

# THE MINNESOTA WEAVER

Vol. 4 No. 5 February 1979

**COMING  
UP**



## **FEBRUARY MEETING: PRESERVATION OF EXHIBITION TEXTILES**

**Thursday, February 1, 1:00-3:00 p.m.**

Lotus Stack, our speaker, is coordinator of textiles at the Minneapolis Institute of Art. She has been involved in organizing the collection and cataloguing of pieces, among many other activities. At present, Lotus is doing three, three-week stints at the Metropolitan Museum in New York, in the area of textile preservation. In the future, she hopes to obtain funding to undertake the cleaning of the European tapestry collection at the Institute.

Lotus will share some of her ever-increasing knowledge in the field of textile preservation with members on February 1.

## **FEBRUARY BY MEMBER FOR MEMBER WORKSHOP**

**Saturday, February 17 9:30-12:00**

### **Body ornaments and Jewelry**

Betty Olson and Jean Lodge will show you how to make different types of bracelets, belts, necklaces, foot and ankle ornaments, head bands and trimmed wigs. Come equipped with an assortment of yarns: shiny, bright, nubby and woolly, in colors to harmonize and contrast. Also bring beads, feathers, dime store bracelets and buttons. For Betty's barefoot sandals you will need metallic elastic thread (gold or silver), a No. 6 crochet hook and 34 beads to fit the thread.

All samples and ideas from participants are most welcome.

Watch for details in future issues on the WGM 2nd Annual Silent Auction — Friday, April 27, 1979.

## **ART SHOW PLANNED FOR MAY**

All members of the Weavers Guild of Minnesota are eligible to enter a quality art show to be held this May, at the Plymouth Church Gallery, located at 1900 Nicollet Avenue, Minneapolis. Fiber artists, working in any fiber technique, are urged to take advantage of this opportunity to show

The show will be juried and all pieces will be due April 16th at the Guild. The art work will be insured during the show. More details will follow in the March *Minnesota Weaver*.



**Farewell Party for Margaret Pidde  
Friday evening, February 9, 1979  
7:30 p.m.**

RSVP

Margaret's last day at the Guild is January 31, so we are planning a Friday evening get-together so friends and spouses can come, too. Contributions for a gift for Margaret from the Guild membership may be sent to Suzette Bernard at the Guild office.

# 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

## INTERESTED IN A SALES CO-OP

As the WGM begins its 39th year, the Board is exploring the idea of forming a new committee — The Fiber Fair Cooperative — for the purpose of marketing selected fiber items. If this sparks your imagination, please come to a meeting on Wednesday, February 7, at 7:00 p.m. I welcome all calls if you can't come.

—Lindy Westgard, 644-6886

The latest issue of Craft Connection is now available in the Guild office at \$2.50 per copy. Interweave will be available soon, too!

## IN SYMPATHY

Ann Basquin's father passed away at Christmastime.

Please remember to return your library books on time.

## WGM EXCESS LOOMS FOR SALE

The Weavers' Guild of Minnesota offers for sale by sealed bids the following looms:

- 1) one 8-harness Macomber Model CP11, 24" wide; minimum bid \$260.00
- 2) one 4-harness Macomber Model CP11, 24" wide; minimum bid \$200.00
- 3) one 4-harness Macomber Model CP11, 24" wide; minimum bid \$200.00
- 4) one 4-harness Macomber Model CP11, 24" wide; minimum bid \$200.00

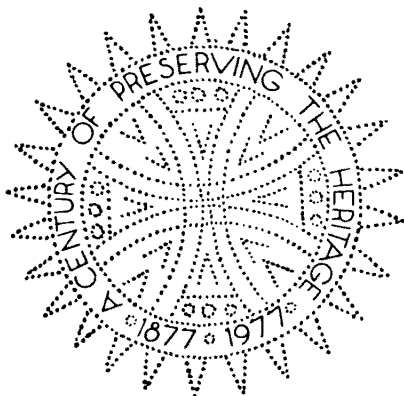
## Terms of sale

- a. Bids must be in the WGM office not later than 9:00 a.m. on March 2, 1979.
- b. Inspection can be made Monday through Friday between 9:00 a.m. and 3:00 p.m. by appointment only.
- c. Items are for sale on an "as is, where is" basis.
- d. Items must be removed from premises within 10 days upon notification of acceptance.
- e. Payment must be made in full on day of pickup.
- f. WGM has the right to reject any and/or all bids.
- g. All bids submitted shall be considered to have been made with a full knowledge of all terms, conditions and requirements herein contained. The failure of any bidder to inspect, or to be fully informed as to the condition of all or any portion of the merchandise herein described will not constitute grounds for any claim or demand for adjustment or withdrawal of a bid after offering.

## IN MEMORIAM

We were saddened to hear of the recent death of Howard Bradshaw of Bradshaw Reeds.

Mr. Bradshaw was a member of our Guild and a strong supporter of the Guild and the *Minnesota Weaver* even though, he claimed, he didn't know a thing about hand weaving. His firm, primarily an industrial supplier, also supplied reeds to handweavers, who received his personal attention. Many of us have received not only reeds but also charming letters from Mr. Bradshaw. Mrs. Bradshaw is bravely carrying on the business.



