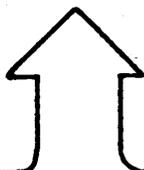


THE MINNESOTA WEAVER

Volume 1 No.7 April 1976

**COMING
UP**



APRIL GUILD MEETING—note date

Cardweaving: Beyond the Bands with Charlotte Miller
April 15, 1:00 and 7:00 p.m.

Char will discuss innovative uses of cardweaving. She will demonstrate and show slides and will have some bands set up for you to try.

The Nell Znamierowski program and workshops were cancelled due to lack of interest.

YARN AND EQUIPMENT EXCHANGE

Have you shuttles you can't stand to use, or a warping reel which takes up $\frac{3}{4}$'s of your weaving room, a lace pillow that hasn't given birth to lace in 15 years, old copies of Handweaver and Craftsman that haven't been read in years, yarns too thick or too thin or that are the wrong color for your current period? Bring all your unwanted, unloved fibercrafts and related objects to the Guild on the meeting day (about an hour before each meeting). Probably they will be just what another member has been looking for! It's a great opportunity to trade those white elephants for new treasures. We'll begin at this month's meetings on April 15.

APRIL WORKSHOP

Spinning Novelty Yarns and Non-Wool Fibers with Ann Brewer and Tim Hegman
April 15, 9:30 a.m./7:00 p.m.

Would you like to learn how to spin the hair of your shaggy pet? Make exotic yarns with names like slub, cloud, flake, corkscrew? Ann Brewer will show you many kinds of pet hair spun and used in knit and woven samples. She will demonstrate spinning with Samoyed hair and invites you to bring along a quantity of pet hair for experimenting, if you wish. Tim has many samples of handspun novelty yarns to show, and will describe the processes of fiber blending and color blending. Sign up right away for this interesting workshop.

COMING SOON:

Stitchery/76 April 29, 30, May 1. (see p. 2)

REMEMBER TO SIGN UP FOR MEMBER WORKSHOPS

Members are urged to sign up in advance for the by-member-for-member workshops by calling the office or stopping in. Materials will be provided only for those people who have signed up.

**GUILD
NEWS**



BOARD OF DIRECTORS

President . . . Faye Sloane 699-4040
Vice President . . . Pat Penshorn 698-8383
President Elect . . . Helen Van Den Berg 377-4721
Secretary . . . Sue Obrestad 777-2657
Treasurer . . . Ann Basquin 484-3451
Outreach Director . . . Harda Kuisk 922-2017
Education Director . . . Marj Pohlman 825-5672
Member Affairs Director . . . Edith Schultz 521-9521
Guild Office hours: 9:00 a.m. to 3:00 p.m., Mon-Fri; 6:00 p.m. to 7:30 p.m., Mon-Wed. Phone-332-7521. Secretary-Margaret Pidde, Educational Coordinator-Jennifer Dean.

BOARD MEETING MARCH 11, 1976

The major decisions made at the March 11 Board meeting were to increase membership dues to \$15 per year (family membership \$20) beginning with those memberships renewable May 1 and thereafter. The increase is necessary due to rent increase, increased cost of office supplies and newsletter printing, expansion and upgrading of the Library, the necessity for a paid bookkeeper, and the need to hire help in the absence of a sufficient volunteer force.

The Board decided that the school should no longer be held responsible for 80 percent of the Guild's expenses. This decision means that the School will no longer be under pressure to bring in a certain amount in daily "overhead" expenses, and can concentrate more on quality and less on quantity in its course offerings.

The rent has been increased to \$360 per month.

Edith Schultz is the new Member Affairs Director and Ginny Erhard the new by-member Program Chairperson.

Susan Obrestad, Secretary

NEXT BOARD MEETING: April 8, 9:00 a.m.

