

THE MINNESOTA WEAVER

Volume 5 Number 6 April 1980

**COMING
UP**



WEAVING FOR HOME INTERIORS

Thursday, April 3, 7:00 P.M.

Sue Obrestad will provide us with a look at the many ways handweaving can be used to soften, warm and personalize an interior with her slide lecture.

In addition to Sue's talk, Marshall Hamm, manager, will make a brief presentation on the capabilities of the St. Peter Woolen Mills for carding and mixing fibers for handspinners.

GUILD EXHIBITIONS

Please note the following changes in the exhibition schedule:

Garments Exhibition
May 23 - July 20
Tapestry Exhibition
March 28 - May 18

Tapestry take-down May 19th, 9-3
Planning for Garments May 20th
Installation of Garments May 22nd

Garments should be to *Guild* by May 20th. They will be taken down July 21st and can be picked up then.

There will be no *basket & bags* exhibition.

NAOMI TOWNER PUBLIC LECTURE

Thursday, May 15 will be the date of the public lecture by guest artist Naomi Towner. The talk, entitled *Conceptualizing Weaving* will be given at 33 MacNeil Hall on the St. Paul Campus at 7:30 P.M.

Guild members will receive registration information on the workshop to be given by Ms Towner on May 16 and 17.

The guest artist programs are funded by a grant from the Metropolitan Arts Council.

**GUILD
NEWS**



Office hours 9:30—1:30 weekdays

NEW GUILD RECEPTIONIST

The new friendly voice on the phone belongs to Penny Bader. She will be in the office weekdays from 9:30 to 1:30 to greet members and visitors, and take care of business.

Penny moved to the Twin Cities several years ago from a farm in central Wisconsin, where she raised sheep. She has taken a weaving class, and enjoys having a job that combines many of her interests.

MIDWEST CONFERENCE

Guild members interested in group transportation to the Midwest Weavers Conference in Lake Forest, Illinois, June 29-July 2, should leave their names at the *Guild* office. We'll see what can be arranged.

The Weavers Guild Board of Directors is looking at the information generated in the Town Meetings on February 21, 1980. They are compiling it, examining it, and setting goals based on it. They will issue a report to the membership soon.

Minutes from the Weavers Guild Board of Director's Meeting February 28, 1980

- The Board voted to allocate \$4/hour to pay for a good quality person to work in the *Guild* office. This passed unanimously.
- The *Guild* will be loaned a telephone answering device, thanks to Cathy Ingebretsen. Details of the loan will be worked out in the next few weeks.
- Edna Gonske was welcomed as a prospective member of the Board in the position of Public Relations Director. She was nominated for that position, and elected unanimously as a new Board member. She will coordinate the publicity and advertising committees.
- The Board recommends selling a few looms and authorizes a committee to organize and carry out the sale. The committee shall be composed of Pat Peshorn, vice president, a faculty member (floor-loom teacher), and someone from the properties committee. The Board recommends retaining 30 looms for class and rental use.

Mary Skoy and Lynn Anderson will look into how best to invest the money we earn from the sale of looms.

The Board feels we should not get less than the original purchase price on the sale of any loom, plus an inflation factor.

- The *Guild* will take a booth or two at the Apache Art Show, Apache Plaza, St. Paul, April 24, 25, and 26. Paula Pfaff will coordinate the exhibitors. Exhibitors will contribute a percentage of their sales to the *Guild*, and will share in the cost of the booth(s).
- John Gardner, member of the *Guild*, made a presentation concerning future directions for the *Guild*. He had consulted a financial advisor who is willing to advise the *Guild* for a fee. The Board will take the matter under consideration. Many thanks to John Gardner for the time he took to investigate this route of action. Suzette Bernard has also spoken with a somewhat similar agency, Midwest Arts Management Association (MAMA) which gives advice on finances and advice on how an organization can meet its stated goals. MAMA deals primarily with arts organizations. The *Guild* needs to set some goals prior to approaching one of these organizations or one like it. A goals-setting meeting will take place in the near future.
- A discussion followed about a suggestion from a member concerning teachers **volunteering** to teach a class without pay. Perhaps this could be done for advanced classes (in the form of By-Member-For-Member workshops) but the general consensus was that volunteers should not teach beginning classes. If someone were willing to volunteer to teach at the *Guild* without pay, the "hiring" process should be the same as for for-pay teachers: i.e., application to the education committee with the choice made as for any other bona fide teacher.
- Mary Skoy will renew the insurance policy when it comes due April 1.

- Lynn Anderson will phone various people to see if she can find someone willing to organize a good exhibit for the **Midwest Weavers Conference** in June in Lake Forest, Illinois.

- The Board will hold a special meeting on Thursday, March 13, 1980 to discuss the outcome of the Town Meetings, and to set some goals for the *Guild* based on the input from the members.

- Ann Fox was elected as Board Member at Large to help Kathie Frank with the secretarial duties. Kathie will remain on the Board.

- The next regularly scheduled meeting of the Board will be Thursday, March 27, 1980 at 7 P.M. at the *Guild*.

*Submitted by
Katherine Frank*

FIBER SOURCE COMMITTEE

April's feature of the month for group buying is Manos del Uruguay. This company has 100% handspun virgin wool from Uruguay in exciting striated colors and thick-thin texture. Samples will be displayed on the *Feature of the Month* board at the *Guild*. Orders should be left at the office. Deadline for Manos is April 30.

PR, PUBLICITY AND ALL THAT...