# Norwegian Weaving Workshops

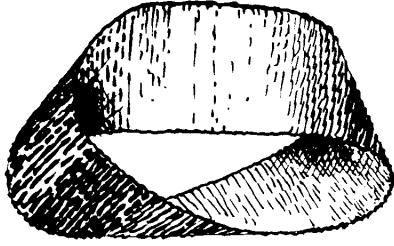
at the NORWEGIAN-AMERICAN MUSEUM, Decorah, Iowa 52101  
February 12-14 Aklae (tapestry coverlets)  
February 19-21 Billedvaev (picture tapestries)

TWENTY HOURS OF INTENSIVE STUDY. ACCESS TO MUSEUM'S LARGE TEXTILE COLLECTION. INSTRUCTOR: LILA NELSON, CURATOR OF TEXTILES.

Write to the above address for registration.

## NOVEMBER WORKSHOP — MOEBIUS WEAVING

Remember making a paper tube with a twist in it, then cutting the tube in half — and presto, two rings joined? This magic feat for children is the basis of moebius strip weavings, as demonstrated by Paul O'Connor at the November By-member-For-member workshop.



The trick is in the warp, which is carefully wrapped around a dismantled dowelled triangle — the twist created in the wrapping. Each end is wrapped separately and placed so that the 20 ends spread evenly over each 9" side of the triangle. Each warp end will thus be the same length, being wrapped at the top of some triangle sides and the corresponding bottom of others. After all 20 ends are wrapped, the twist is ascertained to be there, then the knots are distributed to the back and the ends are anchored along one of the dowels. Needle-weaving with heavy weft material then is started perpendicular to the warp ends, which is normal: it's just a little funny with the dowel going off at a 45 degree angle. When the surface area is woven, then the warp is pulled through the 'anchor,' each end a little at a time.

One member described the moebius strip weaving as being much like darning, with the great exception that one has something a lot more fun than a pair of socks when finished. The ring with a twist — whose size is determined by the loom — makes a great conversation piece when it's sitting on a coffee table, looks great hanging — especially when people can look up through the center and all around the outside, trying to find the seam.

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### Moving?

If so, please fill out the following and send it to the Guild of-  
fice, 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 \_\_\_\_\_

## COVERLETS CLASSES REUNION

With Ken Colwell as Guest Speaker

by Mary Temple

Irene Wood planned a reunion of the coverlets classes and other interested weavers at the guild that made the fourth of January seem more like Valentine's Day. Ken Colwell, from Mineral Point, Wisconsin, and owner of Looms at the Brewery was the guest speaker for the day. Ken brought along a choice selection of some of the sixty coverlets he owns, and many of those weavers present brought some of their coverlet treasures to share as well.

Ken spoke enthusiastically of his decision to become a full-time weaver and collector. The morning slides showed the continuing visual delight coverlets provide with many beautiful and unusual double weaves, summer and winter, twills, jacquards, and overshot patterns. The crisp contrasts of color and pattern, particularly in the old indigo-blue and white examples, made these coverlets in some instances seem like very contemporary works of art. Of particular interest were certain details of borders and corner blocks that identify the weaver, such as the picket fence, lion, and spinning monkey that were used by Electa Dye, a favorite weaver of jacquard coverlets from 1835-45. Ken had worked out one portion of a church design from an unusual Christian-Heathen border on one of his many complex looms.

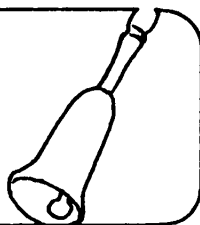
In the afternoon, Ken gave some information and showed slides of his Ahrens-Violette dobbie loom that received so much interest at Convergence '78. He is an agent for these looms and was able to give a good deal of information about them, as well as to pass around some of the weaves he has experimented with on his own loom. Looms At the Brewery is open daily from May 1 through November 1, and there are week-long classes given during the summer months. It is possible to use some of Ken's more complicated looms, such as the jacquard, damask, or dobbie looms.

Several people were responsible for preparing lunch for the sizable group of coverlets fans: Irene Wood made a kettle of chicken soup, Joy Rosner made a kettle of vegetarian soup, and Ruth Brin brought homemade French bread. Peggy Dokka showed a few slides of coverlets at the Minneapolis Institute of Arts, and Lila Nelson showed a beautiful three-harness Krokbragd coverlet she had woven in Norwegian spelsau wool for a bed in one of the settler's cabins at the Norwegian American Museum in Decorah, Iowa.

Lotus Stack, textile curator of the Minneapolis Institute of Arts and a teacher at the guild, gave a wonderfully informative talk on the care, preservation and exhibition of old textiles such as coverlets. With Lotus's museum background and training, her approach was properly and quite understandably conservative and correct.

I think if I owned a nice, clean old coverlet, I'd feel properly sinful and guilty about using it, but I'd sleep under it anyway. Think of the dreams one could enjoy about itinerant weavers of a century ago, of marriage or dowry coverlets, shearing, spinning and dyeing one's own wool and hoping it would be enough, planning out the pattern to the borders and corner blocks, seaming the two sections of coverlet up the middle while one hoped and prayed the designs would match up, and finally tucking someone in to keep him warm. It was a lovely day. Thank you, Irene, goodnight, Irene, I'll see you in my dreams.

# SCHOOL NEWS



by Suzette Bernard, Education Coordinator

With the hubbub of the winter holidays past, now is the time to begin your new year with a class at the Guild. Have you always wanted to learn how to spin but couldn't find the time? Or have you been putting off starting a floor loom project because you just couldn't fit it into your schedule? Get our the Winter Class Supplement you received in January and register for a class now!