TREASURERS REPORT

Fiscal year to date—Sept. 1, 1975 through Feb. 29, 1976

Income:	Memberships	4,806.00	
	Non-member fees	375.00	
	Tuition	15,697.50	
	Workshop	1,485.00	
	Library	29.25	
	Miscellaneous	1,278.90	
	Items sold w/tax	998.02	
	Frame loom deposits	815.95	
	Group projects	(28.96)	
	Fiber Fair	908.29	
		<u>26,364.95</u>	
Expense:	Salaries	9,393.91	
	U.C. Fund	95.90	
	School	649.33	
	Guild	1,302.03	
	Office	3,277.33	
	Program	201.00	
	Workshop	958.00	
	Library	77.41	
	Purchases for Resale	1,065.05	
	Repairs & Maintenance	40.91	
		<u>17,060.87</u>	
TRIAL BALANCE			
Assets:	Checking Account	4,278.91	
	Savings Accounts	9,324.71	
	Properties	12,424.76	
	Petty Cash	35.00	
Liabilities:	Reserve for Prop. Repl.	1,500.00	
	Reserve for Prop. & Lease	14,885.54	
	Bldg. Fund Reserve	203.56	
	Accrued Fed. Withholding	90.30	
	Accrued State Withholding	57.30	
	Reserve Minn. Sales Tax	22.60	
Income:	see report above	26,364.95	
Expense:	see report above	<u>17,060.87</u>	
		<u>43,124.25</u>	<u>43,124.25</u>

The Library will be listed under Assets in the future.

Ann Basquin, Treasurer

WEAVING COLLECTION CONSIDERED

The Board would like to start building a permanent Collection of weavings for the Guild rooms. If you have made or purchased weavings that you would like to donate or loan to the collection, call Faye Sloane, 699-4040, or bring it and hang it up. Your Homeowners Insurance will cover it if it is not for sale.

CLOTHING EXHIBIT

Beginning April 14, the monthly display at the Guild will be devoted to handwoven clothing. Members who have woven clothing they would like to display are asked to bring their garments to the Guild before Monday, April 12. Attach to each item your name and insurance value of the piece.

All types of garments are invited—from yardage cut and sewn to your own special loom shaped poncho or shirt. If you have questions, call Rose Broughton at 690-0211 days.

COMMITTEE VOLUNTEERS NEEDED

Several of the Guild's standing committees need chairpersons and/or members to serve on them in the coming year. If you are interested in serving on any of these committees, please contact the Guild office or the president. If no one can be found to work on these committees, their functions will have to be discontinued. They are: State Fair Loom, State Fair exhibits, State Fair volunteers, Studio exhibits, Group projects.

TRAVELLING EXHIBIT

The travelling Exhibit at the Guild rooms during the month of April is on Tartans from the Rockford, Illinois Weavers Guild.

WEAVING AT STITCHERY/76

If any more people are interested in selling woven, macramed, or other related fiber-technique constructions we would be happy to have you join us. The Weaver's Guild booth at the United Hospital Auxiliary Benefit show and sale at the Downtown St. Paul Dayton's Auditorium will be open 10:30-9:00 Thursday, April 29; 10:30-5:30 Friday, April 30; and Saturday, May 1.

A 25 percent commission from items sold includes a 20 percent donation to the Auxiliary Benefit which will go towards a phaco emulsifier, used in eye surgery on cataracts, and 5 percent to the Guild. The hospitals benefiting from Stitchery/76 are Miller and St. Luke's in St. Paul.

Your constructions (mats, clothing, wall-hangings, baskets, anything) should be at the Weaver's Guild no later than Monday, April 26. Tags for marking maker's name, price, fiber content, care instructions, etc. are available from the Guild office.

We would appreciate knowing in advance, if possible, if you plan to participate in Stitchery/76 in any or all of three ways: contributing items to sell, selling items contributed, or demonstrating (we particularly need weavers: frame, Bolivian, card, inkle, or table loom if you have your own to bring). Call Kathie Frank at 331-4032 or the Guild office at 332-7521 if you can help us. Thank you to those who already have said they would participate!

