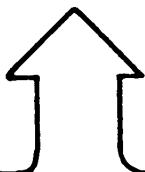


# THE MINNESOTA WEAVER

Volume 5 Number 5 March 1980

COMING  
UP



## program:

Thursday, March 6 1:00 and 7:00 p.m.

### Design Patterns slide set with narration

The study of designing presents a dilemma. We are forced to choose between studying actual examples of design or concentrating on general relationships. And, one of the most difficult things is to find a *design* to begin with! This slide set, with narration, looks at geometric forms from other cultures (Morocco and Nigeria) for inspiration to help solve the problem of arriving at a suitable design for creating your work. This slide set was compiled by Joseph Ordos of the Design Department of the U of M.

Following the slide set will be a round table discussion and show and tell session of design influences from other cultures. Please bring samples of your own weavings and items from your collections to enhance the discussion.

1:00

\*Following the program will be a Recognition party for Susan and Suzette. Both are leaving their positions as paid employees, but will continue to lend their services as volunteers to the Guild.

## BMFM:

March 19, 1980 Wednesday  
1 p.m. - 3 p.m.  
Linda Madden

### WEAVING PROJECTS FOR CHILDREN

Linda Madden has taught children in elementary school, and has some ideas for simple weaving projects that can be done at home on a rainy day. There will be two to four projects to choose from, appropriate for children ages 8 and up. There will be a small materials fee of \$2.00. Please bring a scissors, and elmers glue. Printed handouts will be available. Make reservations with the office by March 12.

### Guest Artist Lecture and Workshop

May 15 has been set for the public lecture to be given by Naomi Towner. Her topic will be "*Conceptualizing Weaving*". She will give a workshop on Nature and Design beginning May 16. Watch for registration information coming soon.

The public lecture by Gerhart Knodel on "*Weaving as a Public Art Form*", will be scheduled later in the year.

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

### ANNUAL MEETING: May 1

The annual meeting will take place on May 1, 1980, with two sessions: 1:00 and 7:00 p.m. A special feature will be the display of work from the year's study groups. If you don't belong to a study group but have a super project you've done this year, bring it to share, too. It will be a good time for show and tell for the year. The business meeting and elections will be followed by dessert and coffee.

## GUILD EXHIBITS

The Rugs exhibit this month features a display in the guild lobby of rugs by Morgan Clifford. Morgan's weft faced rugs in natural wools with subtle color changes won her the top award at the 1979 Minnesota Crafts Festival.

Other artists participating in the rugs exhibit are Phyllis Waggoner, Edis Risser, Linda Armstrong, Ann Sisel, Lynn Hazelton and Elaine Phillips.

# GUILD NEWS



## Summary of the minutes of the Board meeting, January 31, 1980.

Nancy Haley reported information which must be considered and acted on within the next week if we are to carry on with the exhibits grant. Some things to finalize: jurors, the budget—can we get the necessary matching funds?—location, and date of the exhibit. Once these items have been settled, we must request permission for changes from the Minnesota State Arts Board.

New Member Affairs Board Member, Lynn Anderson, was introduced and elected to the Board.

### Treasurer's Report

Balance in checking at the end of December 1979: \$2527.23; savings account: \$2566.51. The Board will invite Bob Peshorn to come to the next meeting to explain the **Weavers Guild** books. Several questions were raised which can be answered by Mr. Peshorn.

Suzette Bernard presented her coordinator's report. The survey of classes has been completed for the IRS. The WGM published a non-discriminatory notice in the *Minneapolis Tribune* 1/31/80 to satisfy IRS requirements. An abbreviated form of this notice must appear in every **Minnesota Weaver**. Next, the Guild must document volunteer time which people contribute to the Guild including demonstrations; working on the Minneapolis Institute of Art Christmas tree ornaments; Board member; exhibits, yarn, library, properties, etc., committee time, and so on.

Suzette contacted the Service Corp. of Retired Executives to evaluate the business practices of the Guild. A formal report will be forthcoming. The verbal suggestion: That the WGM develop action-oriented goals resulting in a profit for the Guild.

Patt Keene, coordinator of the Minnesota Craft Council, extended an invitation to cooperate on unnamed future projects.

Sue and Greg Mansfield have donated an air-conditioner. It will be cleaned and installed. Thanks were extended.

*No cooking in this dye lab* signs should be hung up in accordance with an insurance inspection done on the building recently.

The Education Director requested another meeting before the Town Meeting on Feb. 21. This will take place Thursday evening, Feb. 7, at 7:00 p.m. The Evaluation Committee must make a recommendation to the Board concerning the position of Guild coordinator.

**Town Meeting** will take place Feb. 21, at 1 pm and 7 pm to air views on people's needs from the Guild. We hope for a good turnout.

Susan Marshalk, Guild secretary, has announced her resignation.

We should begin to train volunteers to help in the office.

The Nominating Committee is now constituted and will begin meeting to select a slate for next year's Board.

### Continuation of Board Meeting: Feb. 7, 1980

Board received the recommendation from the Evaluation Review Committee: Due to the financial crisis, and due to the overly defined (and nonspecific) job description of the Guild Coordinator, the Committee recommends that the Board abolish the position of Guild Coordinator, effective immediately. This recommendation was accepted by the Board, and passed as a motion. Suzette's achievements were noted. She will be given two weeks notice this coming Monday, with her last day being February 24, 1980.

The agenda was written for the Town Meeting on Feb. 21, 1980.

Sherrie McCullough will head a fundraising committee.