You came to the town meeting, thought about it, wondered what you could do to positively affect the future of the *Guild*. Here are some ideas about letting the world and our members know we're here:

- 1) Get to know the members in your neighborhood—look them up in the directory. Offer/ask for rides to *Guild* functions or to come weave with you once in a while. What a way to stay acquainted/interested/active!
- 2) Like to write? Be written about? Your neighborhood newspapers would love your feature. The *Guild* will help with photographs.
- 3) Do you demonstrate any aspect of fibers in your community? Or want to? Let us know what you're doing.
- 4) Would you make a dozen phone calls a month on behalf of the *Guild*? With such a network we would not have to depend on the vagaries of the Post Office.

Want to be on my PR team? Or talk further about all this? Just call me, 824-4737.

*Edna Gonske,
Board Director for
Public Relations*

The Weavers Guild of Minnesota, Inc., is committed to the policy that all persons shall have equal access to its programs, facilities, and employment without regard to race, creed, color, sex, national origin, or handicap.

GUILD EXHIBITS



LYNN HAZELTON

by Edis Risser

Lynn Hazelton, who runs the House of Macrame with her mother Marion, has been weaving and teaching weaving for about eight years. In the early 70's Lynn and her sister became interested in macrame and found supplies hard to come by. This prompted them to encourage their mother to open the shop at 5416 Penn Avenue South. The shop has since expanded to include weaving supplies. Here Lynn teaches classes in frame loom; and she also gives individual instruction on the floor loom.

A 1976 graduate of the University of Minnesota, Lynn has a double major in anthropology and studio arts. Mostly self-taught in the area of fiber art, Lynn had taken a frame loom class from Suzanne Gaston-Voute. After college graduation, she spent a month at the Sun Valley Center for the Arts in Idaho and decided to make fiber her medium. In the summer of 1979 Lynn attended a workshop at Fiberworks in Berkeley, California, on the Japanese ikat technique, Kasuri. She is currently developing a collection of work using this technique. Although she employs both warp and weft Kasuri, Lynn is presently concentrating on the more difficult warp techniques. She is working on wall hangings and traditional kimono-shaped garments.

Lynn's studio is located in the warehouse district of Minneapolis at 127 North Washington. In a building dubbed WEWA (West of Washington) she has one of twenty-five studios, all of which are leased to artists.

Lynn has generously shared her skills with the *Weavers Guild*. Her work has appeared in recent *Guild Exhibitions*, and she presented a *By-Member-For-Member* workshop in February. Her individual efforts and skill have added depth and variety to the *Guild*.

FIBERARTS



FIBERARTS Magazine is devoted exclusively to contemporary fiber; weaving, soft sculpture, dyeing, basketry, clothing, stitchery, knotting, and crochet/knitting.

Published every other month, with three special-topic issues per year, FIBERARTS brings you the best and most exciting of today's fiber work—and the people who are doing it.

Whether you're an appreciator-from-afar or a working professional, FIBERARTS will stimulate your imagination—and your eye—with articles and colorful photos covering the many aspects of fiber; from the latest exhibitions to designing a studio, from explaining techniques to showcasing promising newcomers, all written in a lively, informative style to help you get the most out of your fiber activities.

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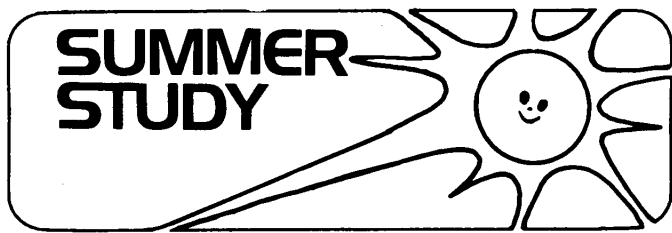
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Please wait 4-6 weeks for first issue.
 Canadians, \$14/yr.; Other Foreign, \$18/yr.



WASHINGTON ISLAND, DOOR COUNTY, WISCONSIN

If you are looking for a summer vacation idea and are interested in expanding your weaving knowledge, would you be interested in spending a week on an island in Lake Michigan while taking a course in weaving, spinning, or dyeing? Last summer I spent just such a week at the Sievers Textile School on Washington Island in Door County, Wisconsin—*North of the Tension Line*—where I took a beginning floor loom class taught by Barb DePeaux, Instructor of Weaving at the Kalamazoo Institute of Art. The school is run during the summer months by Walter Schutz, a retired advertising man who weaves and builds looms, with the assistance of his granddaughter Jackie, in a remodeled country schoolhouse down the road from his Sievers Looms factory. Of course, we worked on Sievers looms.

Classes offered other weeks last year included frame loom weaving, spinning, creative stitchery, and textile printing, each taught by a different guest instructor. I've heard this year there will also be classes in natural dyeing, basketry, and quilting.

Door County itself was a wonderful place to spend a vacation. I allowed myself plenty of time on the drive up to shop the numerous art, craft, and antique stores for which Door County is famous and to explore the coastline. After a 45-minute ferry ride to Washington Island, I arrived in a rural setting bypassed by time. The interior of the island was mostly small farms and homesteads surrounded by vacation homes and four towns containing inns, restaurants, shops, and a thriving fishing industry. There were several beaches to explore, a golf course, a small airport, a museum and an art center; fish boils on several evenings, and a campground where I pitched my tent for the week. On my last night on the island I attended a concert, given by local musicians for their friends, which lasted long into the night. Best of all, I got to spend one whole week weaving and making new friends and exchanging ideas with them, and I came home with two wall hangings made from samplers of Swedish Rosepath patterns.

Washington Island really was *North of the Tension Line*. About 15 minutes after driving off the ferry and heading home, I realized for the first time that I had not read a newspaper nor listened to a newscast for a week!

