

THE MINNESOTA WEAVER

Volume 5 Number 7 May 1980

**COMING
UP**



WEAVERS GUILD ANNUAL MEETING

Thursday, May 1, 1:00 p.m. and 7:00 p.m.

Special plans are under way for the *Guild's* Annual Meeting. Besides the election of officers, there will be displays by various study groups affiliated with the *Guild*. Those groups with openings will sign up new members at this time. If you don't belong to a study group but have a super project you've done this year, bring it to share, too. It will be a good time for show and tell for the year. The business meeting and elections will be followed by dessert and coffee.

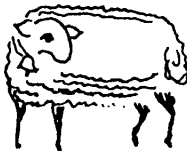
The Annual Meeting is an opportunity for new members to meet others and learn about Guild activities.

The slate of officers proposed by the Nominating Committee is as follows:

*Vice President
Secretary
Treasurer
Education Director
Outreach Director
Member Affairs Director
Publicity Director
Fund Raising Director*

*Pat Peshorn
Ann Fox
Paul O'Connor
Elaine Phillips
Mary Skoy
Lynne Anderson
Edna Gonske
Ann Brewer*

(President and President Elect to be nominated at a later date).



B—M—F—M SHEEP BREEDS AND RAISING SHEEP AS A HOBBY

May 29, 7-9 p.m.

Mary Lis will give a presentation on breeds of sheep and their wool quality, and also speak about raising sheep as a hobby. Each of these topics will be discussed for one hour.

Mary Lis is working for a masters in Animal Science at the U of M. Her specialty is in sheep nutrition and her thesis work is on lamb nutrition. She is currently employed as a shepherd for the University of Minnesota sheep barns.



Landscape, inlay by Kathy McMahon

SPECIAL MAY LECTURE

A concept approach to weaving

Thursday, May 15, 1980, 7:30 p.m.

**Room 33, McNeal Hall
University of Minnesota
1985 Buford Ave.**

S.t Paul, Minnesota 55108

This public lecture explores the importance of concepts in relation to weaving as an art form. Those functional and non-functional fiber works which have the stamp of the individual are those in which the marriage of design, technique and CONCEPT have occurred.

Naomi Whiting Towner, B.F.A. Textile Design, Rhode Island School of Design, M.F.A. Textile Design, School for American Craftsmen, Rochester Institute of Technology; faculty member, Illinois State University, Art Dept., is well-known artist/author/teacher. Her work has been exhibited throughout the United States during the past 19 years. Her work is part of the collections of Washington University, St. Louis; Illinois State Museum; and many private collections. At present, Ms. Towner is the editor of *FIBER NEWS*, and a member of the Board of Directors of the *Handweavers Guild of America*.

NATURE AS A SOURCE FOR DESIGN AND COLOR IN WEAVING

Weavers Guild of Minnesota
2402 University Avenue
St. Paul, Minnesota 55114

May 16-18, 1980 tuition: \$45.00
Friday, May 16 6:00-10:00 p.m.
Saturday, May 17 9:00 a.m.-5:00 p.m.
Sunday, May 18 12:00 noon-5:00 p.m.

Through slides, lectures and group participation, nature will be examined for its inexhaustible visual and hidden sources of inspiration and technical dye properties for the fiber artist. Just as textiles reflect the history of the human race and its varied cultures, nature has been an integral and changing constant in our lives and thus often effects the design concepts, colors, and symbols we use in our weavings. During this workshop participants will explore their own aesthetic vision using nature as the focus of these explorations. Design concepts, color and natural dyeing will be stressed.

This activity is made possible in part by a grant provided by the Metropolitan Council from funds appropriated to the Minnesota State Arts Board by the Minnesota State Legislature.

GUILD NEWS

WEAVERS GUILD
MINNESOTA

Office hours 9:30—1:30 weekdays

MINUTES FROM THE WEAVERS GUILD BOARD OF DIRECTORS MEETING, APRIL 3, 1980

- We have been notified that our rent has been increased by \$50.00 per month. Since this is contrary to the terms of the lease, Mary Skoy will write to the landlords to remind them of this fact.
- Pat Penshorn informed the Board that Penny Bader is in the process of contacting members who have recently signed volunteer lists.
- Karen Searle presented a proposal for the publication of a comprehensive supply source and service directory, of interest to weavers, spinners, textile artists and crafts-persons in related fields. This would be an alternative to the production of a 40th anniversary magazine. After discussing the value of such a publication, its cost to the Guild as well as to purchasers, and the problem of finding advertisers to cover its cost, the Board recommended that, if the support of sponsors for the initial \$300.00 investment can be found, plans for the publication should proceed.
- A discussion of the upcoming summer classes: The publicity committee will be encouraged to begin publicity for summer classes as soon as possible. Names of non-members will continue to be kept on the mailing list for 18 months.