The next Board meeting will be February 28, 1980.

*Respectfully submitted,  
Katherine Simon Frank*

**The Board of Directors** is composed of hardworking, dedicated people who would like to find others to fill the following vacant positions: *President Elect, Secretary and Publicity & Advertising Director*. Please let them know if you are interested in any of these positions.

Dianne Swanson	373-1787.
Pat Peshorn	699-7473.
Elaine Phillips	646-0253.
Sherrie McCullough	435-5707
Lynne Anderson	435-5380.
Mary Skoy	831-4512.

### TREASURER'S REPORT

- In response to a question of Jan. 31 regarding *Reserve for Properties and Lease* \$19775.24 shown in the Liabilities column of 4th quarter 1979 Balance Sheet prepared by Bob Peshorn.

This is our "net worth" It's what we would pay stockholders if we had any. In order to **balance** the books, this figure is recorded. If the corporation were forced to liquidate its assets, this is what is left after the other liabilities have been met. It's labeled *Reserve for Properties and Lease* because at one time we were accumulating a building fund.

- In an effort to determine "how we'RE DOING" I submit the following report.

	Sept-Aug 1976-77	Sept-Aug 1977-78	Sept-Aug 1978-79	Sept-Jan 30. 1979-80
<b>Sources of Income</b>				
membership	8674.50	10769.00	11317.50	5655.00
non-member fee	970.00	899.00	540.00	460.00
tuition	27268.10	23417.47	16351.90	6864.50
loom/wheel rental	158.00	1010.75	1540.00	336.50
sales w/sales tax	3709.13	3354.31	3776.33	825.68
sales wo/sales tax	—	1535.61	2235.94	56.14
fiber fair	1317.45	890.62	1280.80	1375.08
interest on savings	644.73	767.96	469.52	81.42

**Expenses**

salaries	21179.88	23017.27	23088.50	8392.25
staff	9339.38	13734.35	14446.40	4416.00
teachers	11840.50	9282.92	8642.10	3976.25
postage	512.12	913.61	621.36	450.91
rent	4220.00	7141.27	550.00	2475.00
telephone	512.23	538.95	969.38	358.69
insurance	920.10	896.00	714.00	due in April
advertising program	127.90	104.74	52.00	—
fall bulletin	442.35	203.96	—	—
(ad income for fall bulletin)			1501.26	1276.00
calendar (cost to Guild as of Jan. 1980)			596.00	842.00
				136.30

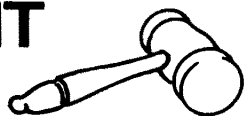
*Mary Skoy,  
Treasurer*

**FIBER SOURCE COMMITTEE**

The Fiber Source Committee will feature fibers from Harrisville Designs in March. Harrisville features natural sheeps wool, Homespun, Linsey-Woolsey (blend of flax and wool), Camel hair, and 1 and 2 ply yarns in solid colors and heather tones. These yarns are suitable for both warp and weft. Come to the Guild to see the March display. We need a 50 lb. order to get group prices.

*Marty Reed*

**FROM THE PRESIDENT**



*by Dianne Swanson*

We were all pleased at the turnout for the February meeting--89 people who heard a marvelous speaker on Guatemalan weaving. Gordon Frost has one of the largest private collections of Guatemalan textiles in this country and also leads study groups to Guatemala. If you missed this program and would like to get in touch with him please contact me.

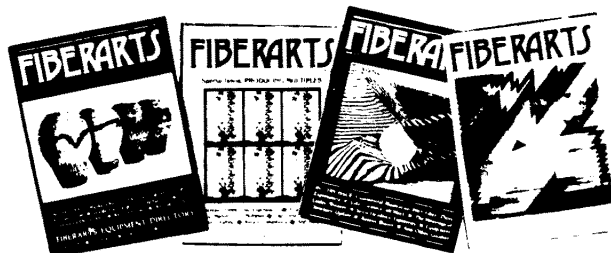
If you have any ideas for future programs, please drop a note to Joanne Kegel, 1980-81 program chair, 1530 E. Minnehaha Parkway, Minneapolis 554176.

There is a time of great change coming to our Guild and the Board is taking a more active part in the detail of the operation of the Guild. Many of you will be contacted soon to volunteer to aid in this operation.

There are many kinds of tasks to do here--so many that I'm sure that each and every one of you will find some service function that could be of interest to you.

In all the volunteer work that is available at the Guild, some people find assisting on committees most satisfying--program, workshop, education, fiber source, Fiber Fair, exhibit, hostessing, publicity, newsletter, properties, library, history, group projects, demonstrations, fund raising, and more. Call or write the Guild to let us know your area of interest for volunteer work. We do need you.

**FIBERARTS**



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

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

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

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

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

# GUILD COORDINATOR

## NEW COMMITTEE: Service Bureau

This isn't really a new committee but a necessary record-keeping procedure that the Guild must go through. To satisfy the IRS, we need to go back to 1977-78 (then up to the present time) and record any community services performed by Guild members. Did you demonstrate anywhere? Use knowledge gained from a Guild class or workshop and talk to a school group, Cub Scouts, or Camp Fire Girls or other adult or youth group? Visit a nursing home to help warp a loom or demonstrate spinning? Work for another non-profit group (school, museum, art institute) in a fiber-related way? Please document any contact that helped get the Guild name or services into the community.

We need the following information:

**YOUR NAME:**

date service performed:                      amount of time:  
(number of hours)

type of service:  
(demonstration, volunteer work, etc.)

type of audience:  
(general public, nursing home, youth group, etc.)

