

THE MINNESOTA WEAVER

Volume 4 No. 8 May, 1979

**COMING
UP**



MAY GUILD MEETINGS

As May is the time for our annual members' business meeting, we are scheduling two meetings so all Guild members will have an opportunity to participate. Included in the meeting's agenda is election of officers for the coming year. The programs are different for day and evening—but if you are having a hard time choosing which one to attend—come to both!

Daytime Program

Thursday, May 3, 11:00 a.m. - 2:30 p.m.

11:00 By-Member-For-Member Workshop with Adele Cahlander. "Five Loop Braid" Materials to bring: 3 colors of any yarn like knitting or a rug yarn—not too loosely spun.

12:00 Lunch, \$2.00. Please make a reservation with the Guild office by Wednesday, May 2.

1:30 Annual Meeting / Day session, followed by an informal style show and tell of handwoven garments. Bring or wear your favorite handweaves to share with other Guild members.

Evening Program

May 3, 7:00 - 9:00 p.m.,

Peggy Dokka, Guild teacher (and now computer programmer), will speak about coverlets. She will discuss their origins and types in a program which will include slides and samples. Background information on weaving in early America will be touched on, as will the activity of professional and home weavers of the period.

Members are welcome to bring coverlets of their own for show-and-tell.

By-Member/For Member Workshop

Saturday May 19th rain or shine

Trip to visit Betty Olson's mother in Isanti County where she still makes 100 yard warps in her barn on old hand-made equipment. We can take a trek through the woods and collect dye plants, etc. Wear Hiking Clothes. Bring a bag lunch. Home-baked goodies and coffee will be provided.

Meet 9:30 a.m. at Mau's Corner (Highway 47 North and County Road 8 — approximately 6 miles north of St. Francis) and we will go by caravan another 3 miles to the farm.

Call or sign up at the Guild by May 11th so we can arrange transportation. Please state if you need a ride or can drive. Map is on sign-up sheet.

GUEST ARTIST WORKSHOP

June 28 - July 1 will be a week of creative construction for double weave enthusiasts. Victoria Rabinowe of Santa Fe, New Mexico, will teach a workshop entitled "Functional Fantasy". Watch for more information next month.

SPECIAL JUNE PROGRAM

Thursday, June 28 time to be announced.

Guest Artist Victoria Rabinowe will give a special lecture to Guild members on her double weave fantasies.

MIDWEST WEAVERS CONFERENCE

June 10-13 — Milwaukee, Wisconsin

Midwest Weavers Conference is approaching with the theme, "World of Weaving". For information on the conference write Marcy Boettcher, 13855 W. Elizabeth Ct., New Berlin, WI 53151. Lifetime membership of the Midwest Weavers Conference is \$2.00 and open to anyone without restriction. Send your money to Marjorie O'Shaughnessy, 2126 Skyline Place, Bartlesville, OK 74003. The 1979 conference will be held at the University of Wisconsin — Milwaukee Campus, hosted by the Wisconsin Federation of Handweavers.

GUILD NEWS



FROM THE MARCH BOARD MEETING

The Board, after much discussion, voted to increase dues from the current level to \$25.00 individual membership. This action was deemed necessary after a comprehensive analysis of costs.

The Board was informed of the proposal presented by the Guild to Metropolitan Community College to include Guild classes in Metro's curriculum. Guest artist workshop dates were announced and are as follows: Susie Chitwood, April 28; Paula Simmons and Linda Berry Walker, May 5 & 6; Victoria Rabinowe, June 28 - July 1.

In other actions, the Board voted to rent a display at Midwest Weavers Conference in Milwaukee. After discussion of the nominating procedures for Guild officers, the meeting was adjourned.

—Ruth Arnold, Secretary

SUMMARY BOARD OF DIRECTORS MEETING

April 12, 1979

The new monthly reporting method for the bookkeeping system being developed by Suzette Bernard is a great aid to the Board in making financial decisions.

Study groups are being asked if they will register their groups and members' names. This would help the Guild to offer assistance to the groups.

Many companies and businesses have responded to requests to donate items to the silent auction.

The June Board meeting date will be changed to June 7.

A Goals meeting of the combined present and new Boards is being planned.

—Ruth Arnold, Secretary

CURRENT GROUP ORDERS

Ashford Spinning Wheels
Price: \$95.00 (includes tax). Orders with deposits of \$25.00 must be received at the Guild office by May 25, 1979, for September 1 delivery.

Louet Spinning Wheels
In order to place a group order for this wheel we need to know an approximate number. If you think you would be interested, please let us know as soon as possible.

Cochineal and the Insect Dyes, Gerber Publications. See "From Woods and Fields" column for details.

Also for sale in Guild office:

alum 50¢ per pound
Interweave \$2.50
Craft Connection \$2.50
Spin-off '78 \$5.00
stationery \$1.50 per package
Weavers Guild buttons 50¢

We also have a few copies of Paula Simmon's book *Spinning and Weaving with Wool*, \$7.95 (includes tax).

MEMBERS IN THE MEDIA

Fiberarts for Spring '79 has a feature article about Jane Rademacher, a Wisconsin weaver who is funded by the Wisconsin State Arts Board.

Craft Connection for May '79 contains a feature article about M. Susan Brock and her shop.

ATTENTION MEMBERS

If you have been expecting your Guild Membership Card, but haven't yet received it, please notify the Guild office and we will remedy the situation.

BUS TO MIDWEST CONFERENCE

Are you going to the Midwest Weavers Conference in Milwaukee? Join the other weavers on the bus to the Conference! For details call Suzette at the Guild Office (644-3594).

TRAVELLERS' FILE A BOON FOR GUILD VACATIONERS

Are you looking for interesting "weaverly" places to visit on your next trip? Galleries, shops, and museums to include on your next vacation? You can get some good suggestions from the Travellers Aid file in the Guild library. Whenever Guild members visit places of interest to other weavers, they are invited to fill out a 3x5" card with the name of the state (or country), city, name of the museum or shop, and any additional comments they may wish to make.

When you are planning a trip, check the file. You may discover a card on an out-of-the-way shop you would otherwise have missed.

FROM THE EDITOR



IT'S TIME TO PLAN FOR NEXT YEAR

by Karen Searle

It's that time of year again! We need to gather all of your suggestions, comments and criticisms and plan for next year so that we can continue to serve your interests. Your input is needed in order to do this successfully. Come to an informal coffee-and-dessert discussion on Wednesday evening, May 23 at 7:00 p.m. to share your ideas and aspirations for the *Weaver*. Out of towners, we'd like your suggestions as well. Drop a note to the Guild office with ideas for us to think about. We'd like to hear from everyone.