- The criteria for renting the Board room were established and are available in the Guild office.
- Pat Penshorn reported the committee decision as to which looms should be sold. These will be offered for sale by sealed bids.
- Mary Skoy presented a report from the finance committee. The need for a fund-raising event was discussed. Several people have suggested a house/studio tour, and this will be pursued.
- Suzette Bernard has contacted Mrs. Elmer Anderson regarding a donation to cover the cost of printing the history of the Guild.
- The next regularly scheduled meeting of the Board will be Thursday, April 24, 1980 at the Guild.

Ann C. Fox

NOTICE

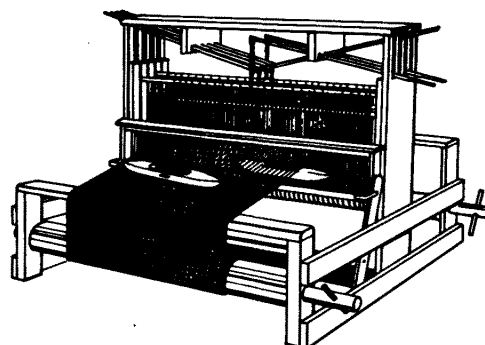
The WGM is selling twelve of its looms. Sealed bids are due by May 15 (postmarked no earlier than May 1). Send bids to the following address: **LOOMS, Weavers Guild of Minnesota, 2402 University Ave., St. Paul, MN 55114.**

The following looms are available:

	<u>minimum bid</u>
4 Pendleton chair looms 4 harness, 24" weaving width	\$225.00 each
6 Kessenich looms 8 harness, 30" weaving width	\$525.00 each
1 Harrisville Design loom 4 harness, 20" weaving width	\$150.00
1 Table loom 4 harness, 20" weaving width	\$100.00

Inspection can be made Monday through Friday, 9:30 a.m. to 1:30 p.m. after May 1. Items are for sale on an *as is, where is* basis. Payment must be made in full before day of pick up.

WGM, Inc., has the right to reject any and/or all bids. All bids submitted shall be considered to have been made with a full knowledge of all terms, conditions and requirements herein contained. The failure of any bidder to inspect, or to be fully informed as to the condition of all or any portion of the merchandise herein described will not constitute grounds for any claim or demand for adjustment or withdrawal of a bid after offering.



AN OPEN LETTER TO MEMBERS

I often thought of volunteering time to the *Guild*. Whenever I read a notice in the *Weaver* asking for help on one or another project, I'd say to myself, "I should sign up for that." Sometimes I did; often I'd think that I didn't know enough about weaving or the *Guild* to be able to help; and on more than one occasion I just plain forgot! When I did volunteer to help, though, I invariably met interesting people, learned something new about my craft, and enjoyed myself at the same time.

Many of you were at the Town Meeting. You know that we're in trouble. We're short on spirit as well as cash. I left the meeting knowing that each of us had to help, or there would be no more *Guild*. I didn't have time to forget my concern, because Pat Peshorn called to ask for my help on the Board. So it was easy for me. Perhaps no one has called asking for your help. If not, it's because there are often not enough people to do the calling. But we need your help: there are exhibits to be hung, yarn to be sorted and packaged, looms to be tended, new programs to plan, books to be sorted and catalogued, and phoning and office work, too. What interests you? Call the *Guild*, call me if you like, or another Board member or committee chairperson and let them know.