—Kathie Frank

TRAVELLERS FILE AVAILABLE AT GUILD

Are you looking for interesting "weaverly" places to visit on your next trip to London or Copenhagen? Galleries, shops, and museums to visit on your vacation in the Southwest? You'll get some good suggestions from the Traveller's Aid file at the Guild. The card file is kept in the Library (on the shelf behind the door), and whenever Guild members visit places of interest to other weavers, they are invited to fill out a 3x5 card with the state or country, city, name of the museum or business, and any comments they may wish to make about it for future visitors. When you plan a trip, check the file—you may benefit from someone's discovery of an out-of-the-way shop or museum that you would otherwise miss. So far, the travelers file contains information on places to visit in Quebec, Copenhagen, Paris, England, Ireland, Mexico, Scotland, and Switzerland, for the jet-set. Stateside, there is information on discoveries in Arizona, California, Illinois, Iowa, Kentucky, Massachusetts, Michigan, Missouri, Nevada, New Mexico, New York, North Carolina, Tennessee, and Washington, D.C. It could use a lot more information, so please contribute your discovery.

NEW MEMBERS

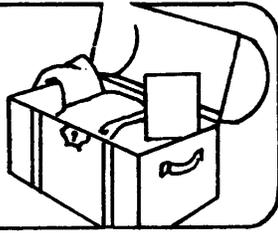
Guild Members: The people listed below are new Guild members since Jan. and Feb. Does anyone live in your neighborhood? Or do you already know her/him? If so, why don't you call them up and make plans to come to the next meeting or workshop together?!



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WE HAVE A PAST



by Mary Webster

So we started the classes at Carter-Como.

If you have never served on an education or curriculum committee you have no conception of the great amount of thought and planning that must precede the offering of classes. The Guild was fortunate in having many members who were expert in the skills we hoped to share with a large and eager(?) public. The Board and the Education Committee made plans in many directions; for example, one committee member canvassed the neighborhood for possible baby-sitters, so that mothers might leave small children in good hands for the time of classes. (Interestingly enough that was one service that was not much used.)

In that first year we were limited by the fact that we had twelve looms to offer to only floor loom I or floor loom II during any one semester. (Of course we knew that twelve looms was a vast number which would meet our needs for a long time.) Therefore, we were strong on back-strap weaving (why have we left that out, nowadays?), macrame—those skills which didn't take floor looms. The interest in macrame was just beginning and was not then being offered in every hobby store and adult education program. Stitchery also was offered and found good acceptance. So many of the hand-crafts that have gained such wide interest in the last few years were just coming into vogue, and we were able to start out

with our classes being some of the very few being offered. Of course, there is always interest in color and design, and those were added to our offerings. The first prospectus was almost an embarrassment of riches. We did fill all the first semester classes which was a great credit to Faithe Nunneley who was the prime mover of the Education Committee and the chief worrier about whether we could make the school pay its share of the expenses.

By the end of the third semester in May we found we had a bit of money in the bank, that we could pay the rent for the coming year, that we could afford to put in a telephone (not an unmixed blessing), we could return the escrow money to the very generous members who let us have it as a backlog in our first year, and we could think of buying some new looms. With more looms we could offer two types of floor loom classes during the same semester.

At this time we were also having vehement requests for evening classes and then for evening meetings. These were all developed as the next years went on, some classes were dropped when they no longer met a need, others, such as frame loom, were added, an evening group was formed for meetings, workshops, and classes, and for some years we put a bit of money in the bank to help prepare us for hard times. We may have relaxed a bit on spending money for some things, but for most of the time we were at Carter-Como we were run by devoted volunteers who gave weeks and months of work to every facet of the functioning of the Guild and the school, and it was through their efforts that the Guild remains solvent and able to continue its activities and school. So now we continue with our belts tightened a bit, but little different from the way we started out.

the
Yarnery

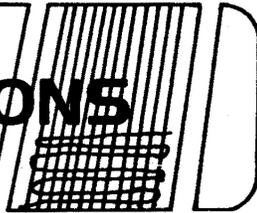
RUG YARNS

wool - acrylic blends

NATURAL OATMEALS

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FRAME LOOMINATIONS



by Mary Temple

As a community faculty member for the University Without Walls of the University of Minnesota, I recently served on Harriet Bart's graduation committee. As a part of Harriet's Statement of Readiness, her husband, Dr. Bruce Bart, wrote the following poem, which Harriet and Bruce have been kind enough to share with all of us. Harriet will receive the B.A. degree for her fiber studies.