Number in audience:

The Guild always needs members to volunteer to demonstrate for the public. If you'd like to participate in this activity be sure to contact *Jayne Meyer, 823-4812*, our Community Demonstrations chairperson, who schedules requests. And, let her know a little about yourself and what you like to do. Demonstrating is not only fun, it's easy! Most of the general public knows very little about weaving and spinning and it's a good opportunity to educate them a little.

## HOSTESSES NEEDED

Speaking of volunteers, if you'd like to help greet members at meetings and workshops or help with refreshments, contact *Robin Redman, 823-7906*, our Hostessing chair. She'll appreciate it!

## THANK YOU

A big thank you to Marie Hero and Alice Sylvestre for demonstrating weaving and spinning at *The Clothes Connection* on February 2 at the Sheraton-Ritz Hotel, sponsored by the Minneapolis Public Library. Over 400 people attended this event.

## NEW SUNDAY HOURS

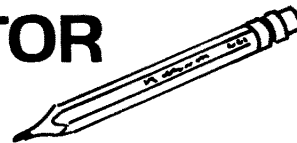
The Guild will be staffed on the 1st and 3rd Sundays of each month, 12:00 - 4:00 p.m., by Susan Fore.

## NEW IDEAS

The Fiber Fair committee needs ideas for making fiber-related Christmas ornaments for sale. If you have a brainstorm or ideas, patterns and directions to share, please let me know. Working bees need to start soon.

Our Christmas corner has been a welcome source of income for our Guild and I'd like to encourage each member to make two (or more) items to donate to the sale.

# FROM THE EDITOR



On behalf of the membership of the Guild, I would like to express gratitude to Suzette Bernard for her dedication to the Guild. As Coordinator, she has made the Guild a pleasant place in which to visit, to study, and to teach. She has produced attractive School bulletins and publicity brochures. She has been dedicated to raising funds for the Guild and was instrumental in obtaining two grants. As a volunteer, she served as Chair of a very successful Fiber Fair, among hundreds of other small services that she has contributed.

I would also like to thank Susan Marschalk for her services as receptionist during the past year. She has been cheerful and efficient, and encouraging to new volunteers. She is also By-Member For Member Workshop Chair this year.

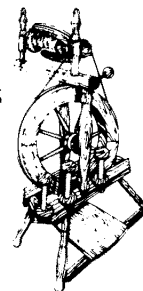
I am sorry that these women will be leaving their respective jobs at this time, but am pleased that both will remain involved in the Guild as volunteers. They have been, and will be, an inspiration to all of us.

*Karen Searle*

## Wool-N-Shop

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- CLASSES

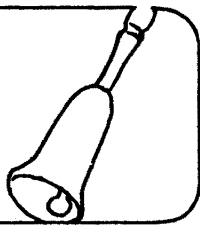


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**331-1813**

# SCHOOL NEWS



by Suzette Bernard

Included in this month's column is the Fall Quarter and Inter report for classes—along with similar figures from last year. Note that the net totals are about the same.

## NEW EQUIPMENT IN USE

Due to the large Interim registration, we had to purchase more drop spindles and a pair of handcards. The Ashford wheel acquired last summer is now assembled but needs to be oiled (any volunteers?).

## MISSING EQUIPMENT

We are missing many shuttles and a yarn ball winder. Please check your weaving projects for any leftover wefts still on Guild shuttles.

## NATURAL DYE COURSES

After a year's absence, Connie Magoffin will again be teaching natural dye courses at the Guild. The beginning course, *Natural Dyes I*, is scheduled for Saturday mornings, April 12 - May 3. *Natural Dyes II* will be June 7 - 28.

If you were tempted by some of the lovely naturally dyed objects in the January exhibit at the Guild, be sure to put these dates on your calendar. Connie will introduce you to the historical background of natural dyes, the various dye processes, how to find plants for dye sources, and developing a record keeping system. Basic dye recipes plus rules for creating your own are included.

May 24 will be one day well spent studying the most unusual dye plants—lichens. Lichens produce an extraordinary range of color; some by boiling and some by fermentation. Connie will help you to identify some of the lichens and demonstrate the dyeing procedure during *Dyeing With Lichens*.

## NEW SPINNING COURSES

Marcie Kozloff has scheduled some additional courses not listed in the 1979-80 catalog. *Yarn Designing*, Saturday, March 29, will be a one day intensive course on designing unusual yarns using varied spinning techniques including plying, color blending and using exotic fibers.

A **Weekend Beginning Spinning** class is designed for those of you who want to learn how to spin but don't have the time for a six-week course. Reserve April 11-13 for this terrific experience.

A special class for those who have learned to spin in the past but feel unsure about how to start again is **Spinning Review**. Included will be basic information on wool preparation, how spinning wheels work, and things to consider when spinning yarn for different purposes. Class begins on **Sat. Apr. 5** with instructor Marcie Kozloff.

**Dye Classes** Instructor: Connie Magoffin

*Natural Dyes I*, 4 sessions (12 hrs). Tuition \$40.50 (includes 2.50 materials fee); \$32.50 members. Saturday, April 12-May 3, 9:00 a.m.-12:00 noon.

*Natural Dyes II*, 4 sessions (12 hrs). Tuition \$38; \$30 members. Saturdays, June 7-28. 9:00 a.m.-12:00 noon.

*Dyeing With Lichens*, 1 session (6 hrs). Tuition \$19; \$15 members. Saturday, May 24, 9:00 a.m.-4:00 p.m.

