

THE MINNESOTA WEAVER

Vol. 4 No. 3 November 1978

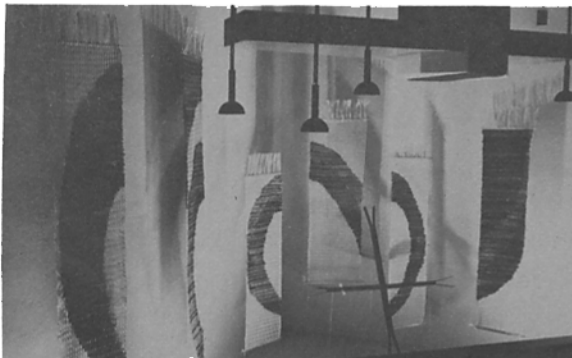


NOVEMBER PROGRAM

Thursday, November 2, 7:00 p.m.

Marj Pohlmann will speak on history of textiles used in religious basis with concentration on contemporary use and design considerations in a lecture entitled, "Fabric as Symbol." Slides and small scale models will be used and some pieces woven by Marj will be exhibited. This program is a sequel to Marj's seminar at the Minneapolis Institute of Arts and will cover different material.

Marj began her weaving career as an industrial designer. Her interest in liturgy and symbol led her to design and weave vestments, banners and dossals for churches as a part of the interior design business that she and her husband have. Many of her pieces can be seen in local churches and her work has received awards from religious architects' organizations, and the Midwest Weavers Conference.



Fiber mural for the chapel at Zumbro Lutheran Church, Rochester, Minnesota, by Marjorie Pohlmann

November Exhibit in the Guild Rooms

An exhibit by Marj Pohlman to illustrate her lecture will be on display at the Guild until November 10. Liturgical fiberworks by several other Guild members will be on display throughout the month of November.

BY MEMBER - FOR MEMBER WORKSHOP

Thursday November 30 9:30-12:00

How to Weave a Moebius Strip by Paul O'Connor

A moebius strip is a continuous circle with a twist in it! It is based on a mathematical principle and to see such a weaving made without a seam (that would be cheating) is a definite mind boggler! Our scientist-weaver Paul O'Connor took up the moebius challenge several years ago and is now ready to reveal the secret to all who attend the by-member for member workshop on November 30.

You will need to bring with you a scissors and some thrums. Materials for building the moebius strip loom will cost approximately \$1.00. Please pre-register by calling the Guild office so we will have enough materials for everyone.

PROGRAM

December 7 1:00 to 3:00 p.m.

Tour the new St. Paul Arts and Science Center

Weavers Guild members will have the chance to tour parts of the new Science Museum building with three people who have been instrumental in setting up the textile exhibits there. Sue Baizerman is a textile specialist at the museum. Karen Searle and Suzy Sewell worked on mounting the display of Peruvian textiles. Attention will focus on the textiles located in the Anthropology division. The emphasis there is on weavings from Ciapas, Mexico; pre-Colombian Peru and on Navajo rugs and baskets.

We will meet in the auditorium of the old museum for the Guild business meeting. The address is 30 E. 10th St., St. Paul. The Tenth Street exit from highway 94 or 35-E will bring you right to the museum.

GUILD NEWS



GUILD OFFICERS

President	Joy Rosner, 824-7045
President Elect	Lindy Westgard, 644-6886
Vice President	Edis Risser, 922-6596
Secretary	Ruth Arnold, 544-0779
Treasurer	Patricia McHugh, 922-9500
Member Affairs Director	Marjorie Jirousek, 925-2296
Outreach Director	Irene Wood, 831-1126
Education Director	Nancy Haley, 644-0811
Past President	Helen van den Berg, 377-4721
Past President	Susan Obrestad, 777-2657

Office Staff

Guild Coordinator	Suzette Bernard, 644-0263
Office Manager	Margarte Pidde, 644-3594

Office Hours

9:00 a.m.-3:00 p.m. 6:30-8 p.m. Weekdays
9:00 a.m.-12:00 noon, Saturday

WEAVERS GUILD OFFICERS AND COMMITTEE CHAIRMEN 1978-79

ELECTED OFFICERS:

President:	Joy Rosner	824-7045
President Elect:	Lindy Westgard	644-6886
Vice President:	Edis Risser	922-6596
Secretary:	Ruth Arnold	544-0779
Treasurer:	Patricia McHugh	922-9500

Directors:

Member Affairs:	Marjorie Jirousek	925-2296
Outreach:	Irene Wood	831-1126
Education:	Nancy Haley	644-0811
Past Presidents:	Helen van den Berg	377-4721
	Sue Obrestad	777-2657

APPOINTED POSITIONS:

Nominating Committee:	3-5 people chosen by the President by or before February of her term of office	
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REPORTING TO THE SECRETARY:

Publicity:	Lis Jones	941-3276
Newsletter:	Karen Searle	636:0205
Newsletter and Class Schedule Mailing:	Evalyn Norby	788-1770
	Natalie Adler	533-8390

REPORTING TO THE TREASURER:

Properties:	Sue Mansfield	545-5568
Finance:	Patricia McHugh	922-9500

REPORTING TO THE VICE PRESIDENT:

Membership:
Building Fund:

REPORTING TO THE EDUCATION DIRECTOR:

Education:	Sarah Weld	559-5223
Library:	Chris Portoghese	645-7992
Historian:	Jean Seeker	455-7206
Permanent Collection:		
Guild Program:	Pat Boutin Wald	331-8202

REPORTING TO THE MEMBER AFFAIRS DIRECTOR:

Study Groups:		
Group Projects:	Helen van den Berg	377-4721
Yarn Committee:	Charlotte Haglund	379-7440
	Ruth Brin	926-4353
	Suzette Bernard	483-5151
Hostessing:		
By-member-for-member Workshops:	Paul O'Connor	646-3520

REPORTING TO THE OUTREACH DIRECTOR:

Studio Exhibits:	Faye Sloane	699-4040
	Suzette Bernard	483-5151
Community Exhibits:	Denise DeJarlais	488-6348
Demonstrations:	Carolyn Goldberg	374-5225
Fiber Fair:		
Coordinator:	Elaine Phillips	646-0253
Selection:	Mary Temple	484-1596
	Pat Peshorn	698-8383
Finance:	Kathy Martin	922-3710
	Kathy McMahon	226-8584
Publicity:	Mary B. Johnson	698-3292
Staging:	Linda Summerfeld (Bouchard)	823-4101
State Fair:		
Demonstrations:	Beth Lehet	427-2141
	Dorothy Christensen	488-2421
Exhibit:	Dianne Swanson	483-5151
Project:	Frank/Pidde/Wood	
Travelling Exhibits:	Judy Freeberg	941-7127
Outstate:	Irene Wood	831-1126
MIA Christmas Tree:	Dianne Swanson	483-5151

YARN COMMITTEE

When you come to the Guild for the November meeting, you will find our yarn for sale and our sample files housed in new cupboards in the library due to the labors and generosity of Noreen and Paul Stratman.