Most sincerely, Ann Fox

GUILD EXHIBITS

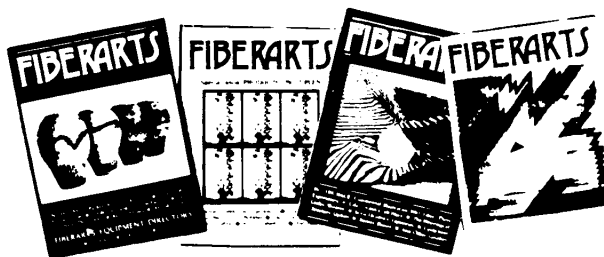
by Edis Risser

The Tapestry Exhibit, currently on display at the *Weavers Guild*, will continue through May 18. Those who have contributed to this exhibit are Faith Anderson, Joanna Foslien, Lynn Hazelton, Lila Nelson, Ethel Pettengill, and Mary Temple. Ranging from the traditional to the contemporary in mood and technique, the show is a good study in design and color.

Patterns adapted from traditional folk art are used in several pieces and are rendered, with variations, in straight tapestry or slit tapestry techniques. Pictorial representations, geometrics, and abstractions are all seen in the show and are done in both commercial yarns and handspun, hand dyed fibers. The blues, oranges, and yellows of a Scandinavian motif contrast nicely with a misty seascape done in handspun. Natural browns, greys, black, and white are used in a number of geometric designs; and a broad palette of color appears in others. The show includes both small gems and large hangings; flat weaves and pile; large, complex designs and simple, natural motifs. It will be of interest to all weavers.

Following this exhibit will be a display of handwoven garments. Those wishing to contribute articles for this exhibit should bring them to the *Guild* by May 16. An inventory sheet showing artist, item(s), fiber content, techniques used, size, insurance value, and other pertinent information should accompany the items. Photos, drafts, samples, and other explanatory material is also most welcome for use in the exhibit. All articles will be handled with care and kept in a secure place.

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.

Join with the thousands of other fiberists who are reading and enjoying each issue of FIBERARTS. In fact, we guarantee you'll like it. If you're ever unhappy with FIBERARTS, just let us know and we'll refund your money for the unsent issues.

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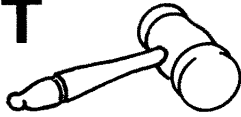
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Address _____

Send to: FIBERARTS, 50 College Street, Asheville, NC 28801

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

FROM THE PRESIDENT



Dear Members and Friends:

This letter is being written at a crucial point in the history of the *Guild*. After several years of financial setbacks, the *Weavers Guild of Minnesota* is facing a financial crisis which needs *your* immediate attention if we are to continue to offer the programs and facilities that you indicated you wanted at the Town Meeting.

I feel committed to keeping the *Guild* open. The task which faces us is to continue the professional quality of our programs, maintain the *Guild* as a center for fiber artists, and develop a strong financial basis.

During this time of difficulty, we also have the challenge and growth of our grants programs and want to provide a supportive environment for members to share ideas and learn from these programs—the *Guild* is important to the arts community here and we want to see it continue.

The *Guild* needs your contributions urgently and at this time would appreciate the largest donation you can make. With your support, the *Guild* will be able to continue and grow.

With deep appreciation,

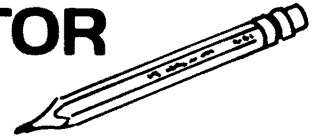
(All donations are tax deductible.)

MINNESOTA THE WEAVER

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Editor..... Karen Searle
Assistant Editor..... Nancy White
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Reporters and Columns:
Rose Allen, Debby Alper, Pat Boutin Wald, Kathie Frank, Cathy Ingebretsen, Suzette Bernard, Connie Magoffin, Mary Temple, Nandy Haley, Kate Forman, Phyllis Pladsen, Mary Skoy Sue Baizerman, Caroline Miller, Jan Graves, among many others

FROM THE EDITOR



I won't say goodbye, because I will still be writing articles for the *Minnesota Weaver*, but this is the last issue that I will be putting together for you.

I will be turning my blue pencil and rubber cement jar over to my successor, Suzette Bernard, starting with the next issue.

I would like to thank everyone for the support and encouragement that has helped to make the *Minnesota Weaver* a successful publication, and hope that you will continue to give it to Suzette during her editorship.

Karen Searle



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
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 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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2484 University Avenue, St. Paul

Hours:

Tuesday 1:00 - 5:00 p.m.
Thursday 3:00 - 7:00 p.m.

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SHOWS & EXHIBITS



WOOL DAY

The Wool-N-Shop and North Central Wool Marketing are planning the third Annual Wool Day, to be held June 28.