We will also need lots of workers for next year. If you would like to write articles or do some of the behind-the-scenes work for the *Weaver*, plan to come to the meeting on the 23rd.

A Wool Gathering



"Bathsheba" by Alleniana from our collection of graphic fabrics.

Good wools to weave dreams of.

Reynolds Lopi, Shetland, Troll, Poemes, Icelandic Homespun. Brunswick Pomfret, Germantown. Indiecita Alpaca. Tahki Donegal Tweed. Hampshire Two Ply and Designer. Unger Britania. Yorkshire. Apollo. Stanley Mirabella, Brush Spun, Multiglo, Zoom Zoom, Nature Wool.

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GUILD COORDINATOR

by Suzette Bernard

We had a charming visitor at our April meeting, Audrey Roth, president of the South Florida Weavers' Guild of Miami. She was in town for a convention and skipped the Thursday night activities to spend an evening at the guild with us. It was a wonderfully busy evening — the Fiber Source Committee specials and mill ends sales, walking through the totem for Pat's interesting and informative slide lecture, and the social time afterwards. Audrey took home with her some of the warmth and friendliness of our Guild and we are setting up a newsletter exchange with her guild.

One of the most interesting points to come out of the meetings for a weaver's co-op is that today their handweaving is not just a nostalgic retreat to a simple craft but an active force for producing materials for modern living. The individuals meeting now are interested in forming a basis for the development of sound craftsmanship, obtaining cooperation from individual weavers, the guild, trade sources, institutions, and educating the public in the merits of handweaving . . . an overwhelming responsibility. The important thing is that these weavers are getting to know what other weavers are doing and thinking; sharing to develop their craft. We should all support them in whatever way we can. If you are interested in joining them at their meetings, contact Lindy Westgard for times and places.

Guild Exhibit for Midwest Weavers Conference

The theme for this year's conference is "A World of Weaving" and we would like to show that "there's a world of weaving in Minnesota". If you have any weavings you would share for our Guild's booth, please contact me at the office. We would need to have them by May 23 in order to assemble the exhibit. All items will be covered by insurance from the time they leave the Guild until they are brought back from Milwaukee.

Sharing Swatches

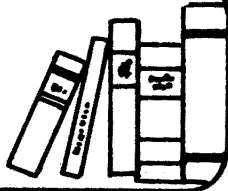
If you have scraps of weavings left over, mount them on swatch sheets (available in the Guild office for 5¢ each or 7/25¢) with draft and tie-up information and any other notes you care to include. These sheets can be traded with other weavers, donated to our swatch collection stored in the library, or donated to the Guild to be sold to help raise money for the Guild.

Traveller's Aid File

As you travel this summer why not think about the Guild (for at least a little while). The Traveller's Aid file can always use notes about other cities; perhaps you'll find as interesting a place to visit as Audrey Roth did!

**NOTE: The Guild will be closed Memorial Day
Monday, May 28**

LIBRARY NEWS



by Sue Baizerman

GIVE A BOOK! GET A TAX BREAK!

April 15th has come and gone - we have seen the end of another tax year. While compiling all your figures have you considered increasing your charitable contributions? Have you considered making a donation to the WBM Library? The Library is one of the most basic institutions of our Guild and something we are truly proud of. It houses a number of rare books and magazines and has become increasingly broader and deeper in its scope. But fiber-related books are multiplying like rabbits. Because of our very limited budget we cannot keep up with this rapid rate. We are looking for several different types of donations.

One possibility would be to make a monetary contribution. The Library Committee would spend the money according to the priority lists of books suggested by members.

Likewise, you could donate new or used books. (We can give you proof for tax purposes of the value of your donation for use at tax time next year.) It can be a great feeling to see a book that has special meaning to you shelved in the Library. Perhaps you have an old favorite at home. Or maybe you fancy a brand new one, hot off the press. Just check with the Committee to make sure we don't go out and buy it first. What about books you find at garage sales? Call us to see if we have sufficient copies if you'd like to get it for the library.

Naturally, bookplates with donors names will be put in these special books.

Index Day

I am happy to report that our first day of work on the library's subject index was a great success. We had a dozen excellent volunteers under the direction of Judy Howe. Everyone worked hard to ferret out just what subjects in each book were worth listing in our card catalog.

The job is going to be an even bigger one than we thought so if you'd like to join in, you still can. We plan to work Wednesday evenings and Saturdays.

Reference Shelf

Adele Cahlander has spent considerable time and energy to bring our reference shelf back up to snuff. Adele had helped devise the system originally, but as the Library grew and grew, the reference shelf system was showing signs of breaking down. In the nick of time, Adele has restored it, and Library users will find a guide to the shelf near at hand. The shelf is designed to group books by subject for easy reference. This is especially useful to teachers but also to anyone who wants to check these most-used weavers books.

New Books

Jack Lenor Larson, *The Dyer's Art: Ikat, Batik, Plangi*, New York, Van Nostrand Reinhold, 1976 (One copy reference, one circulating)

Ruth Robertson Merrill & Barbara McCabe Haight, *Barbara 'N Me on Lichening and Learning*, Olympia, Washington, Sherwood Press, 1975. (Locked case)

Erica Wilson, *Crewel Embroidery*, New York, Chas. Scribners Sons, 1962. (Donated by Edith Schultz) (Circulating)

Ruth Castino, *Spinning and Dyeing the Natural Way*, New York, Van Nostrand Reinhold, 1974. (Donated by the Mannings) (Circulating)

Davison, Marguerite, *Handweaver's Pattern Book* (Donated by Adele Cahlander) (Reference Shelf)

SPECIAL EVENTS

Minnesota Surface Design Association

A group formed to promote printing and dyeing in Minnesota will have its May meeting at 10 a.m. on May 19th at Jeannie Spears Studio, 718 Rossmore Bldg. St. Paul. Current activities of the group include the planning of 3 major exhibits for this coming year.

The Women's Art Weekend

WARM, the women's art cooperative, is planning programs for fall which will deal with Women's current involvement in art. It will take place at the Minneapolis Institute of Art.

Anyone interested in being involved in the planning stage or in leading workshops and discussions should contact Fran Belvin (722-0342).