Virginia Bartholomew

Workshops in Fabric Design and Nature Study at Apostle Islands

Chateau Madeleine, LaPointe, Wisconsin, will be the setting for three workshops taught by Elsa and Dharma Sreenivasam. The workshops will be held June 8-15, and June 15-22. A class on Madeline Island and its environment will be offered in both sessions, along with the fiber workshops on Procion Dyes (first session) and Colorful Clothing-dyeing and embellishment techniques (second session). For registration information, write or call Mrs. Thomas Vennum, 4209 Country Club Rd., Mpls 55424, 922-6869.

COLLINGWOOD WORKSHOPS AT DULUTH/SUPERIOR

The art departments of the University of Wisconsin, Superior and the University of Minnesota, Duluth have scheduled summer workshops with internationally known British weaver, Peter Collingwood.

The workshop in rugweaving will be from June 16-20 at the University of Wisconsin, Superior. The fee for the rugweaving session is \$75.00 plus \$25.00 materials and lab fee. To make reservations for the rugweaving workshop write, Patricia Spencer, Art Department, University of Wisconsin, Superior, Wisconsin 54880.

The combination tablet weaving and sprang workshops will be held at the University of Minnesota, Duluth from June 23-27. For information on fees and registration write, Jim Brutger, Art Department, University of Minnesota, Duluth, Minnesota 55812.

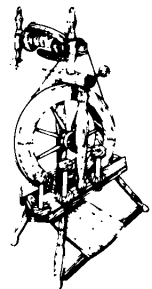
Telephone inquiries can be made at Endion Station Crafts, Duluth, Minnesota (218)727-3534.

Registration deadline: May 1. A few registration blanks are available at the Guild.

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SPECIAL EVENTS

MARY PENDLETON WORKSHOP

A two-day intensive workshop on Navajo Weaving will be held May 23 and 24 in Glyndon, MN, 12 miles east of Fargo-Moorhead on Highway 10 in the Glyndon Community Center. Mary Pendleton, a Navajo weaver from Arizona, will be instructing. She has a book published on the subject, *Navajo and Hopi Weaving Techniques*, and wishes all participants to have with them the materials listed in her book. We will be warping and weaving in these two days, so come prepared to **WORK**. Cost is \$25.00 for the entire workshop. Pre-register by sending full amount in check made payable to *The Fiber Crafts Guild of Fargo-Moorhead, c/o Linda Danielson, P.O. Box 239, Glyndon, MN 56547. For info, write or call 218-498-2572.* Mary will bring with her a selection of Navajo warp and weft upon request, so let us know if you would like us to put in an order for you. Workshop begins promptly at 9:00 A.M. on Friday, May 23 and ends at 4 P.M. on Saturday, May 24.

U OF M EVENTS

SPECIAL TEXTILE COURSES AT U OF M

The Department of Textiles and Clothing announces three special courses for Spring Quarter:

The Dyeing Medium and Color, a laboratory course in precision dyeing, taught by Jan Carter.

Special Topics: **West African Textiles**, and **Textile Museology**, taught by visiting professor Dr. Renee Boser-Sarivaxevanis, Curator of Textiles, Museum für Volkerkunde, Basel, Switzerland.

Further information on these courses can be obtained by calling 373-1689.



the Yarnery

Cum RYA - 60 discontinued colors	- was 3.95	NOW 3.00
Cum 7/2 - 10 discontinued colors	- was 3.95	NOW 3.00
Schaffhausen SABA - 50 g. ball		
mohair blend from Switzerland	- was 3.50	NOW 1.95
Schaffhausen VIKING - 100 g. ball		
100% wool from Denmark	- was 5.00	NOW 2.95
lots of colors of wool mill ends	- 3.20/ lb.	
synthetic mill ends	- 2.00/ lb.	
novelties and cottons	- 2.80/ lb.	

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Hours:

Tuesday 1:00 - 5:00 p.m.

Thursday 3:00 - 7:00 p.m.

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FIBER FAIR

BY Suzette Bernard

The following report of the 1979 *Fiber Fair* includes a statistical summary of items sold by entrants (not guest artists or miscellaneous Guild items, though). I thought that it would be of interest to those of you considering participating in the sale this year and to last year's entrants. Remember--it's not too early to start preparing for this fall!

The additional day this year seemed to be a good idea that should be continued. There were many, many people here but sales seemed to be low...there was much less to choose from by Sunday.

The dates for the sale this year are tentatively set for November 20-23. Workers of all sorts are needed and lots of you. We really appreciated Guild members who volunteered time even though they don't enter items for sale. Committee assignments are being planned now and if you would like to help, please let me know.

1979 Fiber Fair Sale Summary

68 entrants registered including 3 invited artists

2 of these did not submit items for sale

59 entrants sold at least one item each

Total sales (not including tax):

	# of sales	\$ amount
Thursday	131	\$ 2756.96
Friday	113	1520.89
Saturday	168	2460.26
Sunday	76	684.38
	<u>488</u>	<u>\$ 7422.48</u>

Average sale: \$15.21

Retail price of items lost: \$64.00

1979 Fiber Fair Financial Statement

Check book balance 1/79 **\$ 345.01**

Deposits: entry fees 204.00
 sales 7636.72
 working cash 220.00
 drawing 477.70
 donation for printing 15.00 **8553.42**

Income: **\$ 8898.43**

Reconciliation for errors: **15.01**
 (on sales and cash handling) **\$ 8913.44**

Disbursements and Expenses:

advertising 152.80
 purchase for resale 157.80
 printing 165.75
 postage 91.17
 display 5.94
 miscellaneous supplies 15.21
 working cash 220.00
 bank charges 5.90
 15% paid to Guild 994.63
 85% paid to entrants 5635.94
 sales tax collected 229.25
 Guild sales 573.78
 drawings donations/Guild 438.65
 errors on sales 15.01

