workshop no longer necessary.



Our virtual AGM on Saturday 13th March 2021 was attended by 28 members - a great turn out! The past 12 months have been challenging for the Workshop. Members' access has been restricted, as lockdown and other guidance allowed. Everyone has co-operated well with a booking system to ensure we manage the number of people in the space at any one time. We have installed hand sanitizer, wipes and a thermometer to help reduce the risk to all. Happily, we have had no known transmission of Covid-19 among members. Gradually members are being offered vaccines and most are willingly taking up that offer.

The committee quickly moved to having meetings by Zoom, which has allowed us to continue to manage the organisation. Our landlords have deferred 50% of the rent payable during periods of lockdown, for which we are grateful. All our planned exhibitions were cancelled in 2020 and much of our course income has been lost. The Laura Thomas 'Brocade' course was our first attempt at an online course and was very successful (*see page 4*). Laura is currently

running the 'Design for Weave' course via Zoom too (*see page 14*). We are hoping to run courses inside the Workshop later this year. The *Shuttle* and the WhatsApp group have kept us all in touch to some extent, but everyone is missing meeting up!

At our last AGM you may remember we discussed our landlords' plans to build an extension to our unit. Luckily in the circumstances, this plan was abandoned before the pandemic! However, they now have planning permission for the development of the site and the Workshop may, at some point, consider taking on one of the new larger spaces at Coombe Park, if the opportunity arises.

We are grateful for the continued support of members which has enabled us to pay the bills! We look forward optimistically to being able to use the Workshop more in 2021 - a timetable for gradually opening up the Workshop in line with the government guidelines can be found on page 2 in this *Shuttle*; this may of course change! We will continue to monitor the risks and change our processes accordingly.

Margaret Cushen
Chair DWW

EVENTS & COURSES 2021

MEETINGS

BLACKJACK 35 APRIL 2021 - Zoom

COMMITTEE MEETING 11 May - Zoom

AGM 2021 Saturday 20 November

EXHIBITIONS & EVENTS

CONTEMPORARY CRAFT FESTIVAL

Friday 10 to Sunday 12 September

BIRDWOOD HOUSE EXHIBITION

Monday 6 to Saturday 11 December

COURSES

*All course enquiries to Jill Davies
via the website*

TEXTURAL CLOTH

Tutor - MARGO SELBY

3 - 5 July 2021 & 7 - 9 July 2021

RUG WEAVING

Tutor - JASON COLLINGWOOD

12 - 14 October 3-end blockweave

16 - 18 October 2/2 twill

non-members £300: associate members £270:

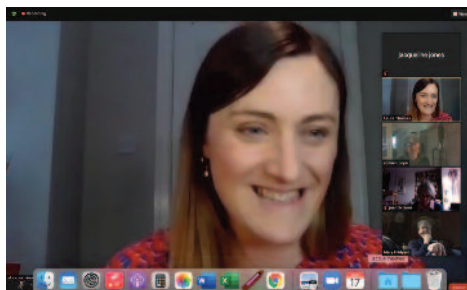
full members/trustees £245

A WORKSHOP FIRST!

EXPLORING BROCADE...online...with LAURA THOMAS

16 - 17 JANUARY 2021

An online course, a Workshop first ... and although we hope we'll be able to meet at the Workshop for courses again in the near future, we now know that an online course is feasible and can be very successful.



In January 2021, Laura Thomas delivered her *Exploring Brocade and Other Extra Weft Techniques* course to 21 people online. The Workshop course had been scheduled for May 2020 and postponed till January 2021. With the prospect of postponing again – until who knows when – Laura agreed to give an online version.