ARC - PROGRAMS FOR ARTISTS

ARC, Artists Resources & Counseling, is an organization for professional artists. Several of their current programs may be of interest to Guild members.

Contract Problems of Visual Artists - May 3

Artspace: Things to Watch Out For - May 22

Regional Foundation Center:

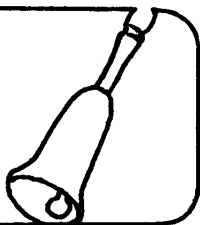
What is it? How to use it. - May 7

Minnesota State Arts Board Fellowship to Individual Artists - June 4

Insuring Visual Art - June 14

For more information, write Phil Platt, ARC, at COMPAS Landmark Center, 75 W. Fifth St., St. Paul, MN 55102.

SCHOOL NEWS



The highlight of this month is the weekend of four spinning workshops with Linda Berry Walker and Paula Simmons. I do hope you are enrolled in at least one of them.

There will be an informal get-together Saturday evening May 5 at the Guild to meet Linda and Paula. Check with the office about the exact time.

Planning is just about finished now for our summer schedule. I do hope you all can find the time to take at least one class during the summer. There are some fine classes offered during this month, too, and time enough to register if you do it now!

FRAME LOOM CLASSES

Intermediate Skills Using a Frame Loom

5 sessions (15 hrs). Tuition \$30.

Tues. May 8 - June 5. 9:30 a.m. - 12:30 p.m.

Karen Searle

Texturing on a Frame Loom

4 sessions (8 hrs). Tuition \$18.

Wed. May 9-30 6:30 - 8:30 p.m.

Mary Temple

SPINNING CLASSES

Beginning Spinning

5 sessions (10 hrs). Tuition \$25. Materials fee \$1.50. Total \$26.50.

Thurs. May 10 - June 7 6:30 - 8:30 p.m.

Marcie Kozloff

Yarn Design with Color

3 sessions (15 hrs). Tuition \$35. Materials fee \$5. Total \$40.

Fri. May 4-18 9:00 a.m. - 2:30 p.m.

Pat Boutin Wald

FLOOR LOOM CLASSES

Floor Loom II: Intermediate Floor Loom Skills

8 sessions (24 hrs). Total tuition \$47.

T., W. May 15 - June 6 6:30 - 9:30 p.m.

Char Miller

RELATED COURSES

Creative Crochet

2 sessions (6 hrs). Tuition \$15.

Wed. May 9-16 12:00 - 3:00 p.m.

Dianne Swanson

Marbling

1 session (5 hrs). Tuition \$15.

Sat. May 19 9:00 a.m. - 3:00 p.m.

Cathy Ingebretsen

WEEKEND WORKSHOPS

Projects for the Frame Loom

3 sessions (15 hrs). Tuition \$30.

May 18-20, Fri., Sat., Sun.

Dianne Swanson

Weekend Floor Loom

3 sessions (14 hrs). Total tuition \$38.

June 1-3 Fri., Sat., Sun.

Rose Allen

Program at MIA


SEMINAR

Indian Beadwork of the Upper Midwest - Exploration of beads as an ancient decorative and commercial medium, with emphasis on American Indian design. Demonstration of beadworking techniques, and close examination of examples from the museum's collection.

1 session. Tuition \$25 public, \$20 MSFA members (lunch included) Room 211, Minneapolis Institute of Arts

May 12 10:00 - 3:00

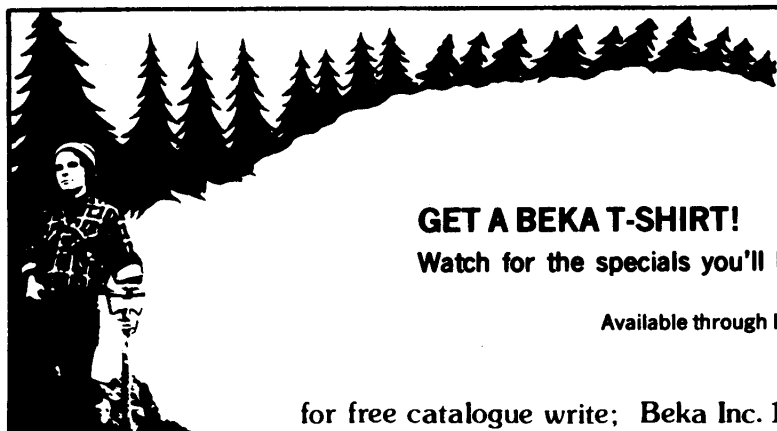
Marjorie Jirousek, instructor



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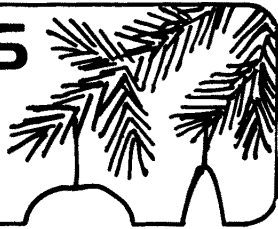
GET A BEKA T-SHIRT!

Watch for the specials you'll be able to get with it this spring.

Available through BEKA dealers.

for free catalogue write; Beka Inc. 1648 Grand Ave. St. Paul, Mn. 55105 (612) 222-7005

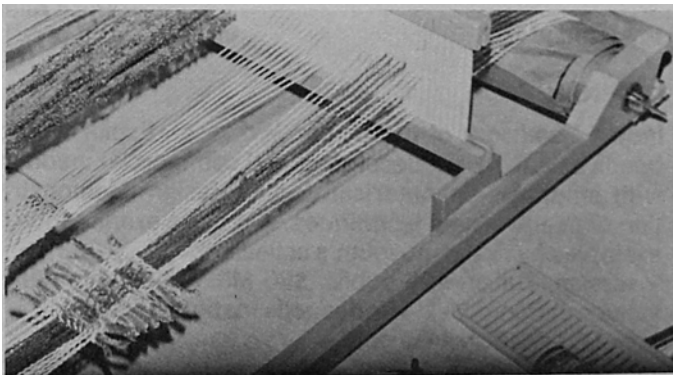
CHRISTMAS TREE



Dianne Swanson

It's Christmas in July . . . and June and August again. We're getting an early start on the Minneapolis Institute of Art tree decorations. This year we plan to cover the 25 foot tree with garlands of yarns. The color scheme is white, silver, bright blue and greens, with a dash of dark blue and green for accent.

The garlands are to be 1" to 2½" wide and one to ten yards long (or as long as you are willing to make them).