\$ 8701.83

Check book balance 3/80

\$ 211.61

1979 Fiber Fair Sale Data

item	price	# Entered	# Sold
aprons	14.00-20.00	4	-
baby items:			
bibs	6.00	16	3
jacket	25.00	1	-
blankets	20.00	5	1
	35.00	5	-
bonnet	5.00	1	-
bunting	40.00	1	-
bags, purses, totes,	4.25-6.00	4	-
small bags	7.00-8.00	2	1
	9.00	16	6
	11.00	2	1
	12.50-15.00	8	-
	18.00	2	1
	20.00	3	2
	22.00	1	1
baskets and containers	5.00	1	1
	25.00-40.00	3	-
belts	4.00-5.00	2	2
	5.50	16	6
	6.00-6.50	6	2
	10.00	1	-
bike leg straps	2.75	6	2
bog shirts	65.00-100.00	6	-
book jackets	6.00	1	-
book marks	1.00-1.25	5	2
	1.50	28	10
	2.50	12	12
	5.00	2	-
	8.00	5	2
check book covers	3.50-4.00	5	1
	5.75	8	2
dresses	86.00-100.00	2	-
eye glass cases	2.25	7	1
	4.25	4	1
	5.00	2	-
fabric	18.00-35.00	4	-
guitar straps	10.00	2	-
hats	7.00-7.50	2	2
	8.50	2	2
	10.00-12.00	3	-
	15.00	13	6
hot pan holders/trivets	4.00-9.00	5	-
key holders	1.50	19	10
lampshade	42.00	1	-
mittens	9.00	6	5
	9.50-10.50	4	-
mug mats	2/2.50	3	3
	4/5.00	9	7
	6/7.50	4	2
napkin rings	4/9.00	10	3
napkins	6/20.00	2	-
ornaments (Christmas)	.50-.85	36	36
	1.00	60	60
	1.15	46	23
	1.25	8	2
	1.50	87	65
	1.75	2	2

	2.00	30	20	shawl and skirt sets	135.00	1	-
	2.50	91	49	shawls and stoles	18.00-25.00	3	-
	3.00	19	9		30.00	8	2
	3.25	4	4		35.00-37.50	12	1
	4.50	16	13		40.00-48.00	13	3
ornaments (sheep)	2.00	5	5		50.00-55.00	7	1
	2.50	41	36		60.00-75.00	5	-
	3.00-7.00	10	10		80.00	1	1
ornament mats	2.50	14	1	skirts	45.00-60.00	2	1
Christmas cards	1.50	40	38	sweaters	24.00-90.00	3	-
pillows	4.00-6.00	3	1	table cloths	25.00-28.00	2	-
	6.50	3	2	tea cozys	8.00	2	2
	7.00	3	3		12.50	7	3
	8.50	4	1		16.00-28.00	4	-
	10.00	4	-	throws, lap robes, afghans	8.00	1	-
	12.00-14.00	4	3	quilt	20.00	1	1
	15.00-16.50	9	-		35.00-45.00	9	2
	18.00	8	2		53.00-200.00	9	-
	20.00	23	7	tissue holders	2.75	5	4
	22.00-27.00	24	4	towels	3.50	5	2
	30.00-40.00	5	-		3.00-8.00	15	2
pincushions	2.75-5.00	4	4		14.00	5	-
placemats	2/500-6.50	13	2	toys	2.50-3.00	9	4
	3/9.75	1	1		7.00	5	4
	4/13.00-18.00	54	10		11.00-25.00	3	-
	4/20.00-30.00	21	8	vests, tabards, tunics	20.00	1	-
	5/17.50-28.00	7	1	tops, jackets	25.00	3	1
	6/20.00-33.00	4	4		28.00-36.00	6	-
	6/45.00	2	-		38.00-46.00	7	1
ponchos	25.00-110.00	7	-		47.00-55.00	6	3
puppets	1.50	75	7		56.00-135.00	8	-
	4.60-6.00	1	1	wall hangings	3.00-10.00	59	14
	8.00-10.00	11	10		11.00-14.00	9	4
	15.00-18.00	13	8		15.00-19.00	24	6
ruanas	40.00-95.00	6	-		20.00-27.50	13	7
rugs	56.00	2	1		30.00-39.00	14	4
	75.00-575.00	4	-		40.00-50.00	13	4
runners and mats	4.00-6.50	15	4		55.00-69.00	3	-
	7.00-8.00	13	6		75.00	3	2
	10.00-11.50	7	-		120.00-515.00	12	-
	12.00-16.75	21	12	wall pockets (organizers)	2.75-5.50	10	3
	18.00-19.00	5	-		6.00-9.50	11	6
	20.00	4	3		22.50-24.00	2	1
	20.75-30.00	14	6	weed pockets	3.00-6.00	2	2
	63.00	1	-		8.00-10.00	18	7
	125.00	3	-		12.50-16.00	9	3
runners in sets	12.00	1	1	wool	.25-1.00	28	28
	20.00-24.00	2	1		1.50	14	7
sachets	4.00-4.50	20	4		2.00-3.00	8	3
scarves	5.00-9.00	13	4	yarn (handspun)	.80-1.88	10	4
	10.00-17.25	26	4		2.00-2.98	48	15
	18.00-18.50	23	6		3.00-3.83	34	15
	19.00	5	1		4.00-4.88	26	9
	20.00	28	4		5.10-8.00	7	4
	21.00-26.00	22	2	related items: books	1.95-6.00	100	50
scissor straps	2.30-3.25	5	3	dyestuffs	1.00	26	24
sculpture	40.00	1	-	stationery	.50-2.50	156	109
					3.00	60	25
				sticks for hangings	.50	9	9
				yarn spools and bobbins	.75-6.00	44	21

SWATCH PAGE

PETER COLLINGWOOD'S SHAFT SWITCHING TECHNIQUE, PART I

BY Paul O'Connor

In these two articles I would like to explain what Collingwood's shaft or harness switching technique is, to describe a fairly simple and inexpensive adaption of a jack loom to achieve shaft switching, and to analyze two of collingwood's rugs as examples of the technique.