AT THE LOOM

Weave

and create

Infuse your work with

spirit

and love

and strength

The fibers your

Fibers

The design your

Life

Move with it

Yield to it

Let your fingers project

Your soul

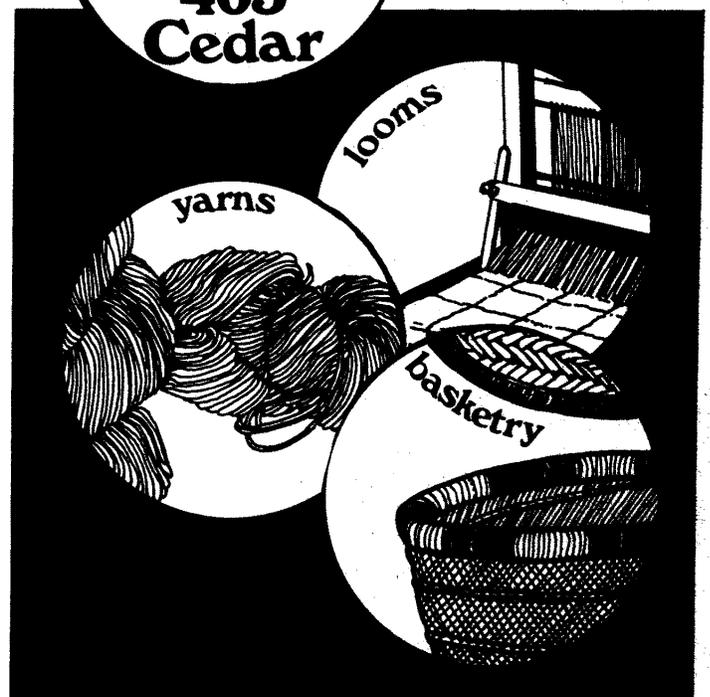
—Bruce Bart

This month I have a listing of books that I have found useful for frame loom weavers. Most of them are included in the Guild library, and some of them are available at the public libraries near you. If your own favorite public library does not have a good collection of weaving and fiber books, you might suggest some of these to your librarian. I find most librarians to be very receptive to suggestions, willing to track down specific sources for you. Frankly, the more weavers that suggest, request, and even nag for books on the shelves about fibers, the more likely those books will be available for you. In the past few years more craft books have been published even than cook books, the usual standard best-seller. Some of these books have been fantastic, some nothing but a snare and a delusion; all of them have gotten progressively more and more expensive. Unquestionably, some of them would be very nice to own. There is a big beautiful new book on rigid heddle frame loom weaving from the Kirchers in West Germany; unfortunately, it is written in German. Karen Swanson has written another new book entitled Rigid Heddle Weaving, which is about back-strap looms and costs \$17.50. Our own Mary Skoy has written a first project book for beginning frame loom weavers called Introduction to the Frame Loom. Some of these books listed are mainly technique resources; some are mainly pretty picture books to inspire you with what others have done; and some like The Textiles of Ancient Peru or Beyond Craft, The Art Fabric are food for your hearts and souls.

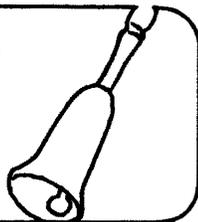
Bibliography

Bennett, Noel and Tiana Bighorse, Working With the Wool
Beutlich, Tadek, The Techniques of Woven Tapestry