Order sheets (for the group buying of yarns with the following companies: Borg of Lund, Belding Lily, Frederick J. Fawcett, and Harrisville) are available along with the samples from these companies in the library.

We will be adding two items from *The Glass House Fiber Imports* to our group buying. They are a Shetland wool from Scotland and a rough-spun English wool, both priced very reasonably. See these samples in the library for details.

Below you will find the names and phone numbers of this year's committee. Please let us know how we can serve you better.

Debbie Alper	699-9667
Ruth Brin	926-4353
Ann Fox	224-7182
Charlotte Haglund	379-7440
Shirley Herrick	571-7846
Noreen Stratman	545-2983

Your Yarn Committee

INTRODUCING

NEW GUILD OFFICERS

Edis Risser

New Vice-President Edis Risser has been involved with the Guild for the last four years—first as a student in frame loom and later in floor loom classes. She has also been a frequent volunteer in the Guild office.

A native of Nebraska, Edis attended Macalester College and the University of Minnesota, where she received a Masters Degree in English Literature. She lives in Minneapolis with her husband Larry and her three daughters. Sewing, music (the piano), and church work occupy much of her time.

This past year Edis has been developing an appreciation of the long life of woven objects through her volunteer work at the Minneapolis Institute of Arts. She is helping Cathy Ingebretsen catalog the Museum's extensive Basketry collection. The metamorphosis of plant into basket, its cultural role as a utilitarian object, and its inspirational role as a museum object is a subject she marvels at and would like to share with others. Her appreciation for the "magic" present in a woven object, be it basket or other, which has grown from the basic fiber to the finished piece, is what she hopes we can educate the "public" about. Visiting with Edis will awaken or reawaken in you the joy in the special magic of creating with fiber.

Margaret Pidde and Karen Searle

Ruth hopes this year will be devoted to finding and developing her own special areas of interest in weaving. Instead of working her weaving around her other activities, she now plans to arrange her other activities around her weaving. Since she has begun to sell her weaving, she sees a responsibility for the weaver who sells, as the quality of her work not only reflects on the individual weaver but also on the entire craft of weaving. Ruth views the Weavers Guild, its programs, classes and workshops as invaluable and she will certainly be an asset to the guild this year as secretary of the board.

Connie Magoffin

For profiles of Joy, Patricia and Lindy, see Minnesota Weavers of September, October and December, 1977.



1978-79 Guild Officers from left: Patricia McHugh, Treasurer; Edis Risser, Vice President; Joy Rosner, President; Lindy Westgard, President Elect; and Ruth Arnold, Secretary.

Ruth Arnold

Several years ago Ruth Arnold took a frame loom class from Suzanne Gaston. Weaving had been an interest of hers since childhood visits to museums and it was perhaps encouraged a bit by some textile studies in the college of home economics while earning a degree in Early Childhood Education at the University of Wisconsin and the University of Illinois. However, it was an interim class in spinning, weaving and dyeing that made Ruth aware of the vast possibilities the area of textiles offered. In less than two years she has taken Weavers Guild classes in coverlets, drafting, intermediate projects and clothing, in addition to a class in contemporary tapestry at the Minnetonka Center of Arts and Education. She is one of the strong supporters of the Weavers Guild of Minnesota dye garden at the Arboretum, a project which ties together her interests in weaving and gardening.

Formerly from Wisconsin, Ruth and her husband have lived in Minneapolis for 10 years. Her family, including two daughters, Lisa, 8, and Kathy, 11, enjoy the canned and frozen "fruits" of her garden, a result of a long-time interest in natural foods.

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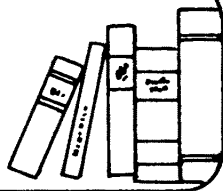
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MINIMUM PRICE PER REED \$9.00

From 4 dents per inch up to 25 dents.

4	INCHES HIGH OUTSIDE	33½¢	PER RUNNING INCH
4¼	INCHES HIGH OUTSIDE	34½¢	PER RUNNING INCH
4½	INCHES HIGH OUTSIDE	35½¢	PER RUNNING INCH
4¾	INCHES HIGH OUTSIDE	36½¢	PER RUNNING INCH
5	INCHES HIGH OUTSIDE	37½¢	PER RUNNING INCH
5½	INCHES HIGH OUTSIDE	38½¢	PER RUNNING INCH
5¾	INCHES HIGH OUTSIDE	40½¢	PER RUNNING INCH
6	INCHES HIGH OUTSIDE	41½¢	PER RUNNING INCH

LIBRARY NEWS



NEW IN THE LIBRARY

MARILYN ANDERSON, *GUATEMALAN TEXTILES TODAY*, N.Y., Watson-Guptill, 1978

Reviewed by Sue Balzerman

During my recent stay in Guatemala I learned that in a country roughly the size of the state of Ohio, an incredible variety of handweaving is still going on, often in very inaccessible places. Upon my return to Minnesota, I found Marilyn Anderson's new book, *Guatemalan Textiles Today*. Knowing what a difficult task she set for herself, I was very pleased to see how well she had grappled with this complex topic. She covered a laudable amount of ground and in considerable detail, earning her a place alongside the greats of Guatemalan literature, Lila o'Neale and Lily Osborne.

Anderson is, as she calls herself, an "artist/photographer," and devotes herself to a photographic record of Guatemalan weaving today. Indeed, some of her photos are a visual delight—like one of a child no more than three years with some odd bits of sticks and string working on her own pretend "backstrap loom." Despite the fact that some of the photos have been printed very dark, obscuring the subject matter, anyone with an interest in ethnic crafts or in weaving will enjoy browsing.

However, after browsing, most people would not find this the kind of book to read through. It is written in a clear, straightforward fashion but for people unfamiliar with the regions and cloths, it is probably too detailed.

This book would also be of interest to textile curators and to collectors of Guatemalan textiles—weavers and non-weavers alike. There is a wealth of information of how, where, and by whom various textiles were woven and some general background on the culture of weaving.

For the floor loom weaver there is more information on treadle loom weaving in Guatemala in this book than I have found anywhere else. Floor loom weavers would find material on the draw loom and the Jacquard loom especially interesting.