Events will include sheep shearing, wool grading, and the Sheep-to-Shawl contest. This year's plans include an *Open Air Fiber Festival* as well. Artists are invited to display and/or sell their handmade fiber work. Limited display space is available, and may be requested by calling the Wool-N-Shop at 331-1813 before June 1.

A RARE PAIR —

Show by *Guild members at Three Rooms Up*

An exhibit of hangings, basketry and fiber sculpture by Joan Seifert and Marilyn Herrman will be on display at *Three Rooms Up* 4376 Upton Ave. S., Mpls, from May 16-June 28. An *Opening* reception will be held Friday, May 16, from 7-9 P.M.

CENTURY OF FASHION EXHIBIT AT MMA

An exhibit of fifty of the most important high fashion costumes of the last 100 years will be on view at the Minnesota Museum of Art's gallery at Landmark Center, St. Paul, through June 8.

ROSE FETE AT MIA

Sunday, June 15 from noon to 6 p.m. is the date set for the Minneapolis Institute of Art's annual *Rose Fete* on the museum grounds. Activities include an Art Fair, food vendors, and entertainment.

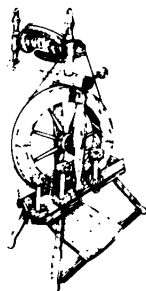
GOLDSTEIN GALLERY

The Goldstein Gallery, McNeil Hall, on the St. Paul campus, will have an exhibit of African dress from May 7 to 30.

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INTRODUCING

Our Hardworking Officers and Board of Directors part 1



DIANNE SWANSON, PRESIDENT

Dianne Swanson has served as President during this trying year for the Board, and feels that the support and volunteerism of the membership is needed this year and next to help get us over the hump.

Blending her art and graphics training with fibers has been Dianne's major pursuit since she joined the Guild in 1972. A versatile teacher, she has taught a variety of Guild classes. Recently, she became so excited about the contemporary application of Summer and Winter weave that she developed a course on the subject.

The most satisfying thing about being president has been meeting and getting to know members and watching with pleasure a growing attendance and camaraderie at meetings.

After hearing a new student member say that she didn't feel comfortable about coming to meetings because everyone would know more than she; Dianne was especially pleased by the aftermath of the recent Design program. Everyone found someone to talk to-- new members met others with common interests, and one new member joined a study group on the spot. Dianne quotes with pride the statement of a long-time member that day: "Look at all those people talking - its like the old days!"

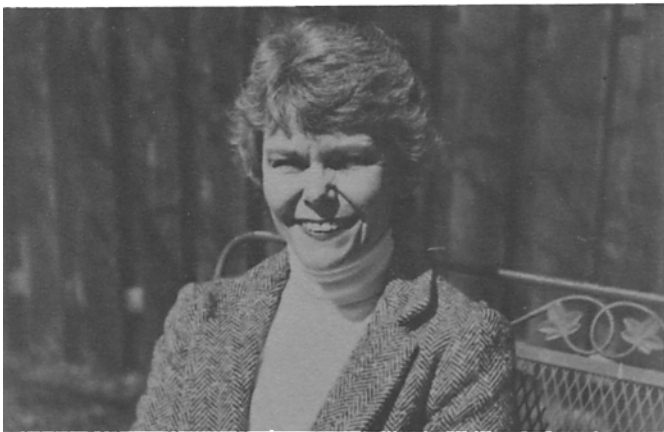
Karen Searle

PAT PENSCHORN, VICE PRESIDENT

Let me introduce you to the many sides of Pat Penschorn. Pat is a weaver. She started weaving about ten years ago with Suzanne Gaston-Voute, continuing with weaving on the floor loom, spinning and also some dyeing. Teaching frame loom weaving at Shell Lake for the University of Wisconsin's summer extension program has been a highlight of her summers for the past six years.

Pat is vice president of the *Weavers Guild*, a title which carries with it many responsibilities, particularly at this time. She has been involved with the *WGM* for many years, first coming to know the *Guild* through taking classes, then by working part time in the office and also serving on numerous committees and in many capacities along the way.

Pat is the sales representative for Fabrika, a fiber-oriented group of craftspeople who are interested in selling their works directly to the public. They have had two showings at Pat's home, a warm place that lends itself well to display of such items.



Pat is a part time salesperson at the Yarnery and is very helpful to people there, fellow workers as well as customers. She is a whiz at knitting—just watch her fingers fly sometime.