A. What shaft switching is all about

This description is taken directly from Collingwood's book, *The Techniques of Rug Weaving*, pages 308-316, under the title of weft faced rugs with two-tie unit drafts and three-end draft. In this weave, harnesses 1 and 2 are used to tie the weaving down and harnesses 3 and 4 are the pattern harnesses. Two blocks of weaving, A and B, are possible with block A controlled by harness 3 and block B controlled by harness 4. The draft, tieup, and drawdown are given in figure 1 (the first drawdown is in expanded form and the second shows what happens when the weft is packed down). From a design point of view, the weaver is severely limited in that only blocks A and B are available.

BUT! Suppose that there were some way to "rethread" harnesses 3 and 4 in the middle of the weaving sequence. then the pattern blocks could be changed at will, greatly increasing the design possibilities. This is what Collingwood has accomplished with the shaft switching technique. The warp threads are threaded as usual through heddles on harnesses 1 and 2, but the warp thread for either harness 3 or 4 is carried as a floating warp between two empty heddles, one heddle on harness 3 and another on harness 4. Two doups (or loops) are threaded through the two empty heddles and circle the floating warp. Now if the doup on harness 3 is tightened and the doup on harness 4 is loosened, the warp thread weaves as part of block A. Loosen the doup on harness 3 and tighten the doup on harness 4: now the floating warp weaves as part of block B. simple? Look at figure 2 to see what is meant.

B. An inexpensive method to shift shafts with a jack loom

Collingwood describes a way to modify a loom with a sinking shed to achieve shaft switching. In the Winter '78 of *Shuttle Spindle and Dyepot*, Sadye Wilson presents a way to accomplish shaft switching with a jack or rising shed loom. In this article I want to show a less complicated (and less efficient) way to do the same thing. In a sense one is constructing a draw loom.

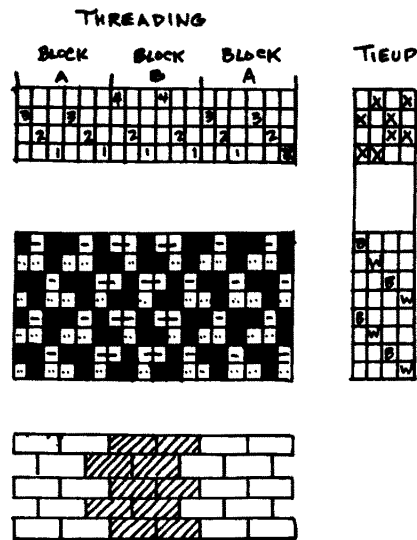


FIG. 1. THREADING, TIEUP AND DRAWDOWN. WEFT FACED

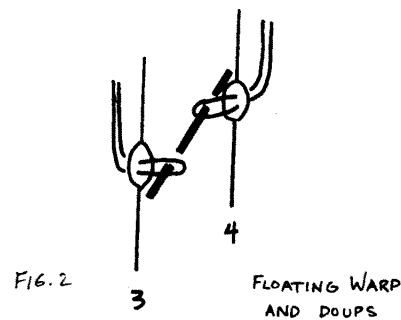
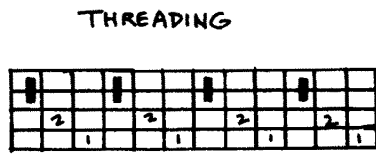


FIG. 2

FLOATING WARP AND DOUPS



WARP FLATS BETWEEN HEDDLES ON HARNESS 3 AND 4

Figure 3 shows how I modified my loom for shaft switching. One needs a bridge that is high enough so that the harnesses can rise to their full height. Beyond that, all that is needed is lots of cuphooks and nylon seine twine for the doups. Cotton seine twine would probably wear away too quickly. The doups are made carefully of the same length, with two knots in each. The lower knot is hooked over the lower cuphook when you want the floating warp thread to weave with that harness; the upper knot is always hooked over the upper cuphook as a means of keeping all the doups in order. **Remember:** the doups on harnesses 3 and 4 always work in pairs. When one is tight, the other is loose.

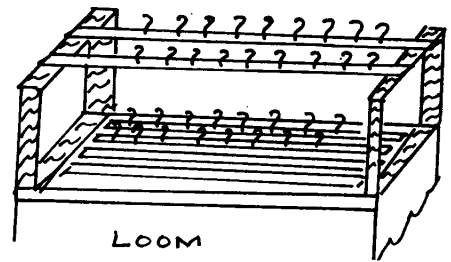


FIG. 3

BRIDGE WITH CUP HOOKS

I am sure that there are more elegant ways to accomplish shaft switching. But this method is inexpensive and works well. I number each cuphook so that it is easy to make the changes the design calls for. It takes only a minute or two to release or tighten the various doups because usually only a small number need to be changed for each design change.

Practical hints: Collingwood suggests a warp at 4 ends per inch, with two ply rug wool used triple for the weft. This means that each block unit is three quarters of an inch in width and also means that the cuphooks are spaced three quarters of an inch apart. It would be possible to weave a rug at 6 ends per inch with the cuphooks spaced a half an inch apart. Beyond that, the cuphooks would get too crowded. This warp setting and weft size give a weft faced rug. When block A weaves on the top of the rug, block B weaves on the bottom, so one obtains a rug with the positive of the design on one side and the negative of the design on the other side.

C. Some examples of the shaft switching technique

The photographs show rugs that I have woven recently making use of the shaft switching technique. In the first 39 blocks are used in the design and for the second rug 45 blocks are required.