There is material on tapestry weaving as well. Curiously, tapestry weaving in Guatemala is most frequently done on a four harness straight draw twill threading—a kind of boundweave.

For me, admittedly a greedy person when it comes to learning more about ethnic textiles and how they're made, the book leaves me yearning for more in certain areas. For example, there are verbal descriptions of some interesting variations on the more standard backstrap loom not found in other sources. These are accompanied by photos. The descriptions would be more useful if there were additional drawings and more detailed verbal accounts. Replication of these unusual looms would then be possible.

Anderson is to be commended for her consistent use of Irene Emery's terminology (*The Primary Structures of Fabrics*). I would like to see more popular books on weaving follow this lead.

In closing, I can't help but mention that part of my positive feeling about the book must come from the inclusion of Cason & Cahlander's book on Bolivian weaving and Baizerman and Searle's *Latin American Brocades* in the bibliography!

FROM THE EDITOR



ANNOUNCING A NEW MINNESOTA WEAVER DEADLINE: The 5th of each month

We've been trying to get the **Weaver** in the mail early enough so that everyone receives it before meeting day, but with production processes being slow and unpredictable, we find that we need to advance the deadline a bit. So, remember the 5th! And also remember to think a month-ahead or more. The fifth of this month for next month's news.

MINNESOTA WEAVER OFFICE

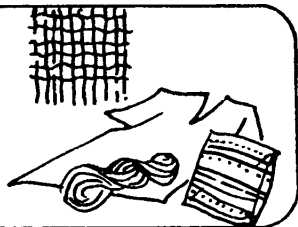
When you visit the new Guild, be sure to stop in at the *Minnesota Weaver* office, just beyond the main classroom/meeting room. On its walls are posted lists of articles planned for coming issues. Please sign up to write about any that interest you. Some recurring topics are reports on the monthly meetings and workshops, reviews of exhibits and short profiles of Guild members. There is a variety of one-time subjects as well. Immortal prose is not necessary—just the facts, ma'am, are what we need. Our editorial staff is always willing to help you get it down on paper. There is also a list for suggested articles. We need your input there, too.

We are currently operating without a backlog of filler material—articles, quotes, hints, recipes, drawings, etc. that can be used when there is not quite enough material to fill a page. Please help us out in this area as well.

Proofreading and keylining will be worked on between the 10th and the 15th of each month. Call after the 5th for exact dates if you are interested in helping on this facet of production. My fall regular office hours at the Guild will be Tuesdays and Thursdays.

Karen Searle

FIBER FAIR



FIBER FAIR IS ALMOST HERE

November 9 (Thursday) 7:00-9:00 p.m.

Selection Committee review of new entrants and anyone with questions concerning their entry

November 13 (Monday) 11:00 a.m. to 8:00 p.m.

Check-In for all items sold at the Fiber Fair

November 14 (Tuesday) 9:00 a.m. to 4:00 p.m.

Staging—arranging of items to be displayed

November 15 (Wednesday)

Press Preview

November 16 (Thursday) 7:00-9:00 p.m.

Grand Opening with demonstrations

November 17 (Friday) 11:00 a.m.-5:00 p.m.

Public Sale

November 18 (Saturday) 11:00 a.m.-5:00 p.m.

Public Sale

November 18 (Saturday) 5:00-6:30 p.m.

Check-out of all items not sold

6:30-8:00 p.m. Cleanup

All Fiber Fair participants must bring their sale items to the Guild between 11:00 a.m. and 8:00 p.m. on Monday November 13. If you can spare some clean brown paper bags, please bring them along also. They are desperately needed and will be much appreciated. Please be sure that you have filled out the white form itemizing all pieces for sale. Also, be sure to have a Guild tag on each piece with your number and price filled in and a sturdy tag of your own which contains cleaning instructions, fiber content, etc. With all this done in advance, check-in should run very smoothly. Remember, *nothing will be accepted before or after check-in time!*

Thursday evening from 7:00 to 9:00 p.m. there will be a Grand Opening of the Fair and the new Guild rooms for members, the public and the press. Demonstrations of ethnic weaving techniques will be presented throughout the evening. Demonstrators include Sue Baizerman, Guatemalan backstrap weaving; Jan Carter, Navajo weaving; Charlotte Miller, Turkish weaving; Pam Prosser, West African strip weaving; and Adele Cahlander, Bolivian weaving.

Guest Artists

As was done last year, we have arranged for three Guest Artists to offer items of special interest to us (the fiber artists) on Thursday night. Metal and wood items designed for use with our fiber works, such as stick pins, buttons, and hand carved beaters will be available from metal worker Chuck Adelman and woodworker Paul Bondhus. John McHugh, a photographer of the fiber arts, will have pictures for sale. The Public Sale will be held on Friday and Saturday as usual.

Check-Out

All participants must pick-up unsold items between 5:00 and 6:30 p.m., Saturday. If you can't make it, send a friend to pick them up for you.

Props Needed

Display props for the Fiber Fair are urgently needed. Please call the Guild office if you have any to lend and we will arrange to pick them up.

FIBER FAIR PUBLICITY

I am including two posters in the *Minnesota Weaver* so that members can help me publicize our sale. Please post these in your church, school, grocery store, shopping mall etc. bulletin board. If you have a friend who would be interested, fold, stamp and mail it **now**. If you need more posters call the office 644-3594 or me, Mary Johnson 698-3292.

**DEADLINE FOR NEXT ISSUE:
NOV. 5— COPY FOR TYPESETTING
NOV. 10— CAMERA READY COPY**

*New
Yarn*

manos

del uruguay

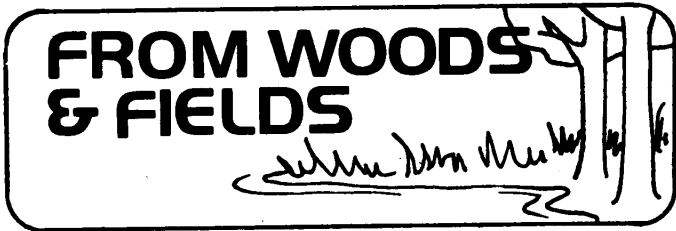


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DYE GARDEN

by **Connie Magoffin**

The Fall Festival sale at the Arboretum on September 30 was a great success! In preparation many people worked long and hard in the dreadful summer heat washing, natural dyeing, carding and spinning the 10 lbs. of wool the Wool Growers donated. We sold \$113.25 worth of handspun yarn and I want to thank all of you who worked so very hard. This dye garden has been a long time dream of mine, but there is absolutely no way I could have done it alone. You contributed not only physical labor but a lot of skill, knowledge and creativity and you will reap the benefits.