Blumenau, Lili, Creative Design in Wall Hangings
Brown, Harriet J., Handweaving for Pleasure and Profit
Collingwood, Peter, The Techniques of Rug Weaving
Constantine, Mildred and Jack Lenor Larsen, Beyond Craft, The Art Fabric
de Dillmont, Therese, The Complete Encyclopedia of Needlework
Francisco, Irene, Opening a Door to Two Harness Techniques
Harcourt, Rene d', Textiles of Ancient Peru and Their Techniques
Kircher, Ursula, Weaving on Kircher Looms, translated by Suzanne Gaston-Voute
Kliot, Jules, Tapestry Loom Techniques
Kroncke, Grete, Free Weaving on Frame and Loom
" " Mounting Handicraft
" " Simple Weaving
Marein, Shirley, Off the Loom, Creating with Fiber
Mattera, Joanne, Navajo Techniques for Today's Weaver
McCall's How To Weave It, editors of McCall's Needlework and Crafts
Miles, Vera, Weaving Patterns for the Two-Way Loom
Regensteiner, Else, The Art of Weaving
Rhodes, Mary, Small Woven Tapestries
Scott, Nell, Contemporary Costume, Tidball Monograph
Steedsman, Nell, Patterns on a Plain Weave
Sunset Books, Weaving Techniques and Projects
Swanson, Karen, Rigid Heddle Weaving
Skoy, Mary, Introduction to the Frame Loom
Tidball, Harriet, Brocade, a Tidball Monograph
" " Contemporary Tapestry, a Tidball Monograph
" " Two Harness Textiles: The Loom Controlled Weaves
" " Two Harness Textiles: The Open Work Weaves
West, Virginia M., Finishing Touches for the Handweaver
Willcox, Donald J., New Design in Weaving
Wilson, Jean, The Pile Weaves
" " Weaving is Creative
" " Weaving is For Anyone
" " Weaving is Fun
" " Weaving You Can Use
" " Weaving You Can Wear
Znamierowski, Nell, Step-by-Step Weaving



SCHOOL NEWS



HIGHLIGHTS OF APRIL'S CLASS SCHEDULE

Besides the School's regular beginning and intermediate classes in frame loom, floor loom, spinning, and so forth, here are some special attractions for the month of April:

Basketry 1. Make a basket for spring! Harda Kuisk will show you how to make twined and coiled baskets and inspire you to adapt them to your own innovative three-dimensional forms.

Drafting and Fabric Analysis. A must for serious weavers! This lecture course, taught by Peggy Dokka, covers the reading and writing of various draft systems—everything you need to know!

Finishes and Embellishments. Do your nicest pieces lack a little something—just the right finish, or just the right decoration? In this short course, taught by Sue Baizerman, you'll learn many, many techniques that can give your weaving a well-crafted and professional look.

Warp Weighted Weaving. Why not learn an ancient weaving technique this spring? Here's one that is very old in concept but readily adaptable to large contemporary pieces. Betty Peter will teach two classes in warp weighted weaving starting in April—one class will be on Monday and Wednesday evenings, the other on Tuesday mornings.

CLASS SCHEDULE CHANGE FOR COLOR & DESIGN FRAME LOOM

The Class Schedule Bulletin announced that Pat Warner's Color and Design II class would be offered this spring. We wish to announce a change in this plan to accommodate more people in the second level class. Color and Design for Frame Loom I will be reoffered this spring starting April 14. As before, this class will discuss color, its laws and uses in design, primarily for frame loom hangings, for intermediate level weavers. A knowledge of tapestry techniques is required.

The second level class, to be offered next fall, will be a further exploration into design ideas and techniques. Both of these classes are intended for people who declare and maintain that they "can't draw a straight line with a ruler" and will prove to them that they can come up with interesting designs and weavings by other techniques and methods that don't depend on facility with the pencil.

—Pat Warner

APRIL'S THE MONTH FOR DOUBLE WEAVE!

Whether you're a frame loom or floor loom weaver, mark April on your calendar as the time for an exciting course in double weave.

Double Weaving Using a Frame Loom. This brand new course, taught by Mary Temple, is sure to open up new worlds for you. Mary has devised a simple adaptation for the frame loom that will let you make double cloth, tubes, and stuffed and quilted fabrics. Her course, given from 1:00 to 3:00 in the afternoon, begins on April 14 and continues to May 19.