A special class session for children this month during Energy Break is the Paper Bag Loom class on Wednesday, February 21. Taught by Dianne Swanson, it's an excellent opportunity for children (or parents and children together) to explore a variety of simple weaving techniques.

For a very special treat, indulge yourself in the programs at the new Science Museum. Included are a one day session on ikat, a Mayan Weekend and Backstrap Weaving Experience, and the excitement of Latin American Brocades. Look for the special details on another page of this issue.

## FRAME LOOM CLASSES

### Weaving Fundamentals Using a Frame Loom

5 sessions (15 hrs). Tuition \$30  
Mon. Feb 26 - Mar 26 6:30-9:30 p.m. Cathy Ingebretsen

### Intermediate Skills Using a Frame Loom

5 sessions (15 hrs). Tuition \$30.  
Tues Mar 6 - April 3 9:30 a.m. - 12:00 Karen Searle

### Double Weave Using the Frame Loom

6 sessions (13 hrs). Tuition \$30.  
Tues Feb 27 - April 3 6:30-8:30 p.m. Mary Temple

## DYEING CLASSES

### Chemical Dyeing

5 sessions (25 hrs). Tuition \$40  
Sat Feb 17 - Mar 17 9:00 a.m.-2:00 p.m. Jan Carter

## SPINNING CLASSES

### Beginning Spinning

5 sessions (10 hrs). Tuition \$25, total \$26.50 w/materials  
Tues Feb 13 - Mar 13 6:30-8:30 p.m. Marcia Kozloff

### Unusual Fibers and Spinning Techniques

5 sessions (10 hrs). Tuition \$25, total \$27 with materials  
Fri Feb 16 - Mar 16 9:30-11:30 a.m. Pat Boutin Wald

## FLOOR LOOM CLASSES

### Floor Loom II: Intermediate Floor Loom Skills

8 sessions (24 hrs). Tuition \$37 plus \$10 loom rental  
M,W March 5-28 6:30-9:30 p.m. Sue Obrestad

### Designing for the Floor Loom: Intermediate Projects

4 sessions (12 hrs). Tuition \$28 plus \$5 loom rental  
Fri March 9-30 12:00-3:00 p.m. Char Miller

## RELATED COURSES

### Finishes and Embellishments

4 sessions (8 hrs). Tuition \$22.  
Wed Mar 7-28 10:00 a.m.-12:00 Sue Baizerman

### Paper Bag Looms

1 session (3 hrs). Tuition \$6. Materials fee \$2. Total \$8.  
Wed Feb 21 9:00 a.m.-12:00 Dianne Swanson

## WEEKEND WORKSHOPS

### Introduction to Drafting and Fabric Analysis

12 hrs. Tuition \$25.  
Feb 2-4 (Fri-Sun) Joy Rosner

### Weekend Floor Loom

14 hrs. Tuition \$33 plus \$5 loom rental fee. Total \$38.  
Feb 23-25 (Fri-Sun) Rose Allen

### Four Harness Double Weave

15 hrs. Tuition \$33 plus \$5 loom rental fee. Total \$38.  
Mar 2-4 (Fri-Sun) Sue Baizerman

### Weekend Frame Loom: Weft-faced Weaves

15 hrs. Tuition \$30.  
Mar 9-11 (Fri-Sun) Cathy Ingebretsen

Coming up next month: Basketry classes and Weekend Workshops on Balanced Weaves for the Frame Loom and Techniques in Handwoven Clothing.



# Beka Looms

**new 12-dent heddle  
now available !**

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

Are you unable to take that winter vacation in Maya country? Why not enroll in the Mayan Weaving Series, a three part course being offered jointly by the Science Museum and the Weavers Guild of Minnesota. You can choose to do some dyeing, or to set up and weave on the most basic loom, the backstrap or stick loom. But in addition, you will sample native food, hear the strains of Mayan music and see slides of the modern Maya and their lush countryside. And related objects in the museum's collections will illuminate the class material. You can enroll in one part of the series or all three parts.

#### **Part I - Ikat Dyeing**

Saturday, February 10, 1978, 10 a.m. - 4 p.m.

A one day class in ikat — a technique used to apply dyed patterns to yarn before weaving. Taught by Jill Pruess who some of you will recognize from her work at the SMM Hearth. In this class you can prepare yarn for Part II of the series or for your own use in weaving — or even knitting or crochet. Materials provided for a nominal fee. Tuition: \$15.00