**Spinning Classes**, Instructor: Marcie Kozloff

*Yarn Designing*, 1 session (6 hrs). Tuition \$24 (includes \$5.00 materials fee); \$20 members. Saturday, March 29. 9:00 a.m.-3:00 p.m.

*Weekend Beginning Spinning*, 3 sessions (15hrs). Tuition \$40; \$35 members. April 11-13. Friday 6:00-10:00 p.m.; Saturday 9:00 a.m.-4:00 p.m.; Sunday 1:00-5:00 p.m.

*Spinning Review*, 1 session (6 hrs). Tuition \$19; \$15 members. 9:00 a.m.-3:00 p.m.

## PROGRAM AT MIA:

**Human Adornment:** Folk Costumes and Ethnic Patterns. Saturday, March 15, 10 a.m.-3 p.m. Lunch included.

This seminar focuses on 19th century *cloth* tradition garments from India, Turkestan and Guatemala. Weaving techniques, assemblage and ornamentation will be explained. Ruth Arnold, instructor.

## QUARTERLY REPORT

Fall 1979

month	No. of students	No. of courses	Tuition collected	non-member fee	Instructor salary	net total	new members
September	45	4	\$1827.00	\$208.00	\$ 860.25	\$1174.75	15
October	80	12	2071.00	137.00	1238.00	970.00	6
November/ December	45	6	1334.00	112.00	738.00	708.00	5
<b>Fall totals</b>	170	22	\$5232.00	\$457.00	\$2836.25	\$2852.75	26
January							
Interim 1980	16	1	\$1840.00	\$ 80.00	\$ 636.00	\$1284.00	2
<b>Fall 1978</b>	225	24	\$5470.00	\$148.00	\$2765.00	\$2853.00	75
January							
Interim 1978	22	2	\$2175.00	\$64.00	\$1229.00	\$1010.00	7

## Guild Annual Membership

Individual.....	\$25.00
family.....	30.00
Retired.....	15.00
Sustaining.....	40.00 or more

Subscriptions to the **Minnesota Weaver** for persons living over 100 miles from the Guild  
... \$6 yr / outside U.S. \$7 yr.

## WEAVING CLASSES - how to get the most out of them

by M. Susan Brock

I've had a variety of experiences with weaving lessons. My college weaving classes weren't very satisfactory, but my time as an apprentice was just what I wanted. My dear friend Robyn was introduced to weaving in such an unpleasant, confusing manner that she never had a chance to find out how much fun it can be. What a terrible waste of time and energy. How can we take the risk out of choosing a weaving class?

First. What do you want to learn? If you have specific goals in mind, you'll be much more likely to feel that your time was well spent. If you want a general overview of floor loom weaving, you'll be disappointed by a double weave course. If the brochure isn't specific, *ask*.

Second. Meet the teacher! I often hear complaints that a teacher was a "tyrant" or "too low key". Even a few minutes spent talking to the teacher will give some basic feeling. If the chemistry is all wrong, don't take the course. Ask about their background, too. A degree from Big Name U doesn't insure much, on the other hand you need to know how long they've been weaving and how they learned. Six weeks of practice and a good book do not a teacher make!

Third. Discuss your goals. Ask the instructor what her or his aims are for the class and talk over how they mesh with your own.

Fourth. Take a look at the learning situation. This involves the physical set-up — looms, tools, etc, and also the structure of the class. When I stumbled into private lessons, I was amazed to see how much more fun they were for me. Some people do very well in a group, but I found that I was more relaxed with the more personal approach. It's unrealistic to expect too much personal attention in a large group class, but on the other hand, a large group can provide lots of stimulation and support too. You know yourself what type of situation you respond best to.

Fifth. Try to see some of the teacher's work. This is not foolproof, but in general it is a waste of time to take a coverlet class from a sculptor, or to try to learn tapestry from a coverlet expert. I just took a workshop with Libby Platus. Her work could hardly be more different from mine, but that had little to do with a class on marketing. Use your wits.

Lastly, get some references. If you can talk with two or three students who have worked with the teacher, you can get a good idea of the general tone of the lessons. Ask what they liked, what they learned, and of course, what they disliked too.

There are many opportunities to take lessons through guilds, colleges, stores and individuals. If you can decide exactly what you want and then do a little homework about the teacher and the course, you should get a good start toward learning the kind of weaving that you want to learn.

# INTRODUCING

## GUILD FACULTY



photos by NANCY HALEY

### MARY SKOY

*"Teaching is a real important aspect of my weaving," says Mary Skoy, a new frame loom teacher at the Guild. "To share my experience and to see people get that delight from discovering weaving is very enjoyable to me."*

Mary's interest in weaving began in 1971 with a frame loom class from Mary Temple. *"I wove the first class project and have been weaving ever since," says Mary. "It was something that just clicked."*

As a weaving teacher, Mary strives to convey a sense of good craftspersonship to her students. *"It's real important to have that sense of a well-crafted piece. A standard of excellence and fine craftspersonship is important for me to impose upon students. I also try to give them the idea that even though they don't see themselves as creative, everyone has inside herself a sense of balance and proportion and they should do what seems to be right and it will be. I try to get people away from saying 'I'm not creative.' "*

While teaching English full time in Minnetonka, Mary finds weaving relaxing and rewarding. *"I love to weave when I have the time and I love to make things that people buy. That's an ego gratifying experience to have somebody decide to buy something that I have done."* Mary sells at two shops, one in Deephaven, the other in Chicago, and at two summer art fairs.