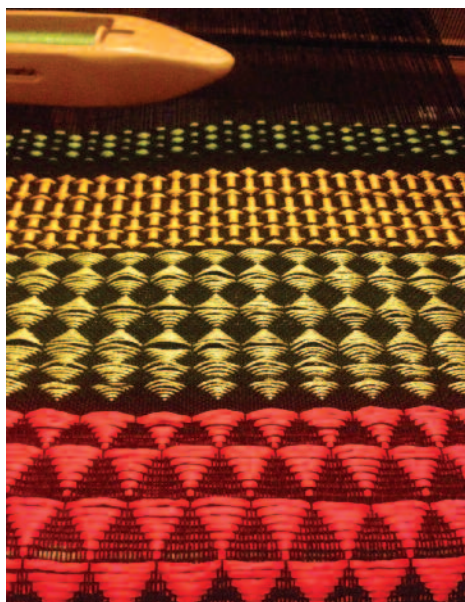
The course was delivered via Zoom, with Laura starting each day and the second afternoon with a session of instruction, talking us through the worksheets which had been circulated in advance. Each day finished with a plenary session, where we looked together at, and talked through, images (which had either been posted on a Facebook course group page or emailed to Laura) of the samples we had been working on during the day. In between times, we wove at home, able to ask Laura questions at any time as she was present on Zoom all day, and able to hear the questions and answers that others were making. At lunchtimes many of us met back on Zoom to eat our lunch together.

Laura had broadband issues on the first day which interrupted her delivery, but there were no problems on day 2. Laura uploaded all the

teaching materials and recordings of her Zoom sessions to thinkific so we were able to access these once the course was finished.

We were working on a variety of warps, mostly silk or cotton, on 8 shaft looms (one person was on 16 shafts) with a point threading, with sets ranging between 20 and 40 epi and using a variety of thicker or fancy yarns as pattern wefts. We covered monk's belt, corduroy, distorted weft, fancy twill, brocade and double brocade with various patterning (block, brick, half-drop).

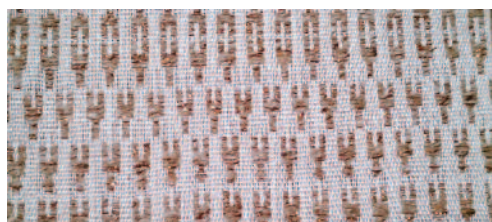
Some people found there were advantages to doing the course from home: people liked having their stash on hand; and being able to



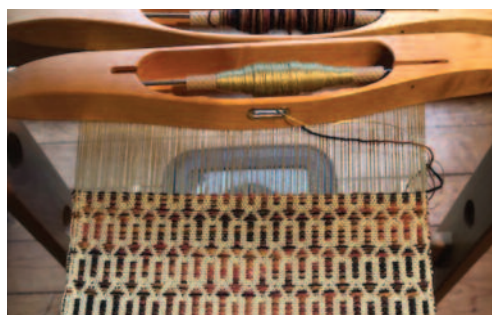
Above: Lisa Hocking sample



Above: Jenny Rolfe sample



Above: Jane Hampton sample



Above & below: Mary Hildyard sample and brocade bag in the making



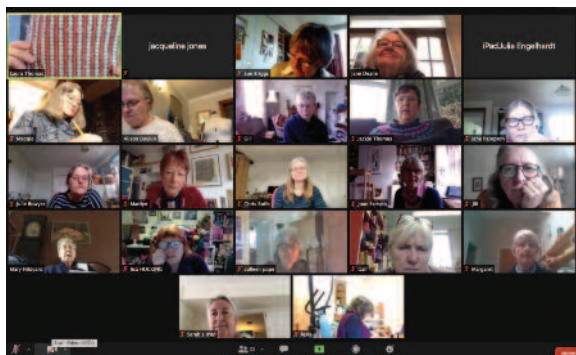
focus on weaving in the quiet of home – for others, of course, being at home meant too many disruptions and demands from other family members!

I think we would all have preferred to be at the Workshop, chatting, interacting and feeding off each other's sampling ideas, but it seemed that over the weekend we were able to experience a sense of community and common purpose, which we found very welcome and enjoyed.

For me, the weekend left me energised. So, thank you Laura and fellow course-ers!

Jill Davies

Below: Jackie Thomas sample



Yvonne's warping mill



These are things I have woven since I made my warping mill. Plus one 110" x 15" scarf for a birthday present. I think I can safely say that, at last, I am enjoying weaving again.

Yvonne Hawkins



Helen's apron



I played around with a Summer & Winter draft Kay sent me and designed and wove some striped fabric in different colourways, which I used to make aprons!