Four-Harness Double Weave—An In-Depth Study. This course, taught by Sue Baizerman, is being slightly revamped this spring. Sue reports that she's received several calls from people asking if a "beginning intermediate" weaver can take the course. The answer is now a resounding yes, as Sue will review warping, on

an individual basis, with students who wish such help. Also, the course will provide students with two options:

1. Students who haven't done much double weave may choose to do a sampler, plus a small project on the end of the sampler warp or on a new warp.
2. Students who have done some double weave may want to do a series of six or more projects using a single warp. This provides a great challenge to any weaver's creativity!

The four-harness course runs from April 12 through May 5, Monday and Wednesday evenings.

You'll love exploring this challenging weaving technique!

CRAFT YARNS NOW AVAILABLE THROUGH THE GUILD

Here's some exciting news for all Guild members! The Guild School's new "store," called the Cupboard, has decided to make Craft Yarns available to teachers and students at near-wholesale prices. (Craft Yarns of Rhode Island, Inc., has a full line of wool and synthetic yarns.) If you have taken courses at the Guild or are planning to do so, you are eligible for tremendous savings.

The yarn is being offered on a cost-plus basis. The Cupboard taking a markup of 15 percent. In addition, Craft charges 20 cents a pound for freight and handling.

This is how you can buy yarn through the Guild:

1. Write your order on a Guild form (see the order form elsewhere in this newsletter). Send in your check with the order.
2. Mail or deliver your order to the Guild—no telephone orders.
3. Since the Guild will be sending in one big order each month, be sure to get your order in by the deadline. The order deadline is the first Thursday of each month (Guild Day). *However, since Guild Day this month is April 15, the order deadline will be extended to the third Thursday.* Next month the deadline will be May 6, the first Thursday of the month.
4. We expect that we'll receive the yarn from Craft approximately four to six weeks after the order deadline. You may pick up your yarn at the Guild any Tuesday or Thursday after we have received it from Craft.
5. An up-to-date set of samples from Craft Yarns is on file in the Guild office. The samples will show you what is available and give you the color names and numbers.

stoneflower

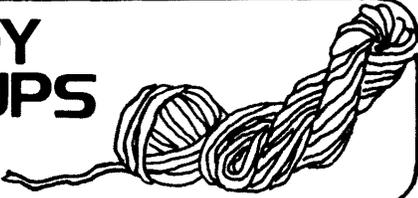


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STUDY GROUPS



Starting a Study Group

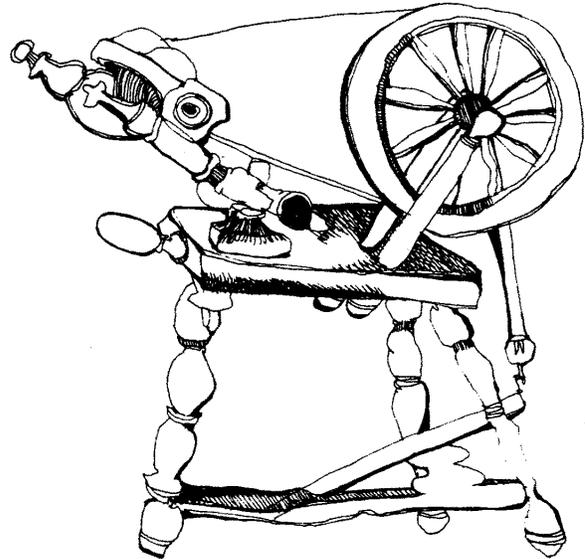
If you are interested in starting a study group in your area, or in a particular subject, the Guild office can help you with names of people interested in study groups, and names of Guild members in your area. Spontaneity seems to be a factor in the success of study groups—the right people gotten together at the right time. Attempts were made by the Guild to organize new study groups in 1974-75, but these failed due to lack of response. The more successful groups often grow out of a class that wants to keep on meeting and working. Twelve members seems to be a maximum size for a group that meets in members homes. Evening groups seem to be the least successful.