The photo shows how one could put several bands on a frame loom. Note that the warps are everything from chenille to speed-cro-sheen. The wefts can be the same as the warps or novelty yarns or even metallic or chenille pipe cleaners. Weave just 2" and then leave 18" to 20" unwoven; weave just 2" again and repeat alternating unwoven and woven spaces for the length of the garland. Inkle, backstrap, and cardweaving techniques will be shown at the workshops this year.

The tree was a great success last year with only 35 people out of our 800 membership working on it. Let's try to make it truly spectacular this year—but to do it we need you—all of you—volunteering your time and materials for this community service project. Last year's tree was photographed and shown by two of our local television stations which meant some nice publicity for the Guild. Please come and help at one or more of the workshops this year:

Wednesday, June 20, 9:30 a.m.-12:00

Wednesday, June 20, 1:00 p.m. - 2:30

Monday, June 25, 7:00 - 9:00 p.m.

Wednesday, July 11, 7:00 - 9:00 p.m.

Thursday, July 12, 9:30 a.m. - 12:00

Thursday, July 12, 1:00 - 2:30 p.m.

Monday, August 6, 9:30 a.m. - 12:00

Monday, August 6, 1:00 - 2:30 p.m.

Tuesday, August 14, 7:00 - 9:00 p.m.

Bring a friend, it's fun to come to one of these working sessions. If you would like to assist at any of the workshops, please call or sign up at the Guild office.

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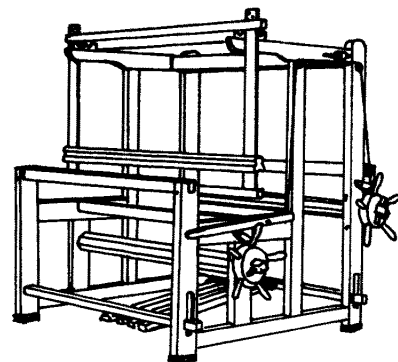
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SWATCH PAGE

DOUBLE WEAVES WITH 4, 6 and 8 HARNESSSES

This will be the last article in this series on double weaves and will cover two topics. The first is block double weaves or, as I think of it, double-double weaves. The second outlines the technique that Karon Rucker wrote about in the spring 1978 issue of *Shuttle Spindle and Dyepot* (pp 19-21). Rucker uses the term "flying bridge" weft elements to describe what she has done to develop some fascinating dimensional weavings.

Eight harness block double weaves

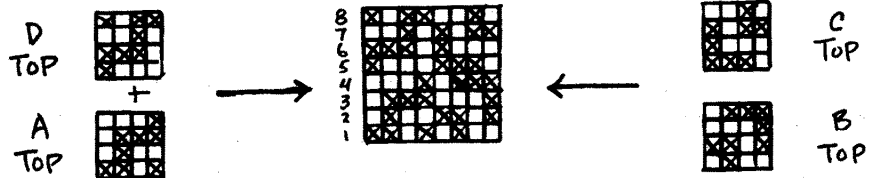
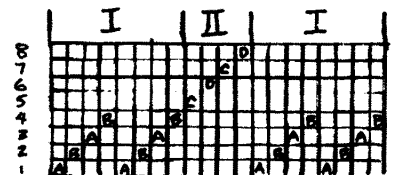
With eight harnesses there are a number of possibilities for block design. For example there can be two independent blocks each in four harness weaves or there can be four independent blocks each in tabby. But these are single layer weaves. A double weave in two block design would have each block with two layers of warp where either layer can be brought to the top as desired. If the first weft shot weaves the top layer of each block and the second weft shot weaves the lower layer of each block, we have a simple extension of 4-harness double weaves to 8-harnesses. However there is another possibility and this is what I think of as a double-double weave. The first weft shot weaves the **top** layer of block I and the **lower** layer of block II. Then the second weft shot weaves the **lower** layer of block I and the **top** layer of block II. The weave structure that results is similar to what happens when paper or leather strips are interwoven (except that there are no slits in the resulting fabric).

Tidball discusses this type of weaving in her monograph on *The Double Weave* under the heading two block double weave, and Regensteiner has a short section in *The Art of Weaving*. It all seems mysterious until you try it for yourself. We can start with the threading and then move on to the tieup which as usual is the secret to what happens. Block I will be threaded on harnesses 1-4 in two colors A and B and block II will be threaded on harnesses 5-8 in two other colors C and D. The threading is straight draw twill and there will be two threads per dent of the reed.

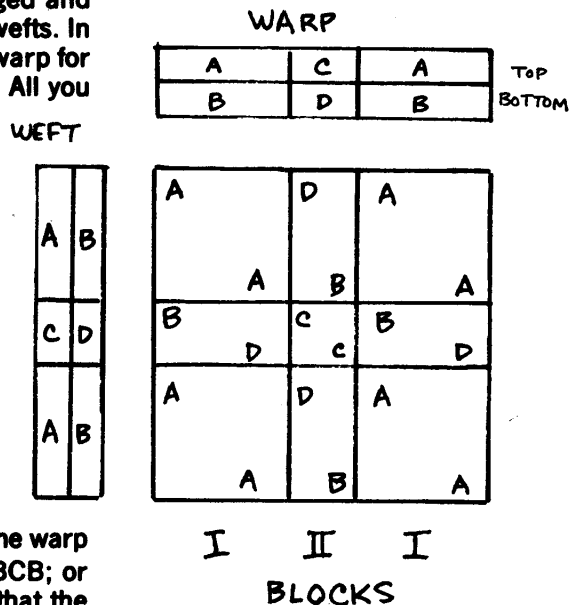
We are of course limited to two layers of tabby in each block. In trying to figure out the tieups, think of each block separately. You are back to 4-harness double weaves. There are three possible warp colors for block I (and a similar choice for block II).