Ruth Arnold and I spent a beautiful fall day @ the festival not only selling the yarn but buying other people's creations and sampling the Herb Society's goodies. Mildred Carselle was one of the reasons we sold so much of our yarn as she spent the entire day in the middle of the floor with her spinning wheel flying. She always seemed to be surrounded by a group of onlookers. We had several comments on how lovely our display was and what a nice addition it was to the festival. There were also many inquiries about the location of the dye garden and great interest and support was indicated by several Arboretum staff members, including its director, Dr. deVos. We won't have a permanent home for the dye garden until the reorganization of the Arboretum is finalized; however, Dr. deVos reconfirmed his interest in our garden and assured us a place as soon as possible. Since all materials and labor were donated, 100% of the yarn sales has been put into an account for the dye garden. I would like to continue the policy of requesting stamped, self-addressed envelopes for purposes of communication so that these hard-earned dollars can be used for purchase of dye plants and garden upkeep. not for administrative costs.


The Fiber Fair is November 16-18 and we will be there with the pressed samples of dye plants, mounted between clear acetate and presented in a booklet form with printed sheets including not only pertinent botanical and dyeing information, but also a drawing of the dye plant which will point out important identifying characteristics. This is planned to be part of an annual series and will be an invaluable guide for the natural dyer as the pressed samples along with the drawing offer a unique combination helpful in dye plant identification. Each year the pages will be 8½"x5½" so that they can be stored in a standard notebook of that size. There has been tremendous interest in this project. If you are a natural dyer or know someone who is don't miss this opportunity to buy the first of the series as there will be a limited edition of 50 copies.

A final word on the dye garden as it is being put to rest for the winter. Our plot at the Arboretum just in front of the Fragrance and Texture sign for the herb garden seemed small and insignificant next to all the other garden projects. It offered us an opportunity, however, to gain experience and knowledge far beyond what its size implied. Of the six plants set out this summer, one each of indigo, woad, madder, dyer's camomile, alkanet and dyer's greenwood, we lost only dyer's greenwood. The rest not only survived, but thrived! Each plant now has its own label. During the summer and fall Jay took slides to visually record growth progress and he recently took close-ups of the blooms (all but indigo bloomed) for our slide library. I measured growth rate and spread to aid our decisions for their placement in the permanent garden and recently I cut samples of leaves and blossoms to press for records. Just before the frost warnings, I also cut back the leaves and stems to test for pigment content for our records (it will be interesting to see from year to year how the different environmental conditions affect the dye quality). For next year we hope to sow some seeds out in the nursery to give us greater quantity with which to experiment. Additional specimens, except for woad, are being kept in the greenhouse to replace any lost this winter.

We will all be taking a rest now, at least relative to our summer and fall dyeing activities. However, the library work will continue and if anyone is interested in working on slides, historical research or record keeping, please contact me. Some of you are already quietly working in this area and this is important work for us too. Thanks again to all of you who have and are continuing to work so hard on the dye garden. It is for all of us to learn from and enjoy.

Special note: There will be a list on Margaret's desk at the Weavers Guild for those interested in ordering Fred Gerber's book on cochineal at a 40% discount.

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SPECIAL EVENTS

WOMAN'S WARES FESTIVAL

WOMANWORK is an organization interested in exploring the relationship of domestic arts to the lives of the women who make them. They have been building up a record of women who have domestic skills with photos and oral histories for about a year. Now, in cooperation with the Minneapolis Park and Recreation Board, they are planning a Women's Wares Festival at the Powderhorn Community Center for November 19, lasting the entire afternoon. The festival will provide an opportunity to display work such as quilting, weaving, needlework, beadwork, lacework, and ethnic cooking. In addition to the exhibitions, there will be continuous films about the domestic arts, music and food available throughout the festival.

Members of the Weaver's Guild who would like to exhibit are encouraged to call WOMANWORK at 827-5381. However, whether or not you come to show your work, this will be a great opportunity to exchange ideas and learn from the work that other people in the community are doing.

WOOL GROWERS ANNUAL MEETING

The Minnesota Wool Growers Association will hold its 54th annual meeting for all growers on Saturday, Nov. 18th at the Freda's Bord Restaurant in Wilmar, Minnesota.

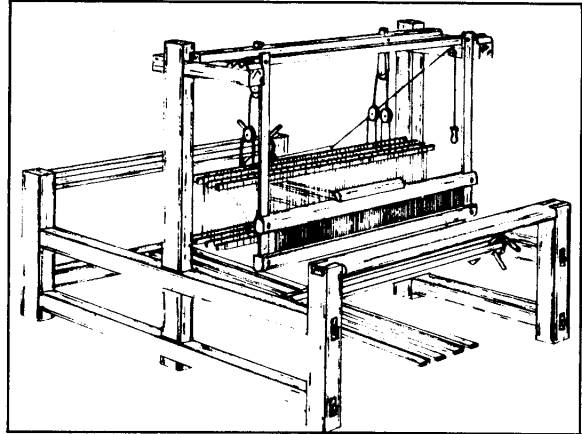
Guild members are welcome to attend the afternoon programs. Harley Hanke will speak on farm flock management. Pat Boutin Wald will demonstrate handspinning and discuss wool's unique qualities for handspinners. Afternoon programs will begin approximately 1:00 p.m.



NATIVE ART TOURS
WINTER 1979
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In May 1875, Alfred Leclerc bought a flour mill in St-Cyrille of L'Islet. It also had a wool carding machine and felting machine. A large water wheel produced the power. He operated this mill for one year and transformed it gradually to a wood-working mill. Here he did general wood-working in addition to making weaving looms for the villagers.

Because the farmers regretted the disappearance of the local flour mill, Alfred Leclerc sold this mill a few years later to another miller. He built a new shop along a small river in L'Islet. Here he continued his wood-working by using the power of the river and a wind mill.

In 1900, his son Nilus took his place and further developed the industry. As the steam engine replaced the water wheel, the company again moved. This time it moved to get close to the railroad which linked up with the small sailboats that served the villages along the St. Lawrence River. Nilus specialized in the production of weaving looms and church furniture.

In 1926, the handweaving industry grew in the province of Quebec. From there it spread to other Canadian provinces and the United States.

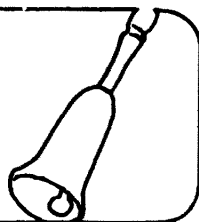
Since 1944, this industry has been directed by the Leclerc brothers, Robert and Louis.

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SCHOOL NEWS



"It borders on magic to be able to do two layers of cloth at once," said Sue Baizerman, commenting on her upcoming weekend workshop on double weave. "People like fiddling with tubes and flat strips. Double weave appeals to the child in all of us who enjoys playing with clay and rolling dough forms. With double weave you are playing with a variety of shapes and planes."