Pat is a wife (to Bob, an accountant with his office at home), a mother (to three women) and grandmother. If you want to make her day, ask her about her two grandsons. She is a good cook, especially enjoys preparing wild game and veggie dishes. She said to just call her the Cuisinart Queen.

Last, and most important, Pat is a good friend.

Ann Basquin



KATHIE FRANK, SECRETARY

Kathie Frank is serving as Secretary on the Board of Directors this year because she is quite concerned about the future of the *Guild*. "The *Guild* serves as an important resource for fiber people all over the state."

Kathie's interest in fiber began in her childhood. Her mother had a hand-powered industrial loom that consumed one-fourth of the basement. The children got to weave the ends of the warps. Kathie has two projects that she wove before she was twelve.

Children play an important part in Kathie's weaving, too. She has a background in ceramics, but children meshed a little too well with the fragile pieces. Reacquainting herself with weaving, Kathie found her creative needs were met by fibers, plus their added dimension of color. There is also the satisfaction of having her daughter weave on a frame loom while Kathie weaves on her loom.

Kathie finds the design process is the most fun and consequently rarely does more than one-of-a-kind. She prefers practical items such as rugs and bags. In contrast to her ceramics background, she weaves in bright colors; from ceramics she likes three dimensional projects such as baskets from inkle bands, clothing formed by draping, and formed pieces of jewelry.

The most important aspect of fiber for Kathie is working with her hands and producing a tangible object. Selling is not a primary goal, for Kathie feels that she can more share her satisfaction through teaching how to create a finished item rather than selling the finished item.

Kathie Frank's total immersion in weaving is exemplified by Dinah, the family cat. Dinah, with rare discernment, sits only on the finished project successful projects! Kathie, proud of the cat's good taste, views Dinah's sitting as the final test.

Kate Foreman



MARY SKOY, TREASURER

Mary Skoy's term as treasurer this year has been an exciting experience for her. She has had to learn new book-keeping skills, which she found added a new dimension to her life as an English teacher.

She has enjoyed being able to work with the other Board members in a new relationship—as fellow leaders and problem solvers operating in a crisis situation, rather than as fellow weavers. She has positive feelings about how the Board is functioning as a unit taking action to solve the Guild's problems.

Mary is also a member of the Guild faculty. An article about her appears in the March 1980 issue of the *Minnesota Weaver*.



SHERRIE McCULLOUGH

by Vicki Wilson

Sherrie McCullough serves as director of outreach on the Weavers Guild Board of Directors. "I help coordinate any of the project events, if they need help," explained Sherrie. During her first three months, she received an "S.O.S." call from Diane Swanson, chairperson of the committee who created the ornaments for the Christmas tree at the Minneapolis Institute of Art. Sherrie made 100 ornaments which Diane needed.

A member of the guild for about six years, Sherrie started her weaving experiences with frame loom classes.

"My first love is my large tapestry loom," she said. "I have done many commissioned tapestries. My second interest is basketry. I enjoy doing non-functional three dimensional work."

Sherrie has always designed and sewed her own clothes. Those skills, she said, have helped her get ideas and to visualize her designs.

"I always knew that I had artistic talent. Weaving has helped me develop it," she said.

Sherrie and her family, including a son, 7, and daughter, 10, live in Burnsville. At present she has another interest, tennis, and is playing four times a week. Like many fellow weavers, she find there is not enough time to do everything.



ELAINE PHILLIPS

*BY Vicki Wilson
(788-8457)*

As education director on the Weavers Guild Board of Directors, Elaine Phillips serves as a liaison person between the Board and the Education Committee, chaired by Elaine Martin. "I attend the Education Committee meetings and serve as communicator between the two groups," explained Elaine.

Elaine started weaving in 1971 in a frame loom class. The next year she resided in New Zealand where she joined a weaving group and studied at a local art center.

"We helped each other. I learned to spin and one gentleman made me a spinning wheel which I brought home. I learned to make fleece rugs; starting with washing, carding and twisting the fleece."

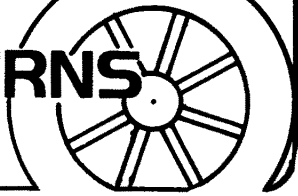
Elaine enjoys working on her frame loom. She has dyed, spun and woven several outfits for herself. She purchased a floor loom with seven other weavers. "We wanted to be able to have a loom in our homes, but did not want to make a large investment. Since we are all busy, we have not had conflicts with scheduling the loom."