Top layer	color A	color B	Blend A+B
Bottom layer	color B	color A	Blend A+B

I think the easiest way to determine the tieups is to plot them separately for harnesses 1-4 and harnesses 5-8 and then put them together to give the warp combinations you want for each layer. Here are two examples: the first tieup weaves warp colors A and D on the top of the fabric and B and C on the bottom. But notice the first weft shot weaves warp A on the top and warp C on the bottom and the second weft shot weaves warp B on the bottom and warp D on the top. (The second tieup shown interchanges the two layers in both blocks.) Let me

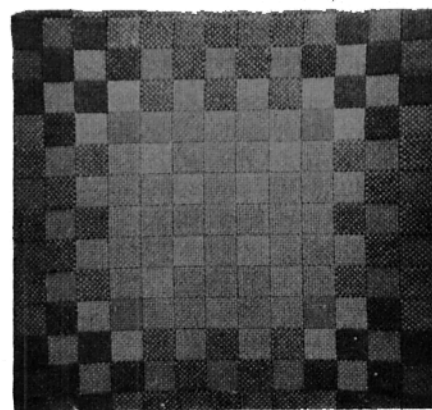
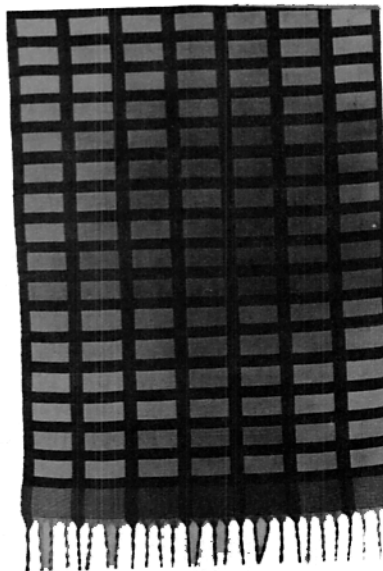
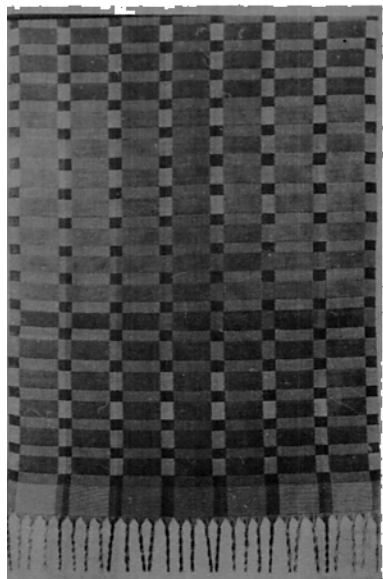


give you some idea of how I try to arrive at a design. With colored pens this isn't too difficult but in black and white it is almost impossible. So I will lay out the procedure and let those of you who are interested fill in the "blanks". We will use the design given below and limit ourselves to the same four colors in warp and weft. Above the design, draw boxes for each block with the two colors of the warp above each other. Then on the side draw a similar set of boxes, with the two colors of the weft next to each other. We are going to weave with two wefts until we have a square in the upper left, then the warp layers will be interchanged and woven with the next two wefts, change again and finish with the last two wefts. In the upper left of each space in the design I have indicated the color of the warp for that section and in the lower right I have indicated the color of the weft. All you have to do is use color pens to complete the picture!



A moment's reflection will show you that there are four possible choices for the warp colors in the top layer when you are starting this weaving (ACA; ADA; BCB; or BDB). Similarly there are four choices for the wefts. What this means is that the same warp can give you 16 different final color patterns. Four of these are individual in character while the other twelve consist of six pairs that differ only through rotation by 90°. Plenty of possibilities as long as you are willing to change the tieup as you need it for your weaving.

The first photograph shows one of my double-double weaves designed as I indicated above. The same colors are used in the warp and weft, from navy blue and red on the outside to cerise and gold in the center. The next two photographs show the two sides of another double-double weave I have done in sewing thread. The two sides are quite different in design, a happy result that I had not fully anticipated until the weaving came off the loom.



As usual there are plenty of variations that can be tried with this sort of double weave. Some sections might be left unwoven to give warp floats (although one has to be careful that tension problems don't arise). Or suppose that you are willing to change treadling within a single weft shot, something that really slows down the weaving. If you are set up to do this in a single weft shot:

Top I - bottom II - top I - **bottom II** - top I

You can throw the shuttle through the first three sections, change treadles, throw for the next section, change treadles again and throw for the last section. This will happen:

Top I - bottom II - Top I - **top II** - Top I

This gives the effect of changing the warp color quite mysteriously in the fourth section and can be used to bring the variety you may want for the design. But it is slow!

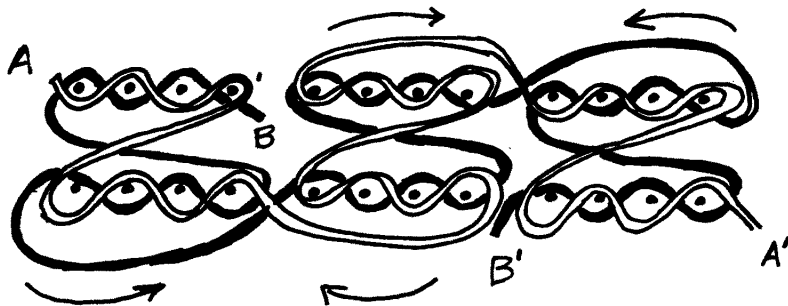
The works of Richard Landis in double weave let me into unravelling the technique for myself. Several of his pieces are shown in *Beyond Craft: The Art Fabric* on pages 204-207. He seems to use complementary warps and wefts, one in dark colors and the other in light colors to achieve an amazing range of color blends. He also seems to use ratios of 1,2,3,5, and 8 in planning his pieces. (These numbers are the beginning of an important mathematical series called the Fibonacci series which shows up in nature in a number of ways.)

Flying bridges

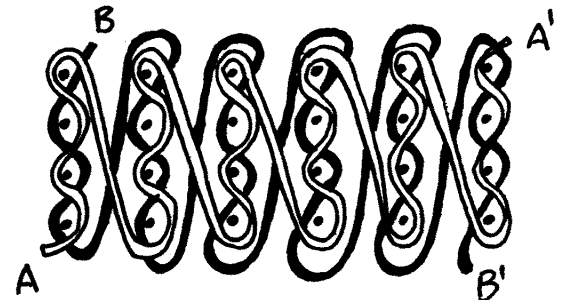
I must admit that I have not yet tried this approach to double weave but it is definitely on the agenda some day. The technique could be used for either single or multiple layer weaving but I will only outline the latter. Let me quote from Karon Rucker's article.

Any given weft thread need not progress from warp layer to warp layer in consecutive order, but can 'fly' between layers and bypass warp elements as a float.

After the weaving is taken from the loom, it can be folded like a fan to give a three dimensional result. The treadling pattern is complex but apparently fairly easy after the first few shots. The two diagrams below are taken from her article and show both the weave structure and what happens when the weaving is folded in the directions of the arrows. Has anyone tried this type of weaving? I'd certainly like to see an example.