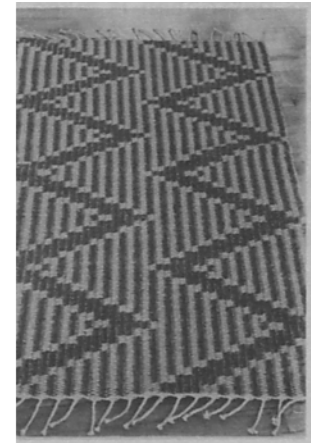
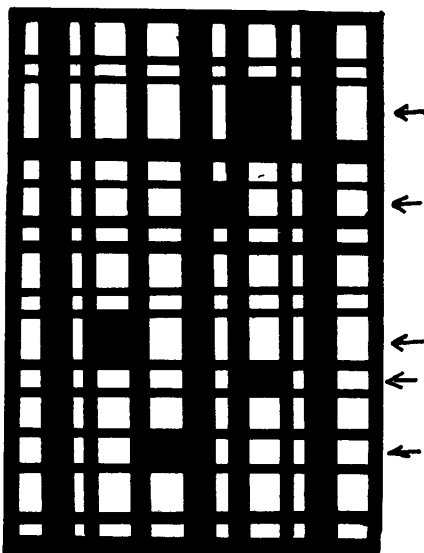
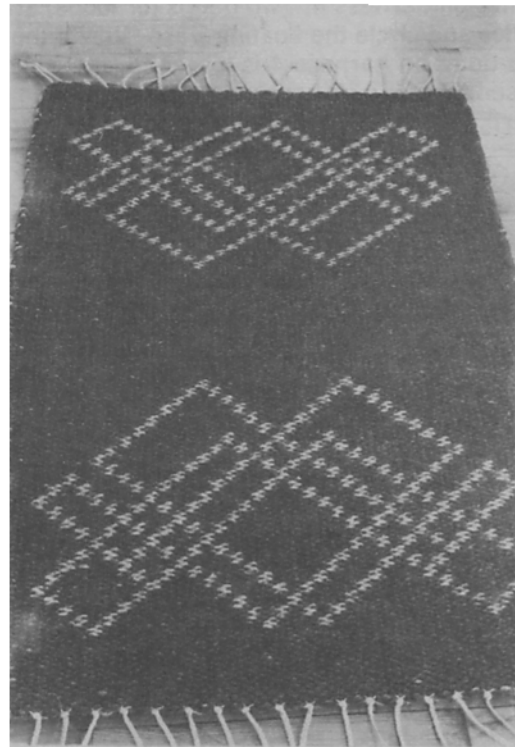


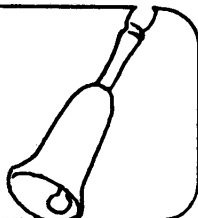
Plate 98 in Collingwood's book shows a rug where the technique was used. Figure 4 is a drawing that gives (approximately) the design of that rug. The arrows show the places where shaft switching has been used to change a light colored section to a dark color. Of course the opposite happens on the other side of the rug.



APPROXIMATE DIAGRAM OF COLLINGWOOD RUG (PLATE 98) SHOWING POINTS OF SHAFT SWITCHING



SCHOOL NEWS



DYEING WITH LICHENS

Class Date Change!!

We erroneously thought Memorial Day weekend was the last in May. We were wrong! To avoid conflicts with anyone who would like to take the lichen workshop and go out of town on the Memorial Day weekend, we are changing the dye class to **Saturday, May 31**. The class will run from 9:00 A.M. to 4:00 P.M. with a 1-hour break for lunch. Hope to see you there!

FINISHING HANDWOVEN FABRICS

A one-day special course on the processes of finishing handwoven fabrics will be held at the *Guild* on May 24. The instructor will be Becky Jarmel. Call the *Guild* office for details.

PROGRAM AT MIA

Saturday April 5, 10 AM to 3 PM: **Embroideries from the Aegean World**. Brightly colored Greek work of the 18th and 19th centuries will be examined as records of cultural traditions and neighboring influences. Includes lunch at the Link restaurant.

MINNESOTA WEAVER

published 8 times a year by the Weavers Guild of Minnesota Inc.

Editor..... Karen Searle
Assistant Editor..... Nancy White
Art..... Dianne Swansen, Ann Sykora
Photography..... Nancy Haley, Karen Searle

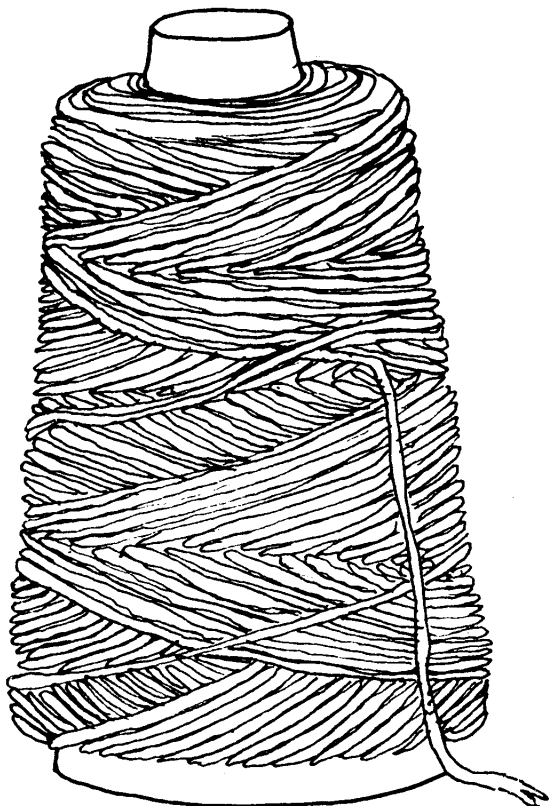
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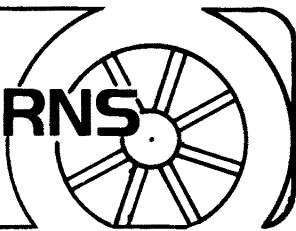
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AS THE WHEEL TURNS



I've asked sue john, spinner from Wausaw, Wisc., to share some of her spinning experiences with us. Don't let this month's "spinning lessons" fool you, sue has had some great successes among her "learning experiences". Next month we'll show you some photos of her projects along with descriptions of the spinning processes involved.