In Floor Loom I students weave twill swatches and may have looked at the possibility of double weave. In this workshop students push the possibilities of double weave through the use of slides, woven examples and weaving. After they weave different double weave possibilities throughout the weekend, students will leave the workshop ready to do a completed project on their own.

Contemporary fiber artists, ethnographic museum collections and people from other cultures provide sources for slides which show how people use double weave around the world.

Double weave has extensive design possibilities as art forms, soft sculpture, shaped clothing and other functional items, to mention only a few. With double weave, dimension is possible: tubes, 2 layers and double width. Many double weave combinations exist.

Artists use the dimensional quality of double weave. In addition to tubes and other dimensional forms, multiple layers, for example a lace layer with a backing, can be woven. The interaction of color and weave in two layers create exciting forms.

In the workshop, the warp will be done in an alternate alignment of color so that each color can be woven separately or mixed, depending on the treadling. While the weft makes tubes, separate layers, etc. the warp also does interesting things with color.

Join Sue Baizerman in a weekend of magic with double weave.

Four Harness Double Weave

Nov 3-5 Fri 6:00-10:00 p.m.
 Sat 9:00 a.m.-12:00 and 1:00-4:00 p.m.
 Sun 12:00-5:00 p.m.

WEEKEND WORKSHOPS

Register now for one of the SPECIAL INTENSIVE WEEK-END WORKSHOPS. Just in time for the holidays, November offers a wide range of fiber techniques in workshops. Several workshops offer the opportunity to cross the artificial boundary between floor loom and frame loom weaving. **Color and Pattern Effects**, **Weaving for Interiors** and **Techniques in Handwoven Clothing** provide rich experiences for weavers, regardless of their choice of tool.

Color and Pattern Effects Cathy Ingebretsen

Nov 4 Sat 9:00 a.m.-12:00 and 1:00-3:00 p.m.

Weaving for Interiors Cathy Ingebretsen and Sue Obrestad

Nov 10-11 Fri 6:30-9:30 p.m.
 Sat 9:00 a.m.-12:00 and 1:00-4:00 p.m.

Techniques in Handwoven Clothing Rose Allen

Dec 1-3 Fri 6:00-10:00 p.m.
 Sat 9:00 a.m.-12:00 and 1:00-4:00 p.m.
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Indulge in a bit of whimsy, fun and holiday preparation by enrolling in **Holiday Trims** or **Marbling** (or both). Make a pin, tree ornaments, table decorations—the choice is yours in a day of fun making **Holiday Trims**. Need cards, wrapping paper, gifts? Join in a day of sheer enjoyment creating paper and fabric designs which are reminiscent of the swirled paper in the front of old books in **Marbling**.

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Card Weaving Char Miller

Nov 11-12 Sat 12:00-5:00 p.m.
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COVERLETS CLASSES REUNION

January 4, 1979, all day starting at 9:30 a.m.

Ken Colwell, from Mineral Point, Wisconsin will speak, and bring his slides and a few unusual coverlets for us to see. He will also talk about the Ahrens-Violette dobbie loom. All who are interested are welcome to come. Please bring your own coverlet collection—both old and the new ones you have woven. So we can provide enough chairs and soup, please make reservations with Margaret Pidde or Irene Wood.



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Oct 31-Nov 21 Tues 10:00 a.m.-12:00

Following is a summary of November, December, classes. Check the class schedule for complete details.

FRAME LOOM

Intermediate Skills Using a Frame Loom

Sec 1 Tues Oct 31-Nov 28 9:00 a.m.-12:00 Karen Searle
Sec 2 Wed Nov 1-Dec 6 6:30-9:30 p.m. Cathy Ingebretsen

Lace and Open Work

Tues Oct 31-Nov 21 7:00-9:00 p.m. Mary Temple

FLOOR LOOM

Floor Loom I: Introduction to Floor Loom Weaving

Sec 3 M,W Oct 30-Dec 4 6:30-9:30 p.m. Joy Rosner

Floor Loom II: Intermediate Floor Loom Skills

M,W Oct 30-Nov 27 6:30-9:30 p.m. Sue Obrestad

SPECIAL PROGRAMS

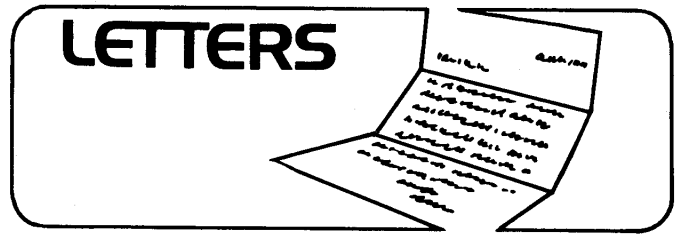
The Fabrics of Pre-Columbian Peru (at the Minneapolis Institute of Arts)

Sat Nov 11 10:00 a.m.-3:00 p.m. Sue Baizerman

—Nancy Haley

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Dear Karen,

I think it's about time that I let you know exactly how I feel about the results of my ads in the *Minnesota Weaver*. These ads account for approximately fifty to sixty per cent of my business! I don't know if you realize how important it is to me to be able to reach so many weavers and tell them about my shop. When it comes right down to brass tacks, I have a tiny shop in an odd location with a stock that is limited and specialized. Your publication lets me reach exactly the clientele that I need.

Evidently not everyone who advertises in *The Weaver* is as happy with their results as I have been. But don't forget that most of us *are* pleased with the loyal, enthusiastic support that guild members have given us. Just because we *always* tell you when we're upset, doesn't mean we'll ever remember to thank you when we're pleased. You, and the *Minnesota Weaver* are doing a wonderful job for me. I work as hard as I possibly can to make my shop something special; it's obvious that you are doing the same for *The Weaver*. Thank you.

Sincerely,
Susie Brock



QUILTER'S EXHIBIT AND CONTEST

The Minnesota Quilters will sponsor an exhibit and contest in conjunction with the St. Paul Winter Carnival, January 25-27, 1979. Three days of exhibits, lectures, workshops, and style show will climax with a quilt contest and an original block contest. For registration and contest information, send a SASE to Winter Fantasy, Minnesota Quilters, P.O. Box 192, Maple Plain, MN 55359.

MINNESOTA ARTISTS GALLERY SEEKS MEMBERS

The Minnesota Artists Gallery is a co-op owned and operated by Minnesota artists and craftspeople. They plan to have monthly exhibits in a variety of media, including fibers. For more information, visit or call the Minnesota Artists Gallery, 29 University Ave. SE, Minneapolis MN 55414, 378-9668.