DOUBLE WEAVE WITH FLYING BRIDGES
ARROWS SHOW DIRECTION FOR FOLDING

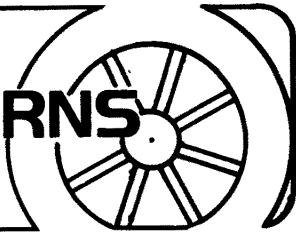


DOUBLE WEAVE - FOLDED OFF LOOM

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- Harriet Tidball Monograph #1. "The Double Weave; Plain and Patterned" 1960 HTH Publishers 1607 E. Edinger, Santa Ana, CA 92705
- Else Regensteiner. "The Art of Weaving" 1970 Van Nostrand Reinhold, NY.
- Mary Black. "New Key to Weaving" 1957 Bruce Publishers, Milwaukee.
- Mary Ellen Laughlin. "More Than Four" 1976 Laughlin Enterprises Ltd. West Sacramento, CA 95691
- Peter Collingwood, "Techniques of Rug Weaving" 1969 Watson-Guptill NY
- "Beyond Craft: The Art Fabric" 1972 Van Nostrand Reinhold NY
- Shuttle Spindle and Dyepot*, many issues.
- Palmy Weigl. "Double Weaves" 1978. Watson-Guptill (limited to Four Harnesses).

AS THE WHEEL TURNS



Continued from last month

FLOOR SPINDLE SPINNING

Begin with a 2 yard piece of yarn. Wrap all but approx. 2 feet of the yarn around the spindle shaft just above the whorl by turning the spindle clockwise. (fig.1) Hold the rest of the yarn in your left hand. Use your right hand (held open) to hold the shaft against the side of your thigh.

fig 1

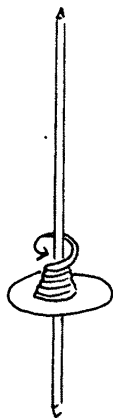
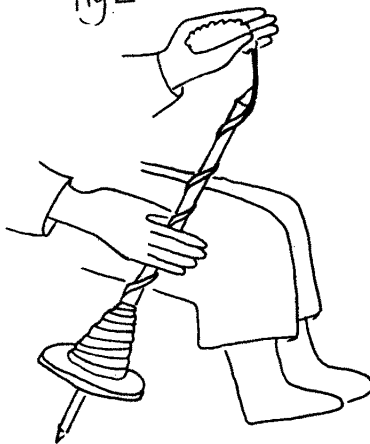


fig 2



(fig.2) Starting near your knee, roll the shaft along the side of your leg up towards your hip. (You need not roll it the full length of your thigh. Rolling it for approx. 6" works well.) Hold your left hand above the tip of the spindle. Roll the spindle somewhat rapidly and allow it to continue to spin by resting the twirling shaft between thumb and first finger. Do not grab the shaft as this will stop the twirling. (fig.3) When the spindle stops, repeat the rolling process. You may want to set the bottom of the spindle on a piece of carpet to keep it from sliding.

fig 3

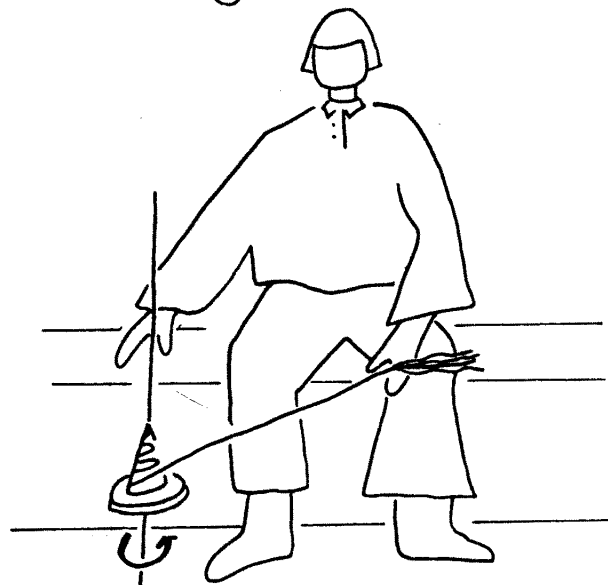


As the spindle revolves, the left hand drafts the fiber out with short gentle pulls. (When first learning, you may want to stop the spindle and rest it against your leg, freeing both hands to use for drafting.)

When you have spun a length of yarn so that your arm is fully extended, making it difficult to draft more fiber roll the spindle counter clockwise. This will unwind the yarn spiraling up the shaft. (You may have to tilt the spindle away from you to use up this extra length, or collect the extra yarn in a butterfly on your left hand.)

Wrap the yarn around the shaft above the whorl by holding your left hand horizontal to the area you wish to wrap and turning the spindle clockwise. (fig.4) When approx. 2 feet of spun yarn remains unwrapped, raise your left hand up causing the yarn to spiral up the shaft ready to begin drafting again. © 1979 Pat Boutin Wald

fig 4



QUESTIONS

My antique doubled band colonial wheel will not let me spin yarn with low twist. Do I need a bigger diameter flyer pulley?

Not necessarily. Check your bobbin to be sure it turns freely on the flyer shaft; then loop both loops of your drive band onto your bobbin pulley groove, tighten the tension a little and spin "bobbin driven". If the doubled band will not stay on then tie a one-loop drive band using cotton mason's line or a fine high-count cotton cord. Although you will probably not be able to spin thicker yarn, you should be able to reduce the twist in your yarn. This bobbin driven technique may not work for orifices under 5/16 inch diameter or if the flyer hooks are closer than 1/4 inch.

The bobbin on my spinning wheel seems to bind on the flyer shaft and not turn freely. What can I do about it?

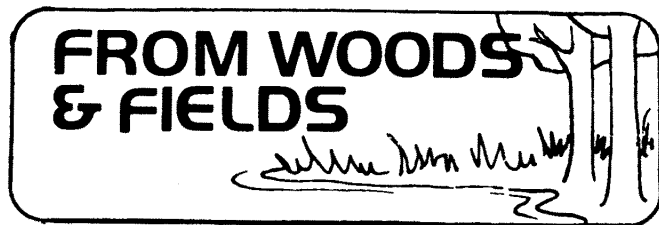
If you have a fairly modern spinning wheel, it is quite likely that the hole through the bobbin is $\frac{1}{4}$ inch. So for this sized bobbin hole, take your bobbin and go to a large hardware store and ask for a " $\frac{1}{4}$ -20 threaded rod". It will be 36 inches long usually, and will cost less than \$1.00. Take the threaded rod and work it through the bobbin until it slides freely. Now try the bobbin on the flyer shaft. Only ream out the bobbin enough to allow the bobbin to turn freely.