Pat

LEARNING EXPERIENCES

I never make mistakes, nor do you. Life is too short to deal with problems in any way but philosophically. You and I have learning experiences. We encounter lessons through the experiences we dare to have. I am proud of my lessons and I want to share them.

Lesson #1.....My first fleece was a Columbia from a western range sheep. It was so filthy that out of a 6 pound fleece I was only able to salvage 1½ pounds of wool. I spent hour upon hour hand carding this dirty stuff in penance for being a lowly beginner. The Lesson: Never, never buy a poor quality fleece *because* you are a beginner. You deserve the best because you are just learning. Your time, like anyone else's is quite valuable.

Lesson #2.....The pattern I knit using my first handspun had contrasting stripes, so I dyed part of my handspun with black walnut hulls. I did not rinse the dyed yarn thoroughly enough, so when I blocked my sweater the colored stripes bled into the white yarn making it look dirty. The Lesson: When using hand-dyed yarns of different colors rinse, rinse, rinse and then rinse some more before using them in any project. Make sure the colors don't bleed.

Lesson #3.....In my enthusiasm to work with a colored fleece, I overlooked some very basic steps in selecting a fleece, such as, staple, grade and crimp. The color was lovely and the yarn when knitted into a vest made an itchy garment, suitable to wear only over knitted pullovers. Worn with anything else the coarse hairs work their way into the skin! The Lesson: A colored fleece isn't everything. Check and double check for other spinning qualities for your yarn.

Lesson #4.....I received a beautiful apricot, brown and white fleece as a gift. I was unable to spin it right away, so to insure a safer moth-free storage I had it cleaned and carded at our local wool carding company....what I got back was a uniform beige-colored carded fleece. Lost were all those three lovely colors for, blended by the machine, they lost their uniqueness. The Lesson: If you have a special fleece, take the time to give it special treatment. Hand washing by the handful of locks would have diminished the chance of collecting moths and preserved the beauty of that special fleece.

Lesson #5.....In my eagerness to try spinning rug yarn I purchased a Lincoln fleece through another country. I ordered 8 pounds of fleece in the grease. Half of the

weight was dirt and grease, so for approximately 4 pounds of rug yarn I spent \$32.00 (the cost of the wool, shipping and customs). That comes to \$8.00 a pound of wool and it isn't even spun yet! The Lesson: Check around for that fleece before buying. In a recent *Interweave* magazine is the address of the National Lincoln Sheep Breeders Association. I would have paid a lot less buying closer to home and I would have been encouraging our American sheep breeders to grow quality wool by my patronage.

Lesson #6.....As a gift to myself I purchased 1 pound of alpaca (the store owner advised a pound would be enough wool for a sweater). She didn't know that with me one must qualify such statements with all kinds of data. I spun that alpaca and I spun, oh, so fast....just like those illusive a-pound-in-an-hour-spinners....only it took me a full 8 hours, but that is going great guns for me. It did not dawn on me until I was done that I only had 600 yards of handspun 2-ply alpaca. Sweater?....I'll be lucky if I get a hat out of my \$16 venture. The Lesson: Speed isn't everything. Had I taken time out of my head-long dash to make a world record, I would have done samples of the handspun alpaca, measuring and weighting to find just what was suitable for what. A finer yarn would have given me my alpaca sweater. And I am going to think of that as I wear my One Pound Hat. It bears remembering.

sue john

SHOWS & EXHIBITS



FOOT IN THE DOOR SHOW AT MIA

An Minnesota Artists Invitational exhibit will be on view April 4 - May 25 in the Minnesota gallery of MIA. Works include all media and are limited to one cubic foot in size.

TO ENTER:

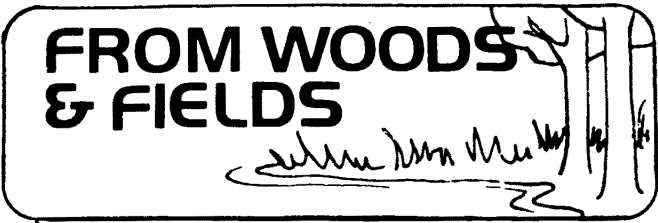
1980 Minnesota Crafts Festival

St. Catherine's College will again be the location of the annual Minnesota Crafts Festival, to be held June 21 and 22. Slides for jurying must be sent by April 21 to: *Minnesota Craft Council, Hennepin Center for the Arts, Room 210, 528 Hennepin Avenue, Mpls. 55403*. For registration information, phone the MCC office, 333-7789.

SOUTH DAKOTA EXHIBIT, WORKSHOPS

South Dakota Weavers exhibit, Robinson Museum, Pierre, South Dakota, May 26 - June 30, 1980. Weaving festival and workshops, May 30 - 31. For more information, contact John Rychtarik, Robinson Museum, Memorial Building, Pierre, SD 57501.