ETC...

???

DYES MAY BE DANGEROUS

If one of your creative projects includes dyeing fabrics or yarns, keep in mind that most of today's dyes aren't just pretty colors—they're chemicals. These commercial and household dyes may be a potential health hazard, so it's wise to handle with them with care. That's the word from an Iowa State University extension applied arts specialist.

JaneAnn Stout says inhaling dye fumes or swallowing dust particles from powdered dyes may be dangerous. So don't work with them in your kitchen or any other eating area. If you're working with powdered dyes, shake them out of the package carefully and try not to scatter the dust around. She also recommends wearing rubber gloves to protect your hands and a breathing mask to filter the air. As you're working, try not to splash the dye on your arms or other skin areas. The specialist says the health risk may be even greater for infants and small children. So keep them away from your work area.

However, older children may enjoy working with dyes. But if you can't supervise them closely or just want to eliminate the danger—don't use chemical dyes. Vegetable dyes like onion skin and beet juice are a safer choice.

Writer: Jan Thompson

NEW ACC PUBLICATIONS

The American Crafts Council announces three new publications for craftspersons.

Masters Theses: Crafts is a national directory of theses on crafts and craft-related subjects written by degree candidates in U.S. colleges and universities. It is a unique reference tool for those who wish to explore the kind of research being done in the crafts fields.

Bibliography: Grant references for the Craftsman is a new annotated bibliography for the craftsperson seeking grant support. References listed contain information on potential funding sources, as well as on effective proposal preparation.

Crafts Business Bookshelf; An Annotated Bibliography is a guide to practical information on business management and marketing for the craftsperson and craft retailer. Covered are such areas as marketing, selling, promotion, retailing, management, record keeping, taxes and legislation.

A free listing of all ACC publications is available at:

Publication Sales Department
American Crafts Council
44 West 53rd Street
New York, NY 10019

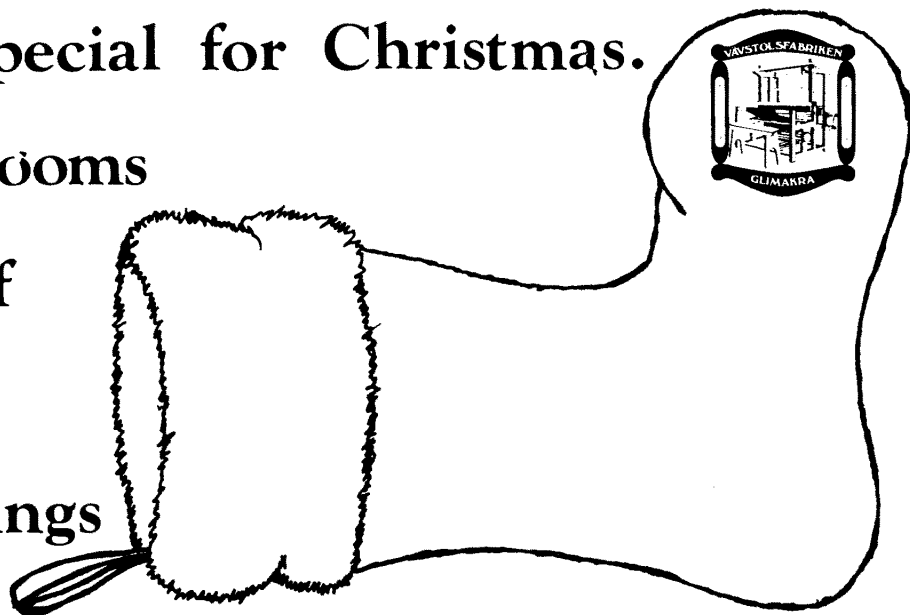
SHEARING AT THE RENAISSANCE FAIR

The shearing demonstrations of Tom Malloy were of special interest to handspinners visiting the Renaissance Fair this year. Tom sheared the sheep with hand clippers in keeping with the Renaissance spirit. Tom, who is also known to use electrical sheers, is a professional sheep shearer and a fieldman for North Central Wool Marketing Corporation.

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AS THE WHEEL TURNS

DRAW MECHANISMS PART 2

I began this series of articles on draw mechanisms last month with a discussion of double banded wheels. There are two other types of draw mechanisms. One is found on the Ashford wheel and commonly referred to as scotch tension or driven flyer. The other type is found on many bulk spinners including the indian head spinners of the N.W. coast. I will refer to it as indian head tension although it is sometimes called driven bobbin.

SCOTCH TENSION

On a wheel using scotch tension, a single band drives the flyer pulley (figure 1). A tension cord (often a piece of heavy nylon monofilament) passes over the bobbin pulley. On one end of this cord is a spring or rubber band and on the other end is a knob or peg that allows you to tighten or relax the tension on the pulley (figure 2). Yarn being spun passes into the orifice, thru the hooks and onto the bobbin. When there is no tension on the bobbin pulley, the bobbin tends to be pulled along by this yarn at the same speed as the flyer. The more you twist the tension knob and tighten the cord on the bobbin, the more the bobbin resists being pulled around. As the flyer rotates faster than the bobbin the yarn is drawn in and wrapped around the bobbin. The more you tighten the tension cord the stronger the draw.

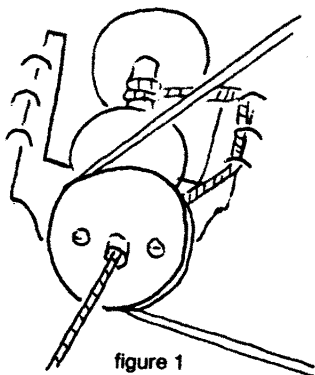


figure 1

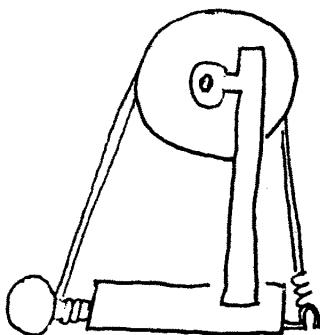


figure 2

INDIAN HEAD TENSION

On a wheel using indian head tension the bobbin is driven and the brake or tension cord is on the flyer. Many wheel designers place the tension cord over the tubular orifice rather than construct a flyer pulley (figure 3). When tension is applied to the flyer it resists turning. The bobbin which is now turning faster than the flyer draws on the yarn.