Mary's goal is to continue learning more about the possibilities of weaving. She weaves intensively during the summer, often several hours a day, but during the year is limited to several hours a week.

Viewing herself as a craftsperson who weaves functional objects rather than art, Mary finds inspiration in the Scandinavian weavings. "I imagine homes in the Scandinavian countries being full of handwoven things—a society that has weaving as part of it. I'd love to be able to surround myself in a similar way with things that I have woven."

—Nancy Haley

## SUE MANSFIELD

by Kate Foreman

Sue Mansfield's interests in fiber all seem to have been conceived at one point then incubated for a time, until the right opportunity came along at just the right time.

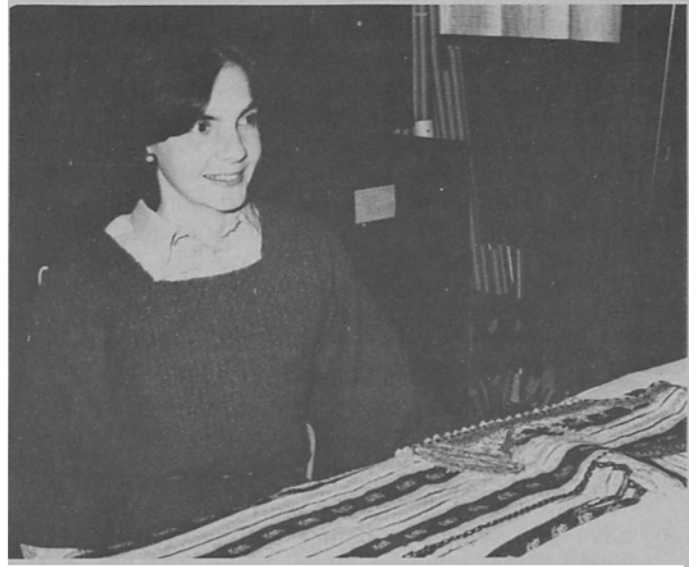
Evidenced by her college major in textiles and clothing, Sue had long been intrigued by fiber, but it wasn't until she had watched the Guild demonstrate weaving at the state fair for a number of years that she signed up for her first weaving class. Working primarily on a floor loom, Sue particularly enjoys working with fine fibers, in the 30 to 60 epi range. Sue weaves garments, wall hangings, household items (such as linen tea towels), and experimental items. Besides using a floor loom, she does demonstrations on the frame loom and works occasionally on an inkle loom. Sue says that an inkle loom is like eating popcorn—can't stop once one gets started due to ideas keeping popping up.

When Sue agreed to become the Properties manager at the Guild, she thought that it would involve dusting the looms and oiling the heddles. Fortunately, the mechanical aspect didn't frighten her, and now she not only tends the looms at the Guild, but also repairs looms professionally for individuals. Her husband does the wood portion, so it is a joint venture in fiber for them.



Sue teaches tatting for both the Hennepin County Homemakers Group and the Robbinsdale Adult Education Service. She has one class that is quite advanced, so she is continually designing and trying to find new patterns for them. Sue was fascinated by her aunt's tatting, but her aunt couldn't slow down enough sufficiently to teach Sue to tat. So Sue found a different vehicle through which to learn and now is passing this ancient art on to others.

Sue's most recent classes at the Guild have been on Assumption sashes, a form of finger-weaving and braiding that is named for a Canadian city; and a class which began at the end of January called just twills, which include a quadruple weave.



## RUTH ARNOLD

Ruth Arnold, a spinner and weaver, has joined the Guild faculty this year as a floor loom instructor. Ruth's area of special interest is in weaving clothing; and she has begun to market some of her handwoven garment designs.

Ruth is a textile volunteer at the Minneapolis Institute of Arts, and will present a seminar on costumes in the Institute's collection in March. She is also involved in the Guild Exhibits Committee and the dye garden. For more about Ruth, see the *Minnesota Weaver* for November, 1978.

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## Traditional Norwegian Weaving at Vesterheim

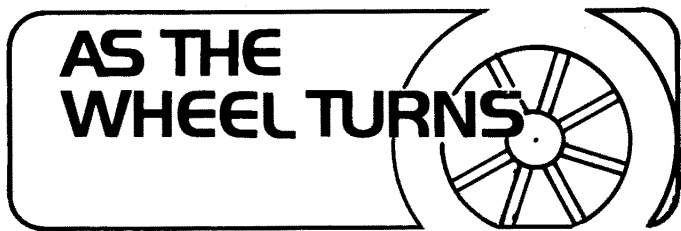
One-week summer workshops for beginning to advanced weavers in tapestry and floor loom techniques and spinning on the Norwegian wheel. Best Norwegian and American teachers. Sponsored by VESTERHEIM, NORWEGIAN—AMERICAN MUSEUM, Decorah, Iowa.

Access to largest collection of Norwegian textiles in U.S.

Call (319) 382-9681 or write Lila Nelson, Curator of Textiles, Norwegian—American Museum, Decorah, Iowa, 52101.

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If you have been out looking at spinning wheels lately or reading the newer spinning books you may wonder why there are so many different shapes, sizes, and styles. One reason is that a well designed spinning wheel has a specific range of yarn types it will spin quickly and easily and all its parts are shaped for that purpose. Many features interact to determine this range of yarn types and about the easiest feature to see is the way the drive band drives the flyer assembly. There are a number of assumptions we can make by recognizing which of the three drive types a spinning wheel has. The three types of drive are Driven-Bobbin, Driven-Flyer, and Driven-Bobbin Flyer.