Although this is her first term on the Board, Elaine has participated in other Guild activities. She has demonstrated at both the Minn. State Fair and the Science Museum and helped finish the cupboards in the dye lab.

She proudly talked about a date she has on her calendar for next May or June. She was asked to demonstrate at the Terrace Hill Foundation Norwegian Craft Festival at Sedan, Minn. (near Glenwood). The foundation is also bringing craft persons from Norway to participate at the festival.

Elaine, husband and three sons, ages 9, 12, and 13, live in the St. Anthony Park area of St. Paul. They enjoy camping, canoeing, cross country skiing, and traveling. Recently Elaine started a job as a part-time nurse in a school for handicapped in the Roseville School District.

AS THE WHEEL TURNS



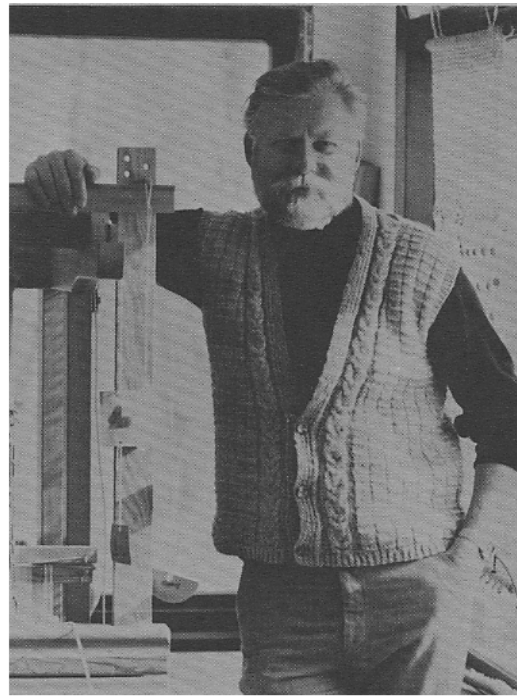
SPINNING FOR PROJECTS

Spinning can be so satisfying you can forget handspun yarn is not the end product. The yarn is going to be used for something....unless you are into stockpiling handspun yarns. The time spent involved in spinning is valuable and deserves the merits of forethought. Take yourself seriously. Be concerned about what that handspun is suitable for. Whether a fleece suggests a project or a project suggests a fleece isn't important...but that thought is given to what the yarn is for, *that* is important. For me, a beginning spinner, fleeces have suggested projects, though pride would like me to think differently. I do try to exercise more control now when I purchase a fleece.

My first fleece was a Columbia. When I plied my first inconsistent handspun yarn I found the Columbia yarn was quite elastic and lofty...fine qualities for a knitting yarn. The yarn suggested a sweater project. I chose an easy sweater pattern because I was just learning to knit. I knit ted a hooded cardigan with large brown stripes. I must confess I had to knit something big to wear so people could not overlook my new interest...spinning. There is a fantastic pride that goes into the words, "I made it myself."



My second fleece was a light brown lamb's wool. I spun and double plied enough lambs wool to knit a man's vest. I had enough wool left over to try spinning something similar to Bernat's blarney-spun yarns. I bought a ball of the blarney-spun in order to analyze it. Taking it apart I found it was a 3-ply yarn (2 strands of white yarn and 1 strand of naturally colored wool which had pieces of colorful yarn garnetted in it). I spun Columbia wool for the white yarn because it made such an excellent knitting yarn. Then I cut up bits of blue, brown and black yarn adding the bits in as I carded the brown lamb's wool to spin the third yarn to ply. When finished this yarn looked very much like the blarney-spun. With this fun yarn I knitted a sleeveless jacket.



My third fleece was quite special. My aunt and uncle sent me a Romney fleece from New Zealand. Since I love to weave rya rugs, I thought I would try spinning a rya yarn. I tore apart some CUM rya yarn to see what kind of fiber was used. The fiber had a beautiful lustre and very little crimp...Romney looked similar. I double-plied my handspun Romney tightly to add strength. I put it up in 4oz. skeins and premordanted it using 4 different mordants putting 1 pound of yarn in each mordant. Then using 4 different dye baths (black walnut hulls, butternut hulls, onion skins, and marigolds) I put 1 skein of each different mordanted yarn into each different dye bath...thus obtaining 16 different colors of rich browns and golds. This was perfect for a rya rug. It was a 2½ month project, but I was delighted with the results. Every time I sat at my loom weaving with my handspun naturally dyed yarn I felt like a child would on Christmas morning...jubilant and excited.