Although I have really missed being able to come to the Weaver's Workshop for the company, advice and expertise, it has been so beneficial to be able to weave at home, especially when the weather outside was too grim.

Helen Edwards

Colleen's loom, with a view...

My latest loom - an Oxaback Ulla Cyrus with its first warp and 'Slapton Line' rug taking shape. The rug uses colours taken from Slapton Bay, the shingle beach and Ley nature reserve. I've moved into a new weaving room - a lovely place to weave, with a view of the garden and wonderful daylight at last!

Colleen Pope



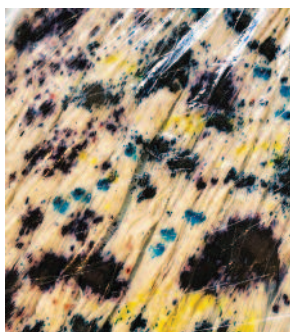
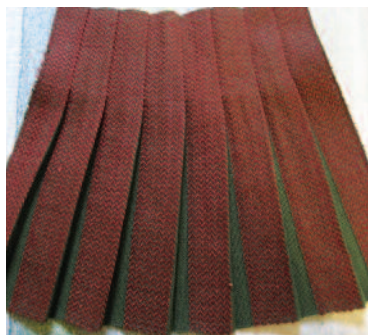
BLACK JACK 34!



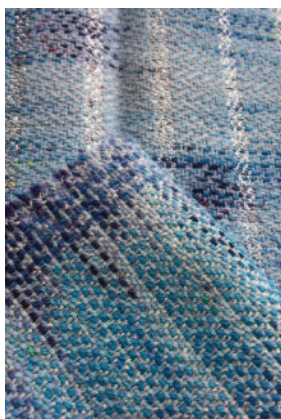
JACQUELINE H Use silk, use a colour and weave effect, give a diagonal emphasis



MIRJA Design the cloth to be pleated, close tone (value) colours only, use woollen yarn only



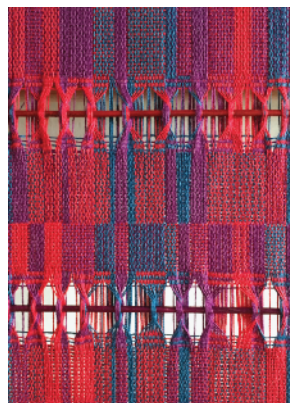
SAREELA Use some fancy yarns, resist dye the warp, use some bright, some dark colours



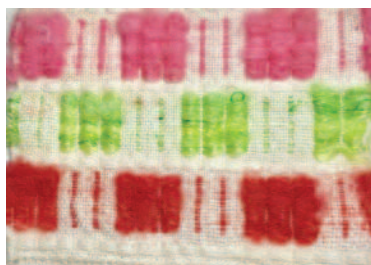
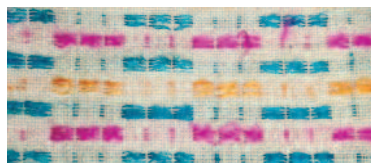
YVONNE Use manmade fibres only, block weave, include ribbon



JANE U Make your own yarn without spinning, a small geometric pattern, use bright colours on a white background



KAY Incorporate doubleweave, transparent in parts, rich dark colours



DEVON WEAVERS WORKSHOP

Courses 2006 - 2021

Alongside our regular, twice-yearly beginners' courses we have an amazing history of intermediate and advanced courses (see below). With your support they have played a major role in financing the Workshop down the years, never more so than during the past year when a healthy bank balance was key to the Workshop's survival. Our very sincere thanks go to the following for all the effort and hard work put into organising these courses for us. Beginners: Sue Dwyer 2006 to 2013 & Jenny Rolfe 2013 to 2021. Intermediate & Advanced: Sue Dwyer 2006 to 2013, Ann Holl 2013 to 2015, Jill Davies 2016 to 2021, plus Mirja Woollard for running several Workshop courses for us from 2016 to 2021.