#### **Part II - Backstrap Weaving**

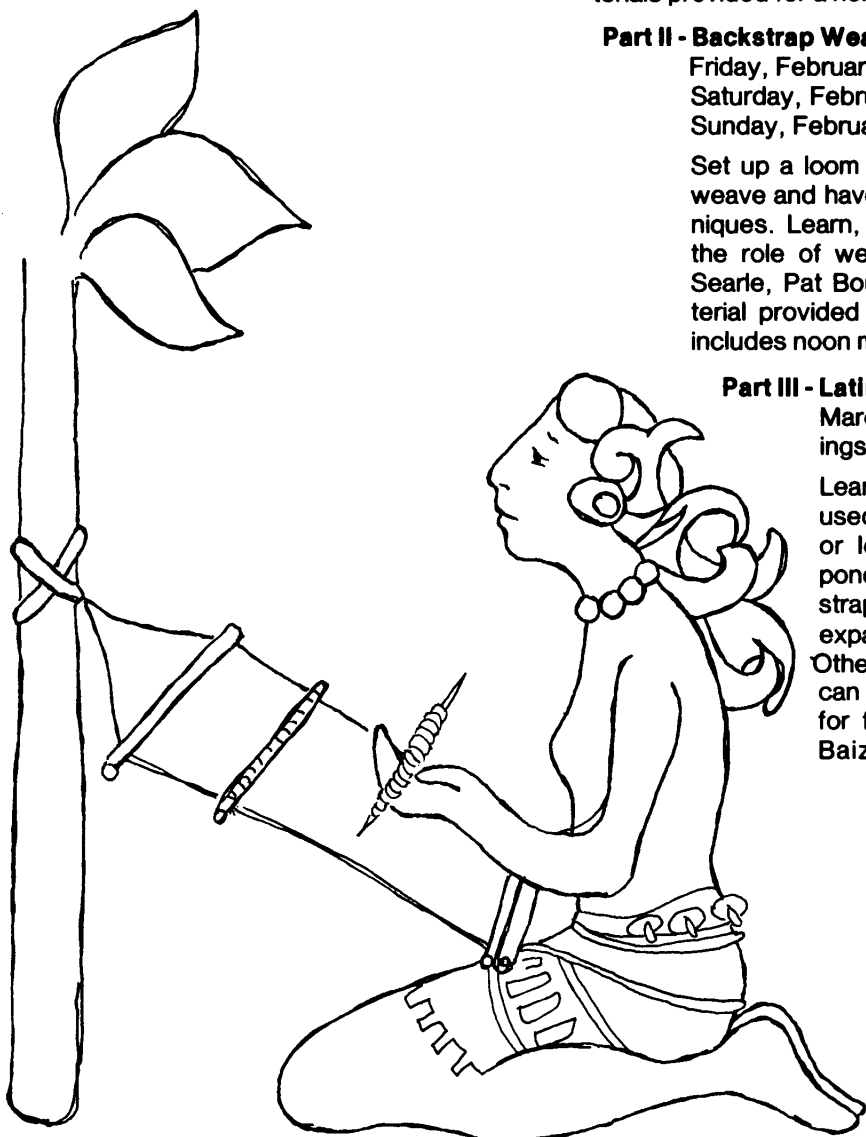
Friday, February 16, 1978, 7:30 - 9:30 p.m.;  
Saturday, February 17, 1978, 9:30 a.m. - 4 p.m.;  
Sunday, February 18, 1978, 12 - 4 p.m.

Set up a loom in the Mayan tradition. Learn plain weave and have a look at some ornamenting techniques. Learn, too, about the Mayan culture and the role of weaving in it from instructors Karen Searle, Pat Boutin-Wald and Sue Baizerman. Material provided for under \$5.00. Tuition \$35.00 includes noon meal.

#### **Part III - Latin American Brocades**

March 5, 1978 - April 23, 1978. Monday evenings, 7:00 - 9:00 p.m.

Learn the rich variety of ornamenting techniques used in Latin America, such as brocading on plain or leno ground. Replicate traditional designs, ponder design symbolism. Students from Backstrap Loom (Part II above) can consolidate and expand their knowledge of the backstrap loom. Other weavers, with any kind of portable looms, can join in this part of the series. Weaves drafted for floor loom weavers, too. Instructors — Sue Baizerman and Karen Searle. Tuition: \$40



# **MAYAN WEAVING SERIES**

**INDEX TO COLUMNS AND EDUCATIONAL ARTICLES**

**In The Minnesota Weaver, Vol 1-4 1975-78**

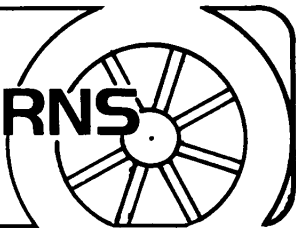
Compiled by Barbara Fitzberg

<i>Heading &amp; Author</i>	<i>Issue</i>	<i>Title</i>	
AS THE WHEEL TURNS Pat Boutin Wald with Vlasta and Tony Glaski	Sept '78	Fine adjustments on the Ashford Wheel; Steps and Tools for Hand-spinning	
	Oct '78	Draw Mechanisms, part 1, Double banded wheels	
	Nov '78	Draw Mechanisms, part 2, Scotch and Indian Head Tension	
	Dec '78	Mid-State Spin-in; bushings	
BOOK REVIEWS	Sept '75	Textile Structures, Hutton; Backstrap Weaving, Taber & Anderson	
	Feb '76	Foundations of Weaving, Halsey & Youngmark; A Basic Textile Book, Seagroatt; Practical Modern Weaving, Murray; Weaving Is For Everyone, Wilson; Weaving You Can Use, Wilson; The Techniques of Rug Weaving, Collingwood.	
	Sept '76	Design and Form, Itten; Frame Loom Weaving, Redman.	
	Oct '76	Textile Techniques in Metal, Fisch.	
	Dec '76	Handweaving, Duchemin; Creative Work with Textiles, Mooi; Fiber Structures, HCA & Weavers Guild of Pittsburgh.	
	Feb '77	Color Exercises for the Weaver, Weigle; Plaiting Step by Step, Chashauser & Westfall.	
	June '77	Art of Bolivian Highland Weaving, Cason & Cahlander; Cardweaving, Katz	
	Nov '77	Caring for Textiles, Finch & Putnam	
	Mar '78	The Complete Spinning Book, Crockett.	
	April '78	Baskets and Beyond, Coutts.	
	June '78	Favorite Book Survey	
	Oct '78	ikat Technique, Ballenfield; Four Harness Weaving, Bowan; Bolivian Tubular Edging, Cahlander.	
	Nov '78	Guatemalan Textiles Today, Anderson.	
	See also: From Woods and Fields		
	Sept '75	Why do we weave?	
	Oct '75	Weaving for sale; Penland Experience	
	Nov '75	Notes from ACC Regional Conference	
	Dec '75	Long Skirts	
	Feb '76	New Frame Looms Available	
Mar '76	Possibilities for in-depth exploration		
April '76	Reference list for frame loom weavers		
May '76	Comments on Frame Loom Show at Guild		
June '76	Summer study opportunities		
FROM WOODS AND FIELDS Connie Magoffin (Threadbender)	Nov '74	Introduction to Natural Dyes	
	Dec '74	Black Walnuts and Sumac; Sumac Cider recipe	
	Feb '75	Birch Bark; Mail order dye sources	
	March '75	Local dye sources; Mordant suppliers	
	April '75	Advanced dye class; Sodium Hydrosulfite	
	May '75	Sodium Hydrosulfite; dye records	
	June '75	Marigolds, Goldenrod, Smartweed	