I just finished knitting a cardigan sweater using my handspun version of blarney-spun, but instead of using Columbia with lamb's wool I used Columbia with a fine grey wool which had a lot of crimp. I had read somewhere that these qualities help produce a yarn that is less likely to irritate the skin. And indeed it did produce a very soft yarn...just what I wanted.

My next project is a handspun rya naturally dyed from indigo and logwood. I purchased a Lincoln fleece because of its lustre and strength. From the sample I spun, it seems to produce a better quality rug yarn than Romney. The Romney made a softer yarn than the CUM rya yarn.

The challenge of spinning by itself is not quite enough. May I suggest to you the greater challenge and greater satisfaction is in using that handspun. After all, you are very special and so is what you do.

sue john



SWATCH PAGE

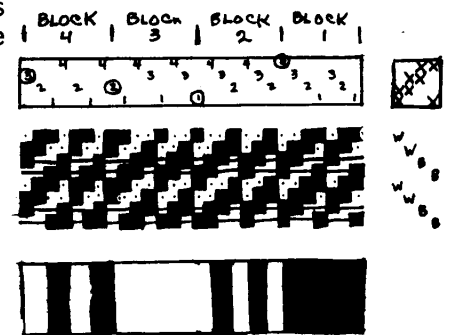
PETER COLLINGWOOD'S SHAFT SWITCHING TECHNIQUE, PART 2

by Paul O'Connor

In the previous article, I outlined the principles of shaft or harness switching and described an inexpensive way to modify a jack type loom to achieve this method of gaining a great deal of freedom in design of rugs. In this article I want to analyze the very beautiful rug that is shown as the frontispiece in Collingwood's book *The Techniques of rug Weaving*. Check pages 324-328 in that book for information on weaving the rug.

Collingwood describes the draft used as a straight three shaft draft, with a "linking" thread to join blocks. This is most easily seen by looking at the draft diagram in the first figure. Notice there are four blocks and each block can be as long as desired. The linking threads that join the blocks are circled in the draft. A twill tieup and treadling order is used. If two colors are used in

the weft sequence in the order A,A,B,B, then four different weft faced drawdowns can result, depending on which treadle you start with. (Only one example will be discussed in this article. Consult Collingwood's book for all the variations).



In figure 1, there are two drawdowns. The first is an expanded view showing the weave structure. Below that is the appearance when the wefts are packed to cover the warp completely. Block 1 will be solid black, block 3 will be solid white, and blocks 2 and 4 will have vertical black and white stripes. Now to the shaft switching.

If the threads on **harness 1** in **block 1** could be shifted to harness 4, then block 1 would weave the same as block 2. This can be achieved by using a floating warp between empty heddles on harnesses 1 and 4. Two doups through these heddles circle the floating warp and the weaver can choose whether to have the floating warp weave as though it were threaded on harness 1 or on harness 4. So the appearance of this section can be either solid black or vertical black and white stripes. The same sort of relationship exists for each pair of adjacent blocks.

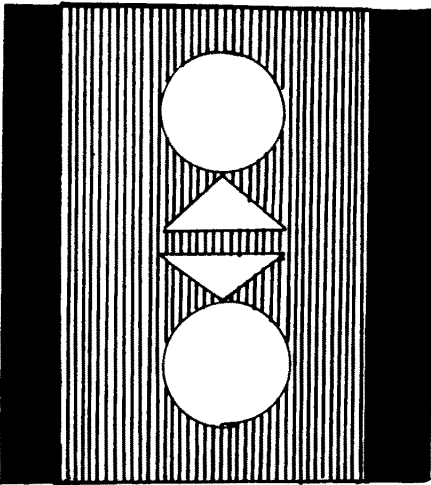
To change	Switch warp threads on
block 1 to block 2	harness 1 to harness 4
block 2 to block 1	harness 4 to harness 1
block 2 to block 3	harness 2 to harness 1
block 3 to block 2	harness 1 to harness 2
block 3 to block 4	harness 3 to harness 2
block 4 to block 3	harness 2 to harness 3
block 4 to block 1	harness 4 to harness 3
block 1 to block 4	harness 3 to harness 4

Obviously this takes a certain amount of planning but isn't that part of the fun of weaving?