Be sure that the bobbin hole is quite close to $\frac{1}{4}$ inch before reaming it out. If the rod starts into the bobbin from each end, you can be sure the hole is $\frac{1}{4}$ inch. Do not use this technique if your bobbin has bushings.

— Tony Glaski

THE MINNESOTA WEAVER

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by Connie Magoffin

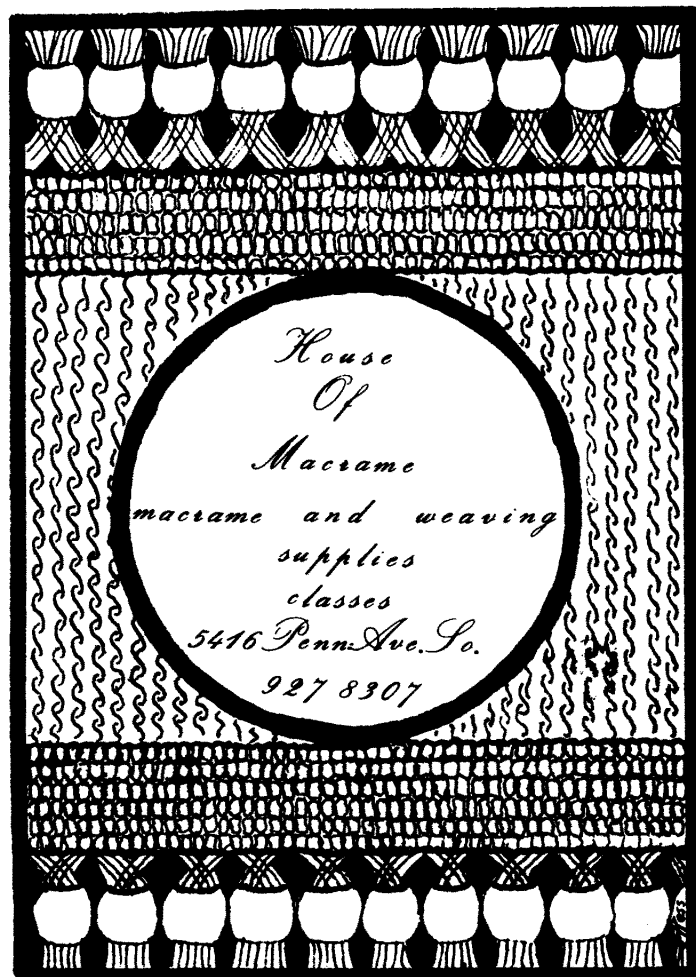
A recent call from Marge Manthei resulted in her sending me some samples of wool she had dyed using both avocado pits and peels. Marge used the peels of 4 avocados, blended them in the blender and then followed the directions I mentioned in the March, 1979 issue of the *Minnesota Weaver*. She had used the 5 common mordants plus unmordanted wool; she dyed both fleece and yarn. Her results were similar to the colors Nancy Brown obtained, although a bit deeper, most likely due to Marge's use of more dyestuff and less wool ($\frac{1}{2}$ oz.). The colors tended to be in the muted wine-red range. She also dyed with 4 avocado pits. The colors were similar although each was just slightly richer than its partner dyed with the peels. Baking soda turned the colors brown and vinegar turned them a "blah" beige, according to Marge.

Four other interesting sample cards were also included.

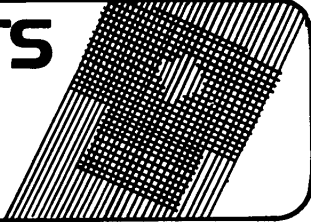
1. Two whole artichokes and 2 oz. of wool resulted in a range of beiges with green overtones; the iron mordanted yarn was a gray.
2. From 6 tangelo peels and 2 oz. of wool she obtained a soft, warm golden beige color range. She added that she had also tried navel orange peels which yielded a more yellow color.
3. The results of dyeing with 18 tangerine peels and $2\frac{1}{2}$ oz. of wool were exquisitely beautiful soft yellow-greens. The peels were blended, simmered about 1 hour and strained out before dyeing. Although a fleece sample was not included on this card, Marge said it was a green with even more yellow in it.
4. The final samples that Marge sent were from an experiment using brass. She soaked 10 lb. of brass in (white) vinegar water ($\frac{1}{2}$ & $\frac{1}{2}$) for about 1 week. On tin it was supposed to produce a green, but the range of 5 mordants and the unmordanted sample of yarn offered only brown-beiges. Her fleece sample did, however, have a soft green color to it. She intends to try this experiment again.

In all of her dye samples where fleece was dyed along with yarn, the fleece resulted in a more "alive" color. This has often been my experience, too, and it is only one of many reasons, if you are lucky enough to be a spinner, that I feel it is to great advantage to dye in the fleece. Thanks, Marge, for giving us some ideas for dyeing at a time when fresh plant material is not as yet readily available.

There are several persons signed up at the Weavers Guild office to order Fred Gerber's dye book, *Cochineal and the Insect Dyes*. If you are interested in ordering it at the 40% discount price, send a check made out to Fred Gerber for \$4.25 (this includes postage to the Guild). Mail the check to Suzette Bernard at the Weavers Guild before May 15. When the books arrive they will be held for you at the office. If you do any dyeing with cochineal, this is a book you should have.



GARMENTS

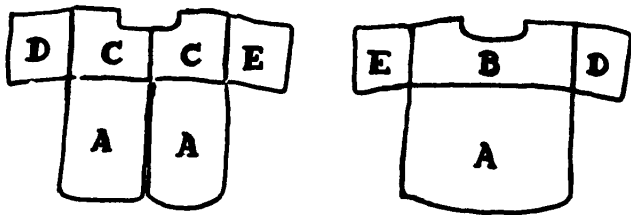


In order to have the front opening, piece C must be cut. Carefully run 2 rows of machine zig-zag stitch on both sides of the cutting line. Then, grit your teeth and cut. Because of the machine stitching at this point and because I worked the warp ends on the other pieces back into the fabric, I crocheted an edge around the whole jacket. I think it is a satisfying finish.