To compare the three types of drive, let's assume that we have just sat down before a Super-Ashford spinning wheel. This spinning wheel looks just like a regular Ashford, but it can be changed from one type of drive to any of the others. We will also assume that each pulley is rigidly attached to its respective flyer or bobbin and that all the parts remain the same size during our comparisons.

For the first situation, assume the Super-Ashford is set up like a regular Ashford, with the drive band looped about the flyer pulley and a separate brake band about the bobbin pulley. I call this type Driven-Flyer. As you start to spin, the first thing you will notice is that there are two separate tensions that must be adjusted, and that with the bobbin brake tension a small change has a large effect on your spinning. With this type of drive you can have a light as well as firm pull by the bobbin on your yarn, and yarn can feed quickly through the orifice. Truly thick and textured yarns will feed through the orifice with difficulty or not at all. Extremely fine yarns may break easily.

Now we will convert the Super-Ashford to Driven-Bobbin drive. This means that the drive band turns the bobbin and that the flyer pulley has a separate brake band. Again there are two tensions to adjust, with the brake band tension not quite as sensitive as with the Driven-Flyer. When you start spinning, you will notice a strong pull on your yarn. This type of drive will break finer yarns but it is ideal for spinning thick and textured yarns. Yarns can be pulled through the orifice easily.

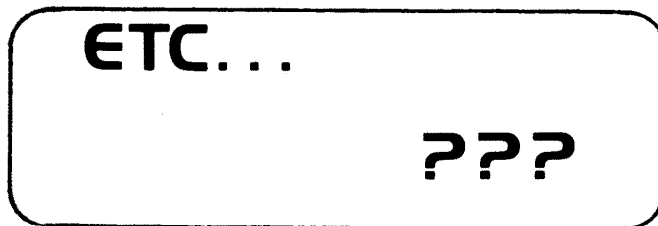
It is time to change to the final type of drive, the Driven-Bobbin-Flyer. With this type of drive both the bobbin pulley and the flyer pulley are driven by one drive band that is looped twice. You will notice that there is only one tension to adjust, and that its adjustment is not as critical as with the other two types of drive. We must pay a price for this easier tension adjustment. The yarn will not pull through the orifice as quickly as the other types of drive. You will not be able to spin yarn with twist as low as you

can with the other drive types. The light pull on the yarn will allow fine and fragile yarns to be spun. The most uniform yarns can be spun because of the controlled rate by which the yarn is drawn through the orifice.

This comparison of the different types of drive for this imagined Super-Ashford suggests several important points. If you wish to spin yarn having a wide range of diameter and TPI then the Driven-Flyer should be considered first. If you wish to spin large amounts of uniform yarn and/or have easy tension control, then the Driven-Bobbin-Flyer drive should be considered first. If you wish to spin quite thick, textured, and slub yarns, then the Driven-Bobbin type should be considered first.

You will notice that at the end of each statement in the prior paragraph I ended it with the qualifier "considered first". This is because good design in a spinning wheel can shift its capability so it will spin additional types of yarn. I hope to offer additional suggestions and design ideas in the future that will expand the ideas so briefly mentioned in this article.

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#### YARNERY WAREHOUSE-A NEW SHOPPING CONCEPT

The Guild has a new neighbor, *The Yarnery Warehouse*, at 2484 University Avenue in St. Paul, which serves as the receiving and distributing center for the Yarnery stores in the Twin Cities area. Recently, the Warehouse is experimenting with limited retail hours on two days a week, 1-5 p.m. Tuesdays, and 3-7 p.m. Thursdays. Afternoon and early evening hours were chosen for shoppers' convenience.

The Warehouse differs in stock, pricing, operation, and layout from an ordinary store. Here, space allows a wide variety of natural and synthetic millends displayed with the idea of easy viewing and access. Do-it-yourself is the rule. At regular outlets a winding charge is added to the cost of yarns. The Warehouse has a winder available for customer use which eliminates that charge. Baskets and boxes of discontinued yarns invite digging for happy finds at close-out prices. A third avenue to lower prices, quantity discount, is offered. The current discount policy is posted in the Warehouse.

According to Cathy Kreisman, coordinator, the Warehouse is still in the process of organizing and displaying stock. You are invited to stop in, browse, and comment.