2006

Sue Dwyer	Wannabe Weavers
Sue Dwyer	Exploring Doubleweave
Nadine Saunders	Weaving that sings
Sue Dwyer	Pictorial Summer & Winter
Hannelore Cole	Navajo Weaving

2007

Ritta Sinkkonen Davies	Weaving Linen
Sue Hiley Harris	Silk Inlay Weaving
Anne Field	Weaving Devoré
Jason Collingwood	Rug Weaving

2008

Rodrick Owen	Braidmaking
Barbara Walker	Stripes, Stripes, Stripes
Sue Dwyer	Weaves that Ripple
Inge Dam	Tablet Weaving on the Loom
Sue Dwyer	Weft-faced weaves on 4 & 8 shafts

2009

Bonnie Inouye	Advance!
Bonnie Inouye	Opposites Attract
Bobbie Kociejowski	Colour Workshop

2010

Margaret Roach Wheeler	Designing with Summer & Winter
Margaret Roach Wheeler	Designing the Mahotan Way
Alice Schlein	Network Drafting
Alice Schlein	The Woven Pixel
Ingrid Boesel	Fiberworks
Ingrid Boesel	Doubleweave

2011

Jason Collingwood	Rug Weaving
Jette Vandermeiden	All Tied Up!
Jette Vandermeiden	Lampas & Beiderwand
Ann Richards	Fibres that distort in water

2012

Rosalie Neilson	Repp Weave
Jette Vandermeiden	Blocks & Profiles



Jette Vandermeiden
Kay Faulkener

2013

Ingrid Parker
Erdmunda Symon
Sue Dwyer
Ritta Sinkkonen Davies
Carol James
Margo Selby

2014

Jason Collingwood
Jacqui Carey
Barbara Walker
Barbara Walker

2015

Laura Thomas
Lotte Dalgaard
Nancy Hoskins

2016

Mirja Woollard
Margo Selby
Laura Thomas
Rosalie Neilson
Mirja Woollard

2017

Marian Stubenitsky
Jette Vandermeiden
Gisela Von Weisz
Mirja Woollard

2018

Sue Hiley Harris
Margo Selby
Anne Dixon

2019

Laura Thomas
Jason Collingwood

2020

Mirja Woollard
Veinika Västriik

2021

Laura Thomas
Laura Thomas
Margo Selby
Margo Selby
Jason Collingwood
Jason Collingwood

*Tied Weaves
Woven Shibori*

*Dyeing
Flax Flower Weaving
Lace Weaves
Weaving with Linen
Sprang
Colour & Design*

*Twill Weaves for Rugs
Kumihimo
Warp Patterning
Colour & Weave Duets*

*Exploring Doubleweave
Magical Materials
The Magic Eight*

*Lace Weaves
Inspirational Weaving
Rule Breaking
Point Twill Repp
Doubleweave*

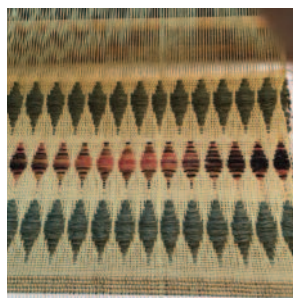
*Echo & Iris
Scandinavian Weaves
Rug Weaving - Samitum & Taqueté
Designing on Paper*

*Weaving with Silk
Block Weaving
Inkle Weaving*

*White on White
Rug Weaving*

*Summer & Winter
Rug Weaving (cancelled)*

*Brocade (online course)
Design for Weave (online course)
Weaving with Margo
Weaving with Margo
3-end Block Weave
4-end Block Weave*



THE DWW CHALLENGE 2020

What a shame we've been unable to have a physical display of the wonderful DWW Challenge results. However, here they are! We hope you enjoy looking at them - we had fun making them.

Jane U's This was my first attempt at weaving with linen (below & right)



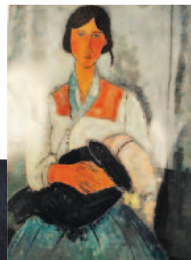
Kay's - Three 16/2s cotton tea towels in different colourways using a foxes painting by Franz Marc from Sareela's calendar.



Helen's - My 'Tea Towel Challenge' using a Summer & Winter structure which I had learned from Mirja's course.