<i>Heading &amp; Author</i>	<i>Issue</i>	<i>Title</i>
(Minnesota Weaver)	Sept '75	Color fastness
	Oct '75	Experiments: Willow, Plantain, Milkweed, Chokecherries, Dandelions
	Nov '75	Objectives of a natural dyes class
	Dec '75	Natural Dye Resource Center
	Feb '76	New dye books in Guild library
	Mar '76	Light testing
	April '76	Dye plant sources
	May '76	Miscellany: dye plant source, Guild mordants, cochineal as food coloring and recipe for Turkish Delight
	June '76	Report on Duluth Lichen Workshop with Barbara Haight
	Sept '76	Experiment: Coreopsis, Gloriosa
		Daisy, Red Hollyhocks, Perly Everlasting, Pineapple weed, Motherwort
	Oct '76	Use of natural dyes in yarn, fleece, cloth, wool, cotton, linen, silk, and other media
	Nov '76	Personal Thoughts on Natural Dyeing
	Dec '76	Comments on previous column; misc. info.
	Feb '77	Connie's trip to the Southwest, pt 1
	March '77	Southwest trip, pt. 2
	April '77	Natural Dyes for Easter Eggs
	May '77	Guild members' dye experiments
	June '77	Summer dyeing activities
	Sept '77	Dye Plant Record Sheet
Dec '77	Book review: Indigo and the Antiquity of Dyeing, Fred Gerber	
March '78	Chilkat loom and dyes of Northwest Coast Indians	
April '78	Dye Garden at the Arboretum	
May '78	Experiments: Parmelia (lichen), Brazilwood, Mimosa leaves, solar dyeing	
Sept '78	Dye Garden report	
Oct '78	Book review: Cochineal and the Insect Tyes by Fred Gerber	
Nov '78	Arboretum Fall Festival	
<b>GARMENTS</b>		
Rose Allen	Feb '78	Measurements
Rose Allen	April '78	Sleeves
Gloria Rither	May '78	Seams, Surfaces and Closings for Garments
<b>METRICS FOR WEAVERS</b> (In 1979 continuing)		
Pegy Dokka	Oct '75	Introduction to the Metric System
	Nov '75	Metrics for the loom and the warp
	Dec '75	Measurements of length, weight, volume and temperature
	Feb '76	Figuring a metric warp
	April '76	Further information on the metric system
	June '76	The TEX system of yarn sizing
<b>MUSEUM SHOWCASE</b>		
Sue Baizerman	Feb '77	Western Hemisphere textiles at the Science Museum of Minnesota
Lila Nelson	Mar '77	A tour through the textiles at Vesterheim
Lotus Stack	April '77	The Minneapolis instutueof Arts Textile Collection
Cathy Ingebretsen	Dec '78	Review: MIA Textile Collection and its availability for research

Note: Many of these back issues are still available at the Guild for only 25¢ each. Fill in your collection now.

# AS THE WHEEL TURNS



by Pat Boutin Wald

## SHEEP RAISING

Many handspinners have taken an interest in raising their own wool. If you are interested in purchasing sheep, especially exotic breeds, or just wish to find out more about them, I suggest you subscribe to: Black Sheep Newsletter  
28068 Ham Road  
Eugene, Oregon 97405

This is an excellent newsletter, full of practical information. Serious shepherds might wish to subscribe to the Pipestone Home Sheep Study Course. For more information, write:  
Sheep Study Course  
Pipestone Voc. School  
Pipestone, Mn. 56164



**Should I have my antique spinning wheel modified to spin thick yarn?**

No. Antique wheels were designed for spinning flax. This flax was spun into a smooth, fine, almost slippery yarn having high twist by spinners who tended to have a great deal of spinning experience. Spinning fine flax yarn does not work a spinning wheel very hard.

The majority of spinners today spin sheep's wool that is uneven by the nature of the fiber, thicker, not needing as much twist, and requiring the wheel to work hard. You will probably be much happier in the long run if you would keep your antique wheel as is and just spin flax on it. Then purchase an additional wheel specifically designed for spinning thicker wool yarns.