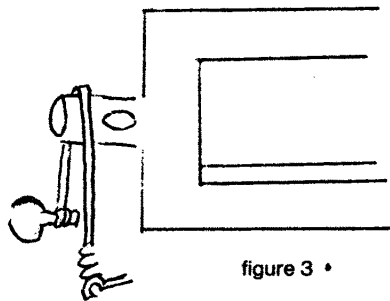


figure 3 •

There is a basic difference between both the scotch and indian head draw mechanisms and the double banded draw. On the first two, when the bobbin or flyer is highly tensioned and the yarn is allowed to pass freely onto the bobbin by the spinner the yarn will be drawn in at great speed with little twist added. On the double banded wheel, the amount of draw will always be in proportion to the pulley ratio or difference in size between the pulleys on the fly wheel and bobbin. On some double banded wheels this means substantially less draw although many people prefer the double banded system because they feel it allows them finer adjustment in the amount of draw.

(Again I would like to express my thanks to Michael Bayer (Seattle) for first explaining to me how spinning wheels work and to Tony and Vlasta Blaha Glaski for their help in defining technical terms.)

© Pat Boutinwald 78

QUESTIONS:

DOES A DRIVEN BOBBIN SPINNING WHEEL* HAVE ANY SPECIAL ADVANTAGES OVER OTHER TYPES OF SPINNING WHEELS?

The driven spinning wheel, with its flyer brake, has several general names. If the flyer assembly is large and the drive wheel large then the spinning wheel may be called a bulk spinner or Indian head spinner. If the flyer assembly is small and the drive wheel is large then it may be called a One advantage of the driven bobbin spinning wheel is its potential for extremely strong draw. This characteristic has great potential for fiber artists who require thick, high loft, and textured yarns for their works.

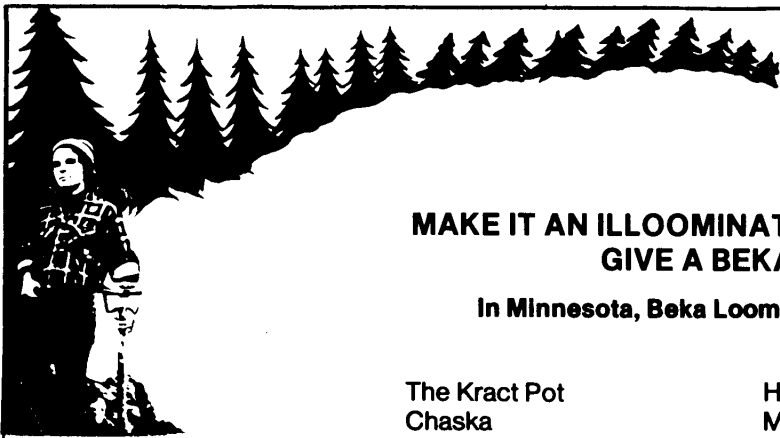
Another advantage possibly not apparent at first glance is the capability to spin yarn with 0 tpi. Extremely low twist yarns of high loft can be spun upon this type of wheel that would be extremely difficult using other types of flyer wheels.

The driven bobbin spinning wheel has fewer critical parts than the other types of wheels with flyers and bobbins. This fact should be reflected in the price of this type of wheel because it is easier to build.

The final advantage that could be mentioned is that the tension adjustments are easier to make on a well-designed driven bobbin than on a well-designed driven flyer wheel.

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*Please note I have been referring to "driven bobbins" as "indian head." —Pat.



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SWATCH PAGE

DOUBLE WEAVES WITH 4, 6, AND 8 HARNESSES

by Paul O'Connor

In the Spring 1973 issue of *Shuttle Spindle and Dyepot*, Virginia West shows an interesting use of double weave of separate layers in her article "Wear Your Wallhanging." In horizontal sections of the skirt that is illustrated, she wove a background of tabby in the lower layer and allowed the top warp threads to float on the surface for several inches before weaving all the warp threads in a single layer. Then various fingerweaving techniques of twisting, twining, and wrapping of the float threads were used to develop special interest. Another article in *SS&D*, Winter issue 1974, by Ena Marston gives instructions on how to do this. It is really quite easy to do. Harnesses 1 and 3 are held up while tabby is woven using harnesses 2 and 4 (see figure 1 for the skeleton tieup; hold treadle "a" down with one foot and alternate treadles 2 and 4 to weave the lower layer). I have used leno weave in some of the skirts I have woven where the weft from the lower layer is brought up to the top layer for one pick of leno weave and then taken back to complete the tabby section on the lower layer. This is shown in figure 2. Give you imagination free rein in treating the floating warp ends. One thing to remember is that there will be a difference in tension between the top warp which has not been woven and the lower warp that has been woven. This is usually not much of a problem for short sections of weaving.

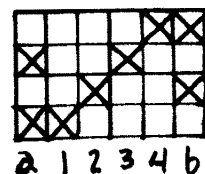


Figure 1: Skeleton tie-up

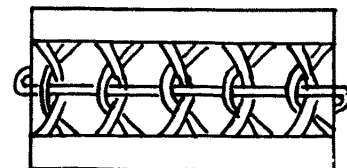


Figure 2: Leno weave in floating warp ends, 1, 3

We can complete this section of double weaves of separate layers with a discussion of blending warp colors. Suppose you have four colors in the warp: 1, 2, 3, and 4. There are six possible warp pairs that can be used in the top layer of double weave and of course their complementary pairs in the lower layer.

Top layer	12	13	14	23	24	34
Lower layer	34	24	23	14	13	12

So if you are willing to change the tieup or if you use the skeleton tieup, you can have any of the six color blends in the top layer whenever you want. In the Spring 1974 issue of *SS&D*, there is a beautiful example of this technique (although eight harnesses rather than four were used) in Mary Schlegel's weaving called "Rainwindow." Refer to the skeleton tieup of Figure 1. The treadling sequence for the six warp blends in the top layer would be as follows (and the complementary pair would be in the lower layer). The tieup is written two ways because I want to point out something in the next paragraph.

Color blend in top layer	Treadling Sequence	
12	1; 2 + a; 2; 1 + b	or 1; 123; 2; 124
13	1; 2 + a; 3; 4 + a	1; 123; 3; 134
14	1; 1 + b; 4; 4 + a	1; 124; 4; 134
23	2; 2 + a; 3; 3 + b	2; 123; 3; 234
24	2; 1 + b; 4; 3 + b	2; 124; 4; 234
34	3; 4 + a; 4; 3 + b	3; 134; 4; 234

There is one precaution to mention so that you do not have a float as you change from one color blend to another. Suppose that you want to change from warp colors 12 to warp colors 23. The treadling sequence for color 12 ends with treadles 2 and 124; the treadling sequence for color 23 starts with treadles 2 and 123. This means that thread 2 is held up for two successive picks of the top layer and would be a float error. This can be corrected by starting the treadling for color 23 with treadle 3 instead of 2. Figure 3 shows the last two picks for color 12 and the first two picks for color 23. (In this example there are no float errors for the lower layer but it is a good idea to draw the weave structure to show you what the treadling sequence should be.)