Ann H's - woven on my Octado dobby loom at home using one of the pages from Sareela's calendar for inspiration.



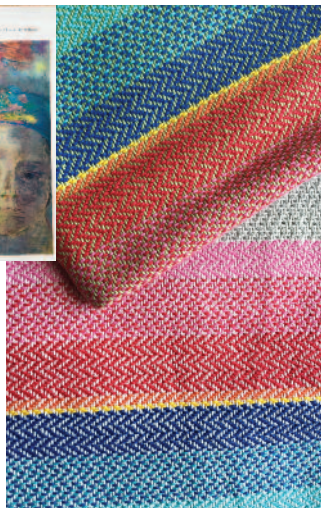
Jill's - A hand towel woven in 16/2s and 8/2s unmercerised cotton using a Dukagang (Summer & Winter) structure (from the 8 Shaft Pattern Book).





Sareela's

tea towel was woven in herringbone using 16/2s non-mercerised cotton



Jacqueline J's (lost pic) From an impressionist landscape/building pic chosen because it was the same colours as my stash of cottolin/linen. The towels have improved with washing. It was a useful experiment - a good way to use up some of my quantities of yarn which were too small for any larger projects.

...and more fun with tea towels (or big samples?)



...the possibilities are endless, they don't take long to weave and you can give them away for presents. Cats like posing on them too.....



Two books which members might like:-

The Golden Thread Written in short, bite-size sections, so easy to dip into anywhere. It looks at linens, silk, wool and modern textiles and assesses the impact of textiles on humanity.

The Secret Lives of Colour (I haven't read it yet; it's my next book.) The history of our 75 most fascinating shades, dyes and hues: from the brown that changed the way battles were fought to the whites that protected against the plague, from Picasso's blue period to the charcoal on the cave walls at Lascaux, from scarlet women to imperial purple.

Colleen Pope



THE TODD TALK

Devon's woollen cloth industry at Exeter in the 1760s

The speaker at our AGM in March (via Zoom) was Todd Gray from Exeter University, an historian who has uncovered some fascinating facts about Devon's and Exeter in particular's role in the woollen cloth trade in the 1700s. In so doing he has found some amazing samples of cloth and insight into the work of wool merchants at that time.

It appears that Exeter was the prime location for finishing and exporting woollen cloth. Devon's market towns all had their own specialisms, and these had the most intriguing names such as duroys, drugget, prime seconds and prime sandfords. It seems that such was the demand the mills would import yarn and wool from Cornwall, Dorset, Somerset, and Ireland and Spain. Exeter's woollen trade was much greater than London's and her wool merchants sent cloth to mainland Europe in very large quantities. It seemed that the merchants and their suppliers were flexible changing their output to meeting demand and exploiting new markets for their goods.



Todd's finding of the 'pattern book of a wool merchant possibly of London with connexions with Exeter 25 March 1763 to 13 May 1764' was an eye opener. He had been examining insurance documents from the period, fascinating in their own right, as they included information on woollen mills including how much cloth they wove, who spun their wool and how much they paid them. With some

time to spare at the Metropolitan Archive in London he decided to investigate the pattern book. He describes it as the find of a generation. This is because until he opened it he thought that there had only been one sample of Devon cloth from this period and that had been destroyed. Now he was looking at over 2,400! The book itemises the exports of one wool merchant based in Exeter.

Apparently, the merchant would take a sample from the cloth he was exporting, stick it in his pattern book with a note of the amount and date. The customs accounts also recorded the same information, with a sample and his merchant's mark. In this way Todd has been able to identify the likely owner of the pattern book as Claude Passavant, a Swiss merchant based in Exeter. Incidentally Passavant also had carpets woven in Devon and Todd has examples of three locally.

Since finding the pattern book he has delved into a box of documents at the RAMM in Exeter and discovered yet more samples from Ashburton, Barnstable and Tiverton as well as Exeter. He has also researched a link with Sweden, a 'spy' who travelled round the country collecting information from mills, including dye recipes, with yet more samples, presumably to set up or improve local industry.