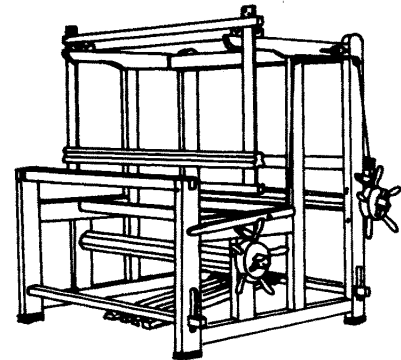


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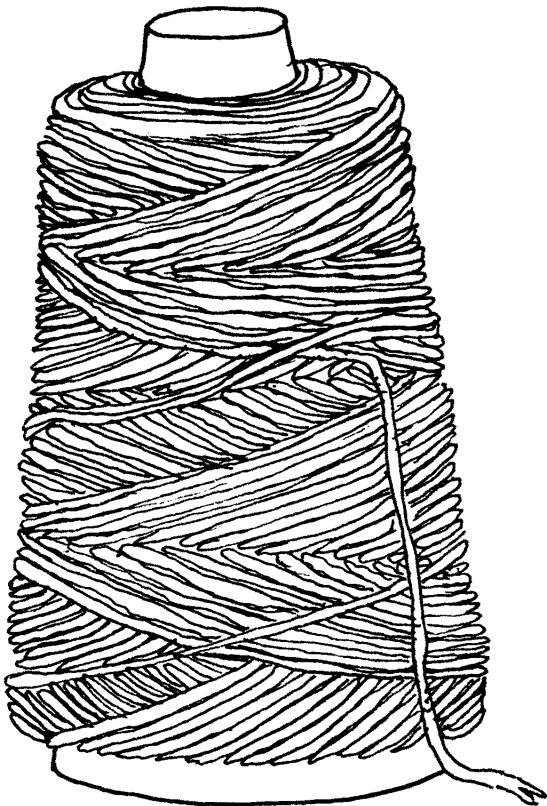


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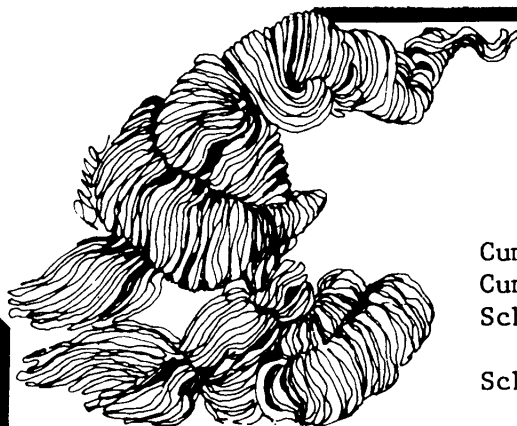
by Connie Magoffin

Snowflakes falling gently. Jack Frost at the Window. Purple Indian corn. Purple Indian corn? Amidst the winter white it seemed a bit out of context when an envelope arrived filled with purple Indian corn kernels, a purple husk and the yarn samples dyed in purples, lavenders, blues and blue-green. Marge Manthei has, again, shared some dye experiments with us and they are both exciting and frustrating. Frustrating because I must wait until this fall to try dying with purple Indian corn. The colors are incredible! The experiments that Marge sent included unmordanted yarns and yarns mordanted with the standard five. These produced a range of colors: medium light red-violet (no mordant), medium light blue-violet (alum), deep blue-green (chrome), black (tin), dull medium light violet (copper) and navy blue (iron). The yarns were altered with vinegar and the results were to redden the unmordanted, alum and copper wools to make a rather rich range of red-violets. Tin continued to be black and the iron deepened to a blue-black. In a third experiment, the yarns were altered with tin. In all cases the value was lightened considerably and a variety of

lavenders resulted; the exception was with tin where the black lightened to a dark charcoal color.

Although Marge sent samples of the purple corn kernels and noted that the cobs were also purple, the purple husks appear to be the part she used for dyeing. Boiling water was poured over the husks and they were then steeped to obtain the color. She referred to Ida Grae's marvelous book, *Nature's Colors* (p.177). In the Grae book the dyestuff used was the shelled corn (1 lb. or approximately 3 purple cobs) for 2 oz. of alum-mordanted wool. The corn and water is brought to a boil and simmered for one hour or until the corn begins to crack. The kernels are strained out and the dyebath is allowed to cool. The wool is entered and simmered for 40 minutes, left in the dyebath overnight to cool, rinsed and dried. According to Ida Grae a fast color is difficult to achieve except by the above method. She also comments that to be used for dyeing both corn and cob must be purple. This information corresponds with the kind of Indian corn that Marge also used.

Grae includes some interesting history about the use of Indian corn (*Zea mays*) as a dye. It is a member of the grass family and was not used for food as it stains the mouth. The Hopi name is *koko'ma* and the Hopi Indians dyed their basketry materials, wool and cotton with purple Indian corn. A body paint was made for Kachina dances from a mixture of white clay and the liquor from a combination of boiled purple corn and sumac berries.



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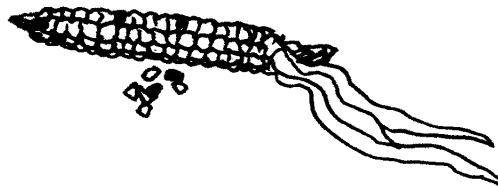
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I found only two other references to the use of purple Indian corn as a dyestuff. Krochmal (*The Complete Illustrated Book of Dyes from Natural Sources*, p. 27) states that sunflower seeds and purple Indian corn seed were used by the Indians to obtain purple on baskets and, less often, on clothing. In the *Brooklyn Botanic Garden Handbook #46* (p. 81) I found a reference to the use of 'blood red' corn as a dyestuff. In Elwin L. Page's book, *GEORGE Washington in New Hampshire* (Houghton Mifflin, 1932), according to Washington's diary, in November, 1789 in Portsmouth, he was visited by a clergyman who showed him an ear of corn, part of the red corn stalk and the cloth which had been dyed with the corn. The Brooklyn Botanic Garden tests with red corn husks on wool resulted only in a dark gray.

I have heard for several years about blues and purples obtained from purple Indian corn; I had never tried it, however, partially due to the necessity of purchasing it and, more importantly, because I had read no convincing evidence of the proposed results. Marge's samples certainly changed all that and you can be sure that we will have a row of purple Indian corn in this year's dye garden nursery area. I wanted to pass on this information to you now as seed ordering time is upon us. My light tests will be done by next month and there will also be more experiments shared by fellow dyers in my next column.