—Tony Glaski

## QUESTIONS

Spinning Wheel builders Vlasta and Tony Glaski have been kind enough to help answer many of the frequently asked questions concerning spinning wheel. If you have any questions, or are interested in finding out more about their wheels, you can write them at RFD 1, Unity, Wisc. 54488.

We'd like to hear from you. Knowing that someone reads this column will encourage us to continue. You can also drop off questions at the Minnesota Weaver office.

**I just purchased a spinning wheel kit. What type of finish can I use that is both easy to apply and non-toxic?**

While disassembled, sand the spinning wheel's pieces lightly with No. 220 grit GARNET sandpaper. Plan on using five 8" x 11" sheets. Tear each sheet into three pieces and fold each piece in half. Lightly sand with the grain. Don't try to sand away all marks and dents; just sand until the wood feels smooth to your touch. Change pieces of sanding paper often. After sanding, wipe each piece of wood with a clean cotton towel to remove most of the wood dust.

Purchase a pint of Hope's Brand Pure Tung Oil. Hope's Pure Tung Oil is easy to use, non-toxic, forms a protective surface, and accents wood grain beautifully. Pour about a half inch of tung oil into a clean shallow pan. Use your fingers or a paper towel to wipe tung oil all over each part.

After coating all the parts, rub each one dry with a paper towel. Lean each part against something and allow to dry overnight or longer. (Paper and cloth will draw fresh tung oil out of wood, so be careful where you put the oiled parts.) Then you can assemble your spinning wheel, lubricate it, and begin spinning.

—Tony Glaski

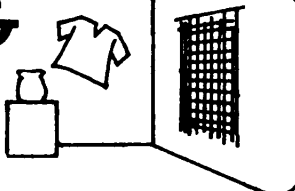
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# SHOWS & EXHIBITS



If you will be showing your work in a Twin City area gallery or other exhibit, please let us know about it as far in advance as possible so we can publicize it in this column.

Members who attend fiber shows in this area or elsewhere are invited to send in reviews, impressions, etc. to *The Minnesota Weaver*.

## Sources of Scandinavian Modern Design, 1900-1960

An historical survey of Modern Design in Denmark, Norway, Finland and Sweden, will open January 26th in the Goldstein Gallery, McNeal Hall on the St. Paul Campus of the University of Minnesota. This exhibition will run until Feb. 16th and includes examples of furniture, glass, ceramics, metalwork and textiles.

In the area of textile design, the Bastad Studio in Sweden will be particularly well represented with works by such weavers as Marta Maas-Fejterstrom, Barbro Nilsson, and Ann-Mari Forsberg. There will be other examples of tapestries, flat weaves and industrially produced textiles dating from as early as 1920.

Gallery Hours: 8:00 a.m. - 4:30 p.m., Monday thru Friday.

## COVERLETS from The Helen Louise Allen Textile Collection The Tweed Museum of Art, Duluth February 4th through 27th

Otto Charles Thieme, Assistant Professor, Environment, Textiles, and Design Area, University of Wisconsin at Madison, will give a slide lecture on a part of the Helen Louise Allen Textile Collection. These handwoven coverlets will be exhibited at The Tweed Museum of Art, University of Minnesota, Duluth from February 4 - 27, 1979. The opening will be Sunday, February 4 from 2:00 - 5:00 p.m. Professor Thieme's slide lecture will be at 2:30 p.m. and at 3:30 p.m. he will conduct an expertise clinic for those who wish to bring in heirloom coverlets from their personal collections. Professor Thieme teaches History of Textile Design at the University of Wisconsin, Madison and has been a Research Associate for the Textile Collection for six years. An article written by him about coverlets, "Uncovering the Life and Weaving of John E. Schneider" appeared in *Shuttle, Spindle & Dyepot*, Spring 1978.

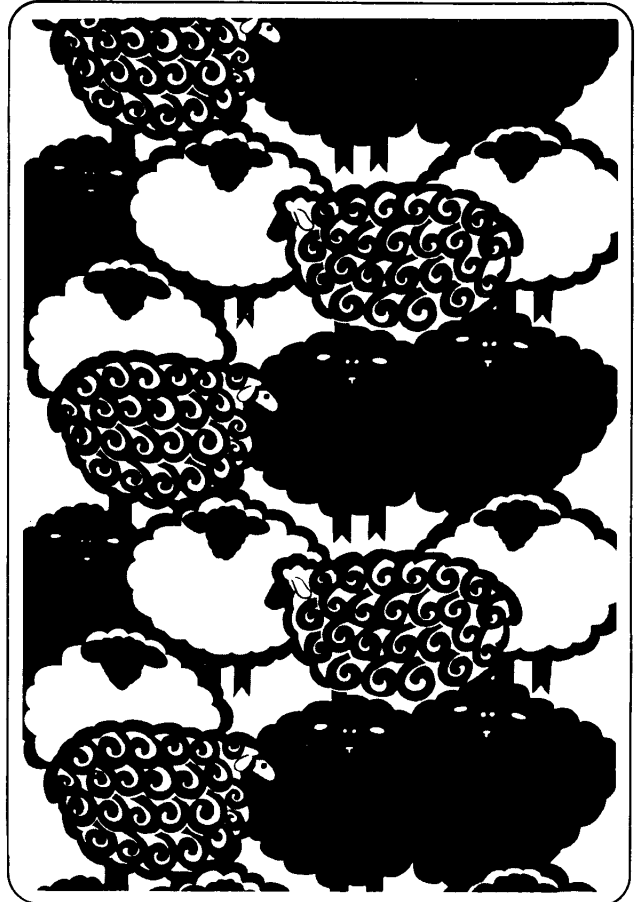
The Duluth Fiber Handcrafters Guild is co-sponsoring his visit. All interested persons are invited to attend.