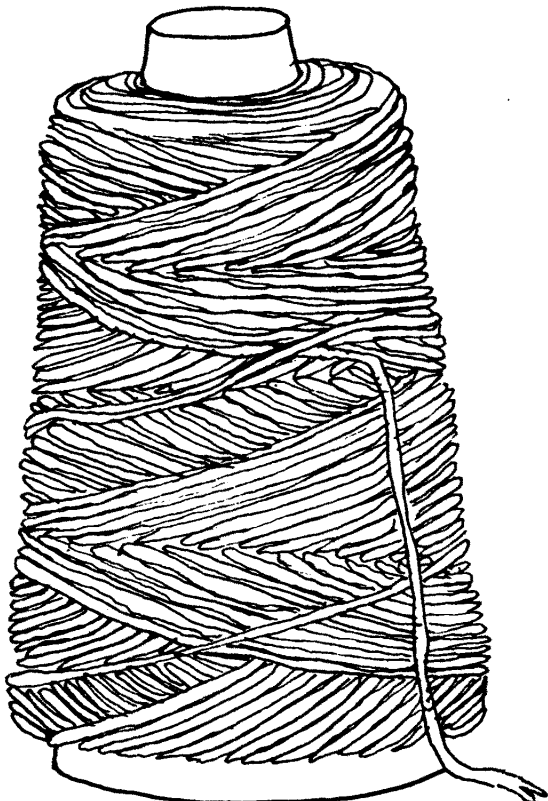
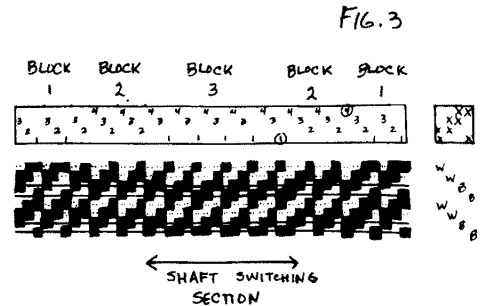
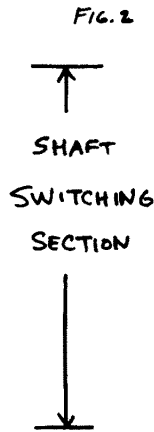
Now let's look at Collingwood's rug. Figure 2 is a black and white drawing of the rug. Notice that the design involves only three blocks. The order of the blocks can be considered to be 1 - 2 - 3 - 2 - 1 which gives a sequence of black - stripes - white - stripes - black. Shaft switching is required for only the middle section of the rug. Initially the rug has two black borders with the middle section as stripes. Gradually the stripes are "switched" into a white area and then back again to stripes. Figure 3 is a threading draft *, tieup and drawdown. the white block 3 can be changed to the stripes of block 2 by switching the warp threads on harness 1 to harness 2. Notice that only a few warp threads are switched each time the design changes so that the operation is not very tedious.

I hope these two articles help you to understand what shaft switching is about.

*A slight complication should be explained. When going from block 1 to block 2 an extra linking thread is needed. But when going from block 2 to block 1, a thread is dropped in the draft.



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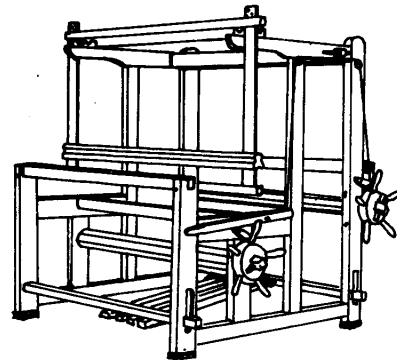
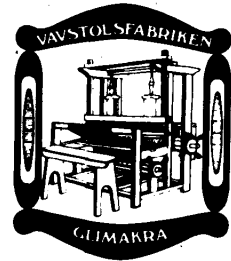
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DATES TO REMEMBER

- Thurs. May 1, 1:00 and 7:00, Annual Meeting*
- Thurs. May 15, 7:30 Naomi Towner Lecture*
- Fri.-Sunday, May 16-18 Naomi Towner Workshop*
- Thurs. May 29, 7:00 BMFM*
- Thurs. May 29, 6:30 Board Meeting*