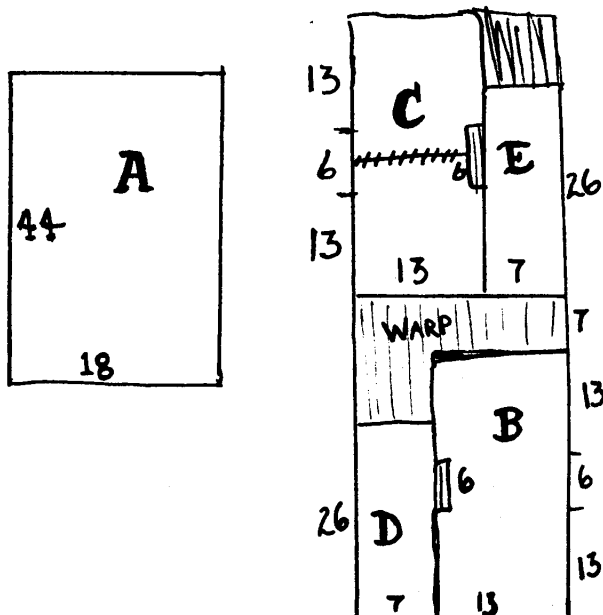
ANOTHER JACKET FOR FRAME LOOM WEAVERS!

by Mary Skoy

Although similar in contours to the Bog Jacket discussed in this column in February, this jacket is a variation of the "Kbee Coat" described in Jean Wilson's *Weaving You Can Wear*. This jacket is made from 5 rectangles, woven on two separate warps.



The first rectangle (A) is 18" wide and 14" long. This will fit a 5'8" size 14 person. The other 4 rectangles are woven on a warp 20" wide and 77" long (not counting take up and loom waste). Weave rectangles B and D and then C and E at the same time using two separate shuttles. As the diagram shows, the 6" neck opening is made in B and C by decreasing the width from 13" to 12" after weaving the first 13" of length, then weaving the 6" opening, then weaving another 13" at the full 13" width. At the same time, rectangles D and E are woven 26" long.



SHOWS & EXHIBITS



rites of Spring - FIBER ART SHOW

The members of the Minnesota Weavers Guild are proud to present their "Rites of Spring - Fiber Art Show". The fiber works are on exhibit from May 6 - May 31 at the Plymouth Church Gallery, located at 1900 Nicollet in Minneapolis. The viewing hours are Monday - Friday 9:00 - 5:00, Sunday 9:00 - 1:00, no Saturday hours. Come and see the wide variety of fiber techniques, the quality craftsmanship and the extraordinary talent shown in these pieces.

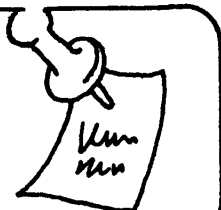
Opportunities to Show Work

The Springfield Art Association has announced two juried shows. The first is entitled "Tribute to Hands," an exhibition of ancient and new crafts dealing with body coverings; utensils, containers and objects to sit on; coverings, and objects of fun, fantasy and delight.

The second is entitled "Fifth National Invitational Fibers and Fabric Exhibition".

For more information on either of these events, contact William Bealmer, 700 N. 4th St., Springfield, Ill., 62702.

BULLETIN BOARD



Second Annual Quilter's Rummage Sale

718 Rossmore Bldg.
10th and Robert in St. Paul
Fabric, batting, patterns May 10 and 11, 12-6
291-2909

Fabric and Sample Sale

2404 University Ave. St. Paul (down the hall from the Weavers Guild) fabric, garment samples, screen prints, leather.
May 10 and 11 9-4:30
May 12 9-12
645-0544

Studio Sale

Pat Boutin Wald will be having a studio sale Friday, May 18 from 3-6 p.m. and Saturday May 18 from 10 a.m. - 3 p.m. Spinning tools, books, fabrics, yarns, also stationery and handspun at reduced prices. 3132 - 4th St. SE, Mpls. approximately 6 blocks west of the Guild.

FOR RENT - Summer cottage near Anoka. Good Swimming. 35 minutes to either loop. Available Memorial Day to July 14. \$425 inclusive (except phone). Call Suzy Sewell (646-2688) day, (721-4974) eve.

You Can Help Us Save Money:

Please turn over this *Weaver* and take a look at your mailing address. If the date by your name is either 4/79 or 5/79 you can save us money by sending in your membership renewal today. Please help us.

Back Issues for sale

Back issues of the *Minnesota Weaver* are available in the Guild office for Current year: 50¢ per issue
Past years: 25¢ per issue

Check the index in the February '79 issue for the back issues you need to have. Quantity discounts available.

Moving?

If so, please fill out the following and send it to the Guild office, 2402 University Ave., St. Paul 55114.

Dear Suzette, I am about to move. Please change my address in your records so I won't have to miss a single issue of *the Minnesota Weaver*.

My name _____

My old address _____

My new address _____

City _____

Zip _____

My new phone number _____



the Yarnery

MAY WORKSHOPS AT THE YARNERY

Elizabeth Zimmerman Workshop May 7, 8, 9

Hats with Elizabeth May 10 & 11

Summer & Winter for Frame Loom with David Xenakis May 17, 18, 19

Design in Needlework with Judith Cross May 21 & 22

Call for registration information.

1648 Grand Avenue, St. Paul 690-0211

Rosedale Shopping Center, Roseville 631-2800

Leisure Lane Shopping Center, Edina 922-7179

THE MINNESOTA WEAVER.

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DATES TO REMEMBER

Thursday May 3, 7-9 p.m. *Annual meeting and
Coverlets program*

Saturday and Sunday May 5-6 *Guest Artist Work-
shops with Paula Simmons
and Linda Berry Walker*

Thursday May 10, 9:30 a.m. *Board Meeting*

Saturday May 19, 9:30 a.m. *By-member-for-member
workshop - Trip to Isanti County*

Wednesday, May 23, 7:00 p.m.
Minnesota Weaver Meeting

DEADLINE FOR NEXT ISSUE

May 5 - copy for typesetting

May 10 - camera ready copy

For details see "COMING UP" on page 1.



SPINNING WORKSHOP

May 5 - 6

Saturday & Sunday

9:30 - 3:30 p.m.

\$20.00 per day or \$35.00 for both days

featuring *Linda Berry Walker*:

"Wool Awareness" - an intensive exploration of types of
wool and breeds of sheep, May 5

"Spinning for Design," May 6.

featuring *Paula Simmons*:

"Knitting, Crocheting, and Weaving with Handspun Yarn,"
May 5.

"Production Efficiency," May 6.

Call the Guild (644-3594) for more information.