### Guild Annual Membership

Individual .....	\$15.00
Family .....	\$20.00
Sustaining .....	\$25.00 or more

Subscriptions to the *Minnesota Weaver* (for persons living over 100 miles from the Guild)  
... \$5.00 per year  
outside the U.S. \$6.50 per year

# 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.

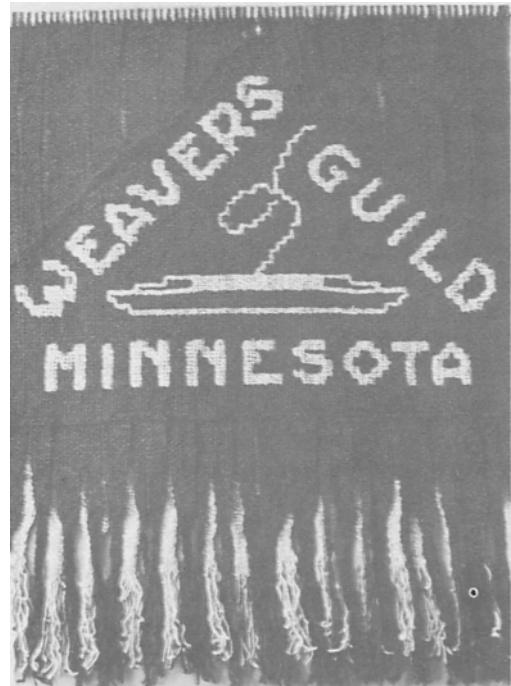
# depth of field earth works

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# SWATCH PAGE

Double weave pickup by Adele Cahlander.



## DOUBLE WEAVES WITH 4, 6, and 8 Harnesses

by Paul O'Connor

### Four harness pickup in double weave

Pickup techniques allow you to weave any design that you want in double weave, bringing the lower warp threads to the top layer as you need them for the design and dropping them back to the lower layer when you want background. I hope all of you have seen the hanging at the build where double weave pickup techniques have been used to develop the Guild's name and the symbol of a shuttle. This weaving by Adel Cahlander is shown in the photograph.

Harriet Tidball gives five different ways for pickup techniques in her monograph "The Double Weave, Plain and Patterned". Frankly it is difficult for me to understand her discussions and I will present only one way of doing double weave pickup in this article. You should read her monograph for the other methods. Although at first pickup seems very slow and confusing, the design develops after a few picks and the whole process becomes much easier. Trust me for the moment!

Your loom should be threaded as for other double weaves: straight draw twill threading on four harnesses; the sett is twice what you would use for single layer weaving; skeleton tieup is assumed; and dark threads (background) will be threaded on harnesses 1 and 3 and light threads (design) on harnesses 2 and 4. You will probably find it helpful to have a strong contrast between the design and background warp threads. This not only makes it easier to decide which threads are to be picked up but also makes the final woven design bolder. Here is something that may help you see what is taking place.

When you pickup some of the **light** warp threads to create a design, they are held up out of the way while you weave the **dark** warp. And similarly when you pick up the **dark** warp threads, they will be held up out of the way while you weave the **light** warp.

At first this seems confusing because you work carefully to pick up certain warp threads but then they are not involved as you weave.

There are four steps for four harness pickup double weave. The text will run down one side of the page with the weave diagram next to it to show what is happening. You need a flat pickup stick 1 - 2" wide, preferably with a pointed end. The pickup stick should be several inches longer than the width of your warp. Also notice before we begin that the warp is always picked up in pairs. (This automatically insures that pairs are split at each side of the design which will give you a sharp outline.) In these diagrams the heavy line indicates the pickup stick and dotted lines indicate weft threads.

## Procedure

1. Raise harnesses 1 and 3 (the **dark** background warp threads). Use the pickup stick to pick up the areas that you want to be in **dark** weave. Push the stick back to the reed.

2. Turn the pickup stick on edge, raise harness 2 and throw **light** weft. Turn pickup stick flat and beat lightly. Turn the pickup stick on edge, raise harness 4 and throw **light** weft. Remove pickup stick and beat. These two weft shots weave the **light** warp threads.

3. Raise harnesses 2 and 4 (**light** warp). Use the pickup stick to pick up areas that you want to be in **light** weave on the top side of the fabric. Push the stick back to the reed.

4. Turn the stick on edge, raise harness 1 and throw **dark** weft. Turn pickup stick flat and beat lightly. Raise harness 3 and throw **dark** weft. Remove pickup stick and beat. These two weft shots weave the **dark** warp threads.

Repeat steps 1 - 4.

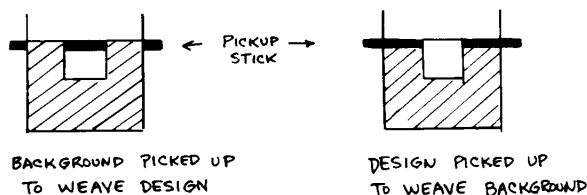
This may seem confusing at first but as the design begins to develop, it is much easier to pick out the design. Then the weaving goes much faster. The final weave structure of the fabric is shown here.