This project is co-sponsored by the South Dakota Arts Council through a grant from the National Endowment for the Arts.



by Connie Magoffin

Dye samples from fellow dyers are always welcome. The following samples arrived sometime during the past six months; perhaps they will motivate you to try a dye material you haven't used before. Sharing our experiences in dyeing can help us all to understand the process a bit more and thus, can add to our control of the results. Ethel Pettengill sent a lovely, soft yellow, handspun sample dyed with pomegranate. Following a recipe from Krochmal's *Complete Illustrated Book of Dyes from Natural Sources*, 3 pomegranates were chopped and boiled in 1/2 gallon of water for 20 minutes, then strained from the dye bath. To this 1/2 gallon of water was added and brought to a boil. Three-fourths cup of alum and one-fourth cup of cream of tartar were dissolved in the dyebath, 1 lb. of wet unmordanted wool was added, it was all boiled for 45 minutes and the wool was rinsed and dried. The color was supposed to be a yellow-orange. Ethel wondered what went wrong with her dye bath. I suspected, as did she, that the proportions should have been different. It's asking a lot of 3 little pomegranates to dye a whole lb. of wool. Ida Grae, in *Nature's Colors*, suggests using 4 fruits to 1 oz. of unmordanted wool to obtain a beige to apricot color by steeping all together for several days (no heating). She obtains browns and blacks by simmering a dye bath in an iron pot.

Natural dye recipes are difficult, as there are so many variables. Dye students are always concerned about how much dye material to use and I find that proportions of dye material to fiber dyed are extremely important. However, the dye potential of different dye materials is so variable that a general rule is impossible. One can't put onion skins and barks on the same "scale". Volume varies depending on whether you are measuring the dye material whole or in pieces. Both weight and volume are affected by the state of freshness, how much it has dehydrated. Each dyer has his favorite method; my dyeing procedure is as follows:

1. I always test a dye material myself. A recipe or sample from someone else may motivate me to try a new dye material, but I believe it when I do it, not when I read it or see it! I believe my own results when I can do it a second time!
2. I always test a dye material on a small amount of fiber (usually the five standard mordants plus an unmordanted sample) with a very large amount of dye material to see the fullest dye potential that the material has. I seldom follow quantities recommended in recipes; new procedures are valuable to note, however. It is so disappointing to dye a huge quantity of wool, expecting great colors that never appear (and it happens to all of us). I keep very careful records of proportions and procedures, then, if I want to duplicate a color I have obtained in the testing, I increase the dye material and the fiber amounts

proportionally. To obtain the same deep colors as in the testing, a large amount of dye material is required and there is usually a lot of dye left in the bath after the 1st dyeing. Rather than waste the remaining dye you can add more wool for a 2nd and a 3rd dyeing, etc., for lighter, yet related colors. Adding more wool to the 1st bath doesn't work, the resulting color is usually diluted.

Marge Manthei shared four dye experiments with us. With each dye six yarn samples were included, the five standard mordants and an unmordanted yarn. In all cases the unmordanted yarn was much lighter in color. Exact recipes were not included. Common Burdock, *Arc-tium minus*, (whole above ground plant, in bloom) produced a wide range of colors from light yellow-golds with alum, chrome and tin to beige and dark gray with copper and iron. Velvet Leaf, *Abutilon theophrasti*, (tender tips, before bloom) resulted in rich yellow-golds from alum, tin and chrome, a beige from copper and a warm brown from iron. Hemp, *Cannabis sativa*, (tender tops) produced a wonderful combination of colors. Alum and chrome gave very warm golds and with tin a distinct yellow-green cast was apparent. Copper gave beige and iron offered a chocolate brown. From Nettle, *Urtica dioica* (above ground plant) a nice range of more tan-golds and browns were obtained.

Kate Foreman sent along five different dye samples. One that I have never tried before is Virginia Creeper. Kate used 2 whole dried plants (not roots) simmered 1 hour to extract the dye. One-half lb. of alum-mordanted cheviot fleece was dyed in the bath for 1 hour and the result was a soft yellow-gold. Her avocado sample was a soft pink-beige. Six pits (frozen) were simmered for 3 hours. Two lbs. of alum-mordanted targhee fleece were added and dyed for 2 hours, then cooled in the bath for 48 hours.

Kate also sent 3 samples of dyes many of us use all the time. One and one-half to two pecks of fresh goldenrod blossoms were simmered for 2 hours to extract the dye and then 2 lbs. of alum-mordanted cheviot fleece was dyed in the bath for 1 hour to produce a warm rich gold. Four gallons of dried sumac berries were soaked for 24 hours and simmered 1 hour to extract the dye. Then 1 lb. of alum-mordanted cheviot fleece was entered and dyed for 1 hour. The result was a dark warm tan. Four gallons of dried marigold blossoms were simmered for 45 minutes and 1 lb. of cheviot fleece was dyed in the bath for 1 hour. The result was a wonderful bronze-gold. Because these are such standard dyestuffs we sometimes forget them in our search for exotic colors. They are old standards because they dye wool easily and they are quite fast and that's what it's all about, isn't it?

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Individual.....	\$25.00
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NEWS FLASH-

Convergence '80, the HGA convention has been cancelled- Guild members are requested to fill in the following form for IRS information.

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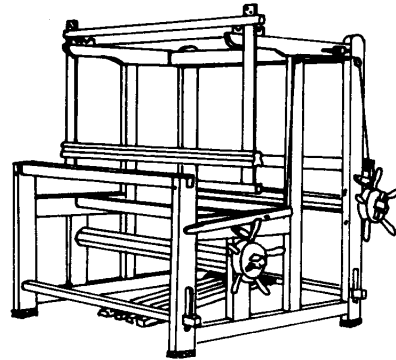
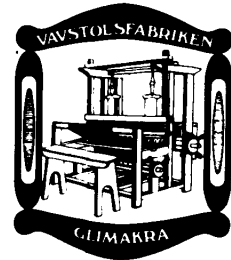
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