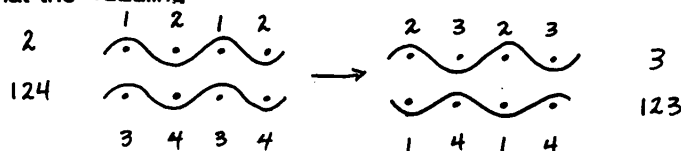


Figure 3: Last two picks for color 1-2 and first two picks for color 2-3

A rule of thumb to help you with this problem: do not have two successive treadles (for one of the layers) the same when you want to change the color blend. Reverse the treadle order for that layer. In the example above, the top layer treadling sequence would have been 1; 2; 2; 3 so change the order to 1; 2; 3; 2, and avoid the error. In the same example the lower layer treadling sequence would have been 123; 124; 123; 234 so no error occurs. Clear?

C. Double width weaving

Not many of us are blessed with a loom wide enough to carry out all the projects we want to try. Never mind! Double weaving will let you weave fabric twice as wide as you can with single layer weaving. Everything that has been said about weaving separate layers applies here, except only one shuttle is needed and the treadling sequence will be different. Figure 4 shows the weave structure with the right hand selvage joined. The treadling sequence using the skeleton tieup is: 1; 2 + a; 4 + a; 3 and repeat. When you finish weaving, the fabric can be opened to double width. Be sure that you have the proper cross of the weft at the right selvage. Figure 5 shows the weave structure that you would get with the wrong treadling sequence (1; 4 + a; 2 + a; 3) and threads 3 and 4 end up in the same shed. Of course it is possible after taking the material from the loom to pull out one of these warp threads but, really, it is just as easy to check the treadling sequence before you start to weave.

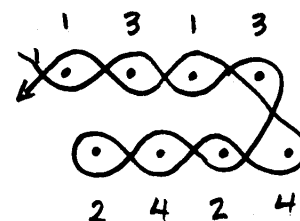


Figure 4: Weave structure for Double Cloth

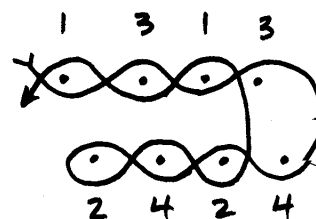


Figure 5: Treadling error in Double Width Cloth

A more difficult problem arises from the fact that there may be a tendency to pull in the right selvage which would pack the warp threads down the middle of the fabric. If you find this is happening to you, you might try single rather than double slewing of the warp threads on the right side for several dents of the reed (although not in the last dent on the right, that should be double sleyed). Or you could pull out two warp threads down the middle and hope that the other threads adjust to even out the fabric.

The slit you weave does not have to be at one selvage. It could as easily be made in the center of the top layer. Figure 6 shows the weave structure for this. This may be just the technique you need for weaving material for a jacket, tubular in form with a slit down the front. The treadling sequence is a bit more complicated but you should not have any trouble with it if you follow the weave structure diagram. Starting at the left selvage: 1 to center; 3 to left selvage; 134; 3 to center; 1 to right selvage; 123 and repeat. Check the cross of the weft at each selvage before you start to weave by drawing your own weave structure.

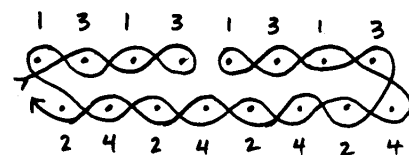


Figure 6: Double Width Cloth with slit in top layer.

Let's end this article by giving directions for weaving a ruana, where the techniques discussed in these first two articles will be utilized. Figure 7 diagrams one way to weave a ruana (the dimensions are only approximate) with the back woven as a double width piece and the front woven as two separate layers. You probably will want to reinforce the V-opening at the back.

In the next article I will discuss tubular double weaving and some more projects you may want to try.

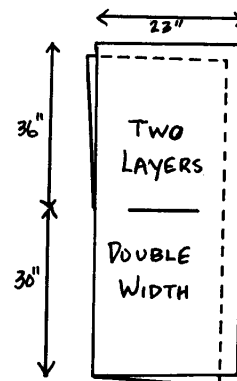
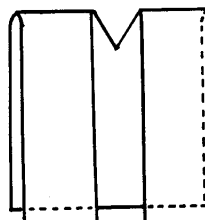
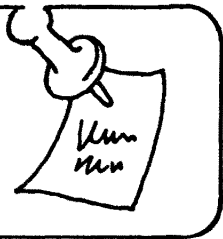


Figure 7: Ruana with separate layers and Double Width weaving. (Add fringe if desired).

BULLETIN BOARD



WEDNESDAY WEAVERS' FALL SALE

Wednesday Weavers' fall sale will be Friday and Saturday November 3 and 4, from 10 to 5 at 2203 Scudder, near the U of M St. Paul campus.

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Photos, color slides preferred, are returnable with SASE. Each photo should have artist's name, address and phone number thereon and the approximate price of item pictured. (Artisans with no actual mask-like works, but who are interested in doing such work from Mask Parade designs, are invited to submit photos of work done in their medium.)

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Mon Nov 13 Fiber Fair Check-in
11:00-8:00
Nov 16, 17, 18 FIBER FAIR

Thurs Nov 30 By member/For member
Workshop. instructor,
Paul O'Connor

Thurs Dec 7 December meeting: at
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Fiber FAIR

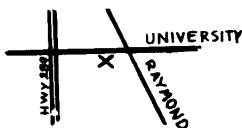
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St. Paul, Minn. 55114
644-3594

FIBER FAIR DATES TO REMEMBER

November 9 (Thursday) 7:00-9:00 p.m.
Selection Committee review of new entrants and anyone with questions concerning their entry

November 13 (Monday) 11:00 a.m. to 8:00 p.m.
Check-in for all items sold at the Fiber Fair

November 14 (Tuesday) 9:00 a.m. to 4:00 p.m.
Staging—arranging of items to be displayed

November 15 (Wednesday)
Press Preview

November 16 (Thursday) 7:00-9:00 p.m.
Grand Opening with demonstrations

November 17 (Friday) 11:00 a.m.-5:00 p.m.
Public Sale

November 18 (Saturday) 11 a.m.-5:00 p.m.
Public Sale

November 18 (Saturday) 5:00-6:30 p.m.
Check-out of all items not sold
6:30-8:00 p.m. Cleanup