There are a number of variations that you may find give you a better looking weaving. The first is to alternate light and dark weft shots which doubles the number of steps (but beats each weft shot in separately). The procedure would be:

1. Raise harnesses 1 and 3; pick up background; raise harness 2 and weave **light** weft; remove pickup stick and beat.
2. Raise harnesses 2 and 4; pick up design; raise harness 1 and weave **dark** weft; remove pickup stick and beat...
3. Raise harnesses 1 and 3; pick up background; raise harness 4 and weave **light** weft; remove pickup stick and beat.
4. Raise harnesses 2 and 4; pick up design; raise harness 3 and weave **dark** weft; remove pickup stick and beat.

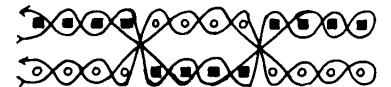
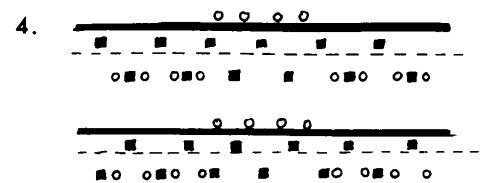
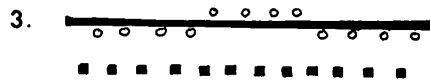
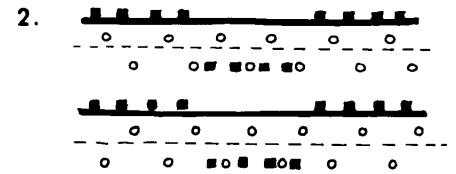
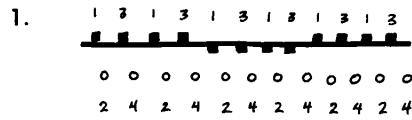
Some weavers prefer to transfer the pickup threads behind the beater. This of course means that you must have two pickup sticks. The advantage is that you get a better shed and the beating may be more regular.

It would be wise to prepare your design on graph paper before you start weaving. Remember that the design must be in terms of pairs of warps. Finally I would like to present a diagram to illustrate what is happening in double weaves. This is taken from Susan Guagliumi's article in the Spring 1978 issue of *Shuttle Spindle and Dyepot* (on 6-harness triple weave pickup). It is the best visual presentation of what is happening in double weave pickup that I have seen. I hope it helps you.

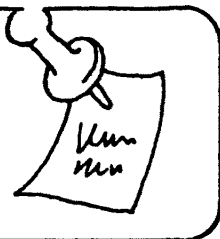


In the first articles in this series, I have presented ways to do double weave with four harnesses (two layers; double width cloth; tubular weaves; and pickup double weave). The next articles will move on to 6 and 8-harness double weaves.

## Diagram



# BULLETIN BOARD



## TEACHING OPPORTUNITY

The Jewish Community Center is seeking artists who wish to teach their areas of expertise. They are looking for artists who wish to share their knowledge with either Adults or Children. Starting pay is \$8.00 an hour, and hours vary from course to course. Great way to earn extra money.

Contact M. C. Anderson at the Jewish Community Center. Call: 377-8330. Or send a resume to JCC, 4330 So. Cedar Lake Road, Minneapolis, Minnesota 55416. They are looking for new classes beginning March, 1979.

## Apprenticeship Wanted:

European-type apprenticeship with experienced weaver in her/his studio. I have knowledge of basic floor loom techniques. Stillwater, Bayport, Hudson, Afton, Hastings area. Contact Ingrid Korn 436-5113.

## Scholarship available:

The Handweavers Guild of America is taking applications for its scholarship awards to students in the field of handweaving and related arts. See the Guild Office for more information.

## SELLING OPPORTUNITIES:

Interested in doing large or costly works? I am beginning to compile a file of slides of pieces for sale and examples of work for custom orders. I intend to show these slides to interior decorators and have them available in my shop for interested customers to view. If you are interested in this service, please contact Ann Scher at The Endless Thread, 224-8535.

Guild member Bonney Netzel has started a fibers studio and shop near Lake Como called Wool Skin Studio. She would like to sell other weavers' works as well as small items of clothing and handspun wool. Any interested members call 489-3045 or visit 995 Van Slyke Ave., just off Como.

## White Bear Lake Study Group

This small recently organized study group is seeking new members. The group is currently studying color effect. The group meets evenings once a month. If interested call Sonja (777-1064) or Phyllis (429-7377).

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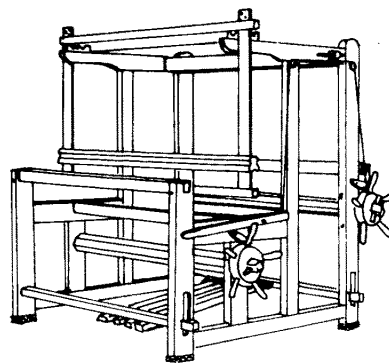
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**Dates to Remember:**

**Thursday Feb. 1 Program: Textile Preservation  
1-3 p.m.**

**Thursday Feb. 8 Board Meeting  
9:30**

**Friday Feb. 9 Farewell to Margaret**

**Saturday Feb. 17 By Member / For Member  
Workshop  
Jewelry and Body Ornaments**

For details see "COMING UP" on page 1.