All the documents have been photographed and colour photos are reproduced in a book edited by Todd with commentary from 12 other experts, including Jenny Balfour Paul and Isabella Whitworth. The book is called *The Exeter Cloth Dispatch Book 1763 – 5*. It is published by the Devon and Cornwall Record Society this year. We are purchasing a copy for the Workshop Library!

Todd Gray has also written the following books: *The Art of the Devon Garden*, *Devon Ancient Bench Ends*, *Old Uncle Tom Copley* and *All & Devon and the Slave Trade*

Anne Bulleid

RENOVATING A WARPING MILL



Warping mill before renovation



After falling in love with the large Workshop warping mill, I have been continually searching for a similar one. When an old warping mill became available from the Workshop in October, it was also perfectly timed with me starting to set up my own business and needing a larger warping mill.

The mill required some attention and restoration before it could be used so I set to work. A carpenter made some of the parts it was missing, and it took me over 50 hours of cleaning, lightly sanding, glueing, and waxing with a locally sourced beeswax polish, but it was worth it. Before, the wood was dry and prone to lots of (very painful) splinters – not great for threads. Now, the mill not only looks better, but the wood is silky smooth and ready for action - bring on the long warps!

Sarah Craig



Warping mill after renovation



CONTEMPORARY CRAFT FESTIVAL 10 - 12 SEPTEMBER 2021

The Contemporary Craft Festival 2021 has been re-scheduled from its normal June date to September. DWW will be taking part as usual with a stand for selling handweaving made by our members, and as a fixture in the Children's Tent too. Children have had an exceptionally challenging time over the past year and it will be a real treat to be able to put a bit of extra fun back into some of their lives at this event.

Please make a note of the date in your diaries and do your best to support our DWW team of volunteers - either in the Children's Tent or on the DWW stand. Don't forget - all DWW helpers get in for free!



ONLINE AGAIN!

DESIGN FOR WEAVE COURSE with LAURA THOMAS



After the success of Laura's Zoom based Brocade course we were very happy to arrange for her to run her Design for Weave course for us. As well as attracting Workshop members, it also allowed us to bring in lots of people from elsewhere, in fact attendees stretched from Cornwall to Scotland.

The course aims to take us through the process of design from first concept through to a weave plan. I already do some of this with my weaving, but I've always wanted to explore it further, suspecting (rightly as it turns out) that there is a lot more to learn if I was more disciplined about it.

We are only halfway through the course as I write this, so it is an interim report really, but already it is clear that the work is interesting and challenging in equal measure. The idea is to start with an idea and a general concept and gradually refine it until you reach a design for an actual fabric. The early stages feel quite theoretical – it is pretty daunting to be told to go away and consider what the word “juxtaposition” might mean to you as your starting point! Laura suggested we did a mind map to start ourselves off, but I quickly found that it could take me almost

Above: Jill Davies, mood board

Below: Jenny Rolfe, inspiration cheese

anywhere (which might have been part of her plan). Anyway, I reined myself in enough to focus on the contrasts I'd found on holiday in the Canary Islands – rocky, grey, inhospitable landscape but rich agriculture, lush gardens and colourful buildings. Also a side serving of chalk and cheese, but more on that later.

The next stage was to visualise your idea with a moodboard. This could be either 2D using sketches, photos, images from magazines, etc, or 3D...which basically meant raiding our homes for inspiration, quite a daunting process. Treasured items ended up next to





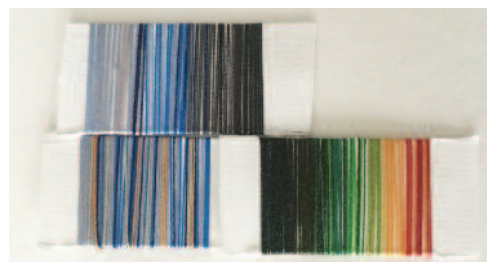
Above: Jill Davies, mood board



Left: Jenny Rolfe, sketchbook watercolours

beach pebbles or garden moss or a twist of ribbon. In my case a soap dish proved key to bringing one moodboard together. And slices of tomato and lemon another. For a bit of light relief (I was struggling a bit with the Canaries) I took up my husband's separate suggestion of 'chalk and cheese' and made a mood/cheese board that had the advantage of being mostly edible once I'd photographed it! All this may have been surreal, but it was a lot of fun.