### FROM THE WEAVER'S JOURNAL

A recent survey by *The Weaver's Journal* indicated that many of their readers weave interesting projects which they are willing to share.

If you have such a project, take pictures of it (preferably in black and white). Send the photos with the draft, type of yarn used, the source of your design (original or where you got the idea), any weaving instructions you may have and your permission for them to publish the project.

They will send \$5.00 to each weaver whose project is published in *The Weaver's Journal* and the project will be identified in the magazine with the weaver's name and guild. Projects they cannot use will be returned with their thanks.

## MINNESOTA THE WEAVER

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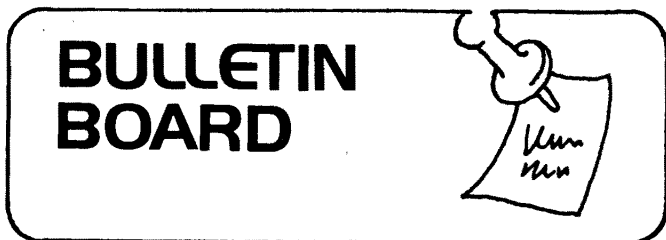
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### RAG RUGS

Each week the Guild office receives phone calls inquiring about rag rugs and re-weaving. I have no information about any of our Guild members who do either of these. Please ...Please...let me know if you are interested in having your name listed in our files and how much you would charge for these services. You would definitely be busy! Contact Susan at the Guild office, 644-3594.

### FOR SALE

Four Harness Counterbalance floor loom, 53" wide, \$300. Call (218) 828-1564, Vicki Fodness

### STUDY GROUP?

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### TO ENTER:

The Edina Art Fair will take place June 6-8, 1980. Deadline for entrants is April 15, 1980. Application forms may be obtained by writing to Edina Art Fair, P.O.Box 24122, Edina Station, MN 55424.

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**THE MINNESOTA  
WEAVER**

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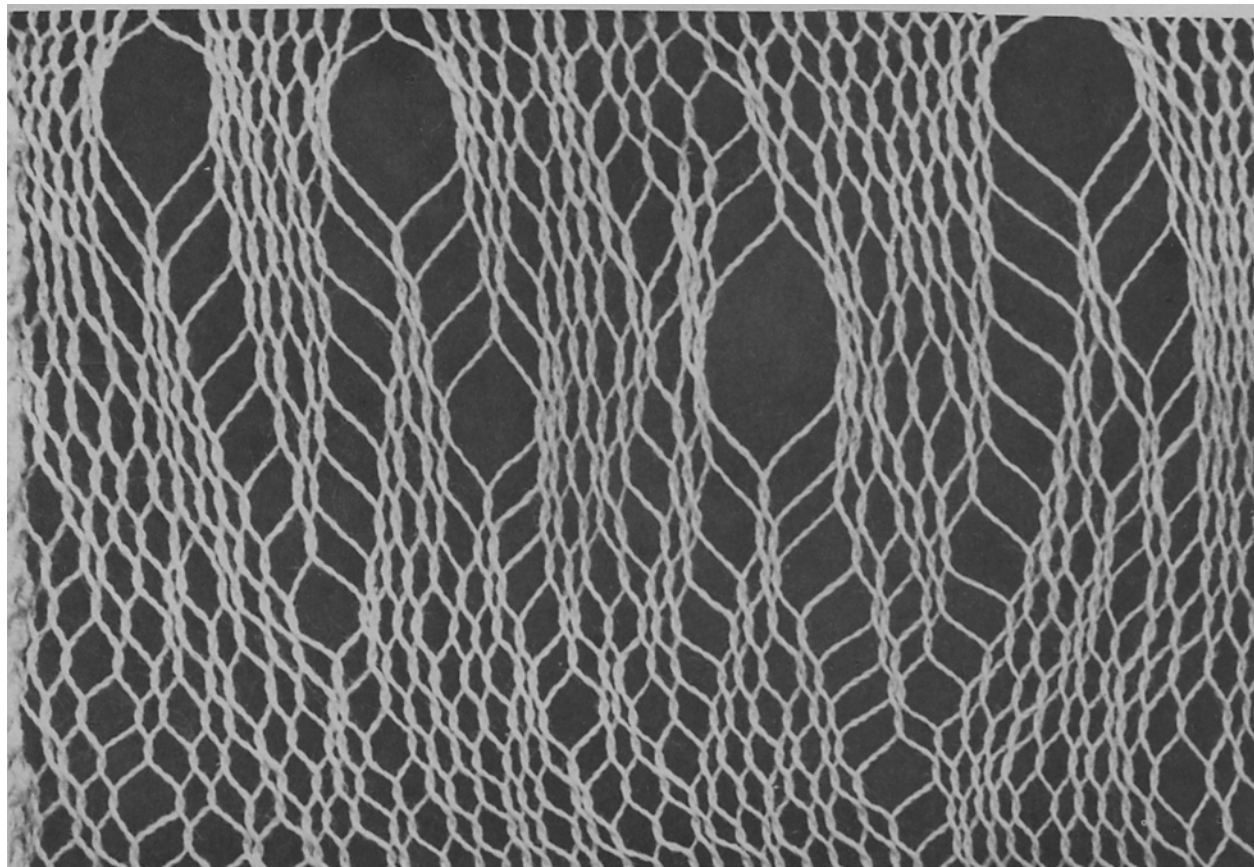
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Detail of Sprang bag by Sue Obrestad. Photo by Nancy Haley.