I called it a Zoom course because a weekly three hour Zoom session brings us all together to discuss what we have been doing. It's not the same as spending time all together on a traditional in person course, but we get time to look at each



Above:
Jenny Rolfe, mood
boards

Left: Jenny Rolfe,
colour wraps

other's work and to get a real sense of the different ways people approach things. I found that quite inspirational, although it is quite hard getting through everyone's work in the time available.

It would all have been more difficult to absorb if the Zoom call was all we had, but a vital part of the course has been Laura's use of the thinkific website to bring together all her course materials and also to give us a platform to share photos and comments as we go along. The site was really easy to access and use, although our enthusiasm for posting may possibly have overwhelmed Laura's email (she gets links to anything anyone posts).

Jenny Rolfe

HORSEHAIR WEAVING

Pretty much the only travel opportunities in the last year have been virtual. One episode of the train travel series following Bradshaw's Guides started at Paddington and called at Castle Cary. This turned out to be a far more interesting stop than I had anticipated, having only ever sped through Castle Cary on my way to London.

John Boyd Textiles started up in the town in 1837 and they are now one of only two such specialist weaving companies in the world. They stress that they buy tail hair from live horses. They wash, dye and comb out the hair on huge, vicious-looking hackles. Their warp fibres are made of cotton and silk, but they also use linen. The looms take you back to a scene from the industrial revolution and they are all dated from the 1870s. The horse hairs are laid in small bundles across the warp threads. The machines are able to grasp and pull over a selected number of hairs. The fabric width is quite narrow as it is limited by the average length of a horse's tail. Fabric widths seem to be between 0.56-0.65 metres. The company kindly sent me a set of their samples (*top right*), which are loosely named after some of the international horse breeds- Ardennes, Criollo, Paso.

The fabrics are generally lustrous, quite rigid and feel incredibly tough. They bend rather than drape. Horsehair fabrics were used by the famous furniture designers Chippendale, Hepplewhite, Lutyens and Rennie Mackintosh. The fabrics were and are used to upholster classical, antique and contemporary furniture. They wouldn't look out of place in the Pullman carriages of The Orient Express and are used for modern train carriage seat coverings.

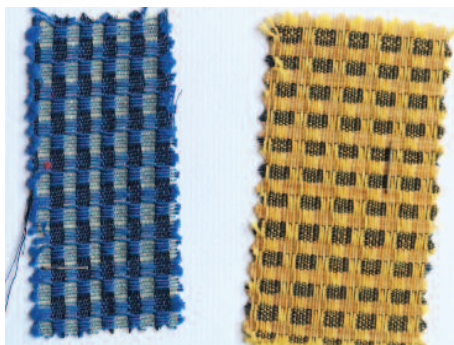
Horsehair also has the advantage of being a natural fibre and one that is sustainable. I'm now looking at my horses from a different perspective and have already ventured around the rear end of one of the mares, who has unknowingly just donated a swatch from her tail (underneath) towards my emerging



project developing out of Laura Thomas' Design to Weave course. Laura has also recommended the work of Marianne Kemp who is a Dutch weaver specialising in the use of horsehair in her weaving. Marianne's website shows some innovative uses of dyed horsehair, for example looping its way across the face of woven linen, or protruding in brightly coloured tufts through her textiles.

John Boyd Textiles have taken a student on placement from Falmouth University's weaving course and they usually welcome visitors. Devon Weavers have made a trip there in the past. They only sell their fabrics to trade customers, but there is a London retail outlet. I'm planning a celebratory visit when allowed out.

Jane Hampton



devon weavers workshop

www.devonweaversworkshop.org

TRUSTEES & COMMITTEE 2021

(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>
Workshop Booking	<i>Ann Holl*</i>
Spinners Representative	<i>Jane Unwin*</i>

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

8 COOMBE PARK, ASHPRINGTON, TOTNES TQ9 7DY

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