Spinning Study Groups

Two spinning study groups are affiliated with the Guild. The first formed in 1973 when a group of spinners who had met in various classes felt a need to get together once in a while to "keep in practice." And that's just what they do through monthly meetings at members homes. Each hostess takes a turn calling the members to remind them of the date and place. The size is limited to the number of spinning wheels that will fit comfortably into ones living room.

Because of the size factor, "Spinning Group 2" was formed two years ago. It operates on the same informal system as "Spinning Group 1," with occasional programs whenever a member has something to share. A few really hard core spinners attend both groups. Both groups have occasional adventures in dyeing, and meet together at the Guild for special events such as flax preparation and spinning.

Joint ownership of a carding machine is another bonus for spinning group members.



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32"

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IN APRIL**

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CORRESPONDENT REPORTS

SOUTHERN CALIFORNIA CONFERENCE

The 10th Biennial Southern Conference of California Handweavers, March 2-7 in San Diego was a good opportunity to escape the Minnesota snow storms. The conference was headed by Savetta Livingston, formerly of Minneapolis.

Three days of workshops preceded the conference. Five of our Guild members took part: Adele Cahlander taught Bolivian Weaving; Dorothy Glenny studied Rug Techniques with Helga Miles; Ethel Pettengil and Laura Thompson attended the Cotton Spinning workshop by Olive and Harry Linden; Joanne Kegel attended Designing of Structural Woven Forms by Karon Rucker; and I had the pleasure of meeting Kaethe Kliot, author of Bobbin Lace and attending her workshop.

It was delightful to observe Kathe's enthusiasm and her contemporary approach to teaching. We could also feel her love for traditional lace. She showed us laces and her bobbin collection.

During the workshop period of the conference, slide lectures were held every evening. Workshop instructors presented slides of their work. We were all proud of Adele's beautiful slides.

Several lectures were main features of the conference. We attended the lecture on Navajo Rugs, presented by Baylor Brooks, professor of the San Diego Museum of Man. Prof. Brooks is an authority on Navajo rugs and beautiful rugs from his collection were on display.

We also attended the lecture by Olive and Harry Linden. Their theme was "King Cotton is Back." They are both cotton spinners and weavers, and wore garments handspun and woven from cotton.

A special exhibit of contemporary fiber expressions was presented by the Southern California Guilds. Interestingly, driftwood, which we often see in this area in weavings was replaced by bones!

—Harda Kuisk

Sculptural Weaving Workshop

I attended the Multiple Harness Weaving workshop with Karon Rucker at the Southern California Handweavers Conference. Karon Rucker is little and thin. Her most-used descriptive weaving words are "fat" and "thick," and this describes her own weaving. Karon does deeply structured pieces by using thick materials woven into multiple harness webs. The result is bulky and comfortable, the kind of thing one would like to bounce on. Since it was impossible to have looms available for everyone in the workshop, Karon showed us how to do drawdowns of paper models which we then "build" out of burlap. The only criteria for the pieces was original design and ability to tell how we planned to get the desired results from the loom. Many unusual pieces were designed and Karon requested a slide from each person who wove her piece.

Karon Rucker is married to an architect, has three teenage daughters, and is presently enrolled in a M.F.A. program at UCLA.

I also attended a workshop on Color and Design with Joy Rushfeldt in Atlanta prior to going to San Diego. Joy is a native of Kansas and has taught weaving and textile courses in several colleges prior to leaving the academic world for that of a private studio and commissions. Joy works through several decorators around the country. Her tapestries are woven in strips using color striations which she takes from nature. The strips are then "abuted" in such a way that the color "flows" from section to section. Joy will be teaching at Arrowmont this summer.

—Joanne Kegel

Reports from Guild members attending other workshops at the California Conference will appear in the next Minnesota Weaver.

HAVE YOU HEARD



Textile Museum Symposium

Adele Cahlander has been asked to be one of fifty participants in the fourth Annual Irene Emery Roundtable on Museum Textiles, at the Textile Museum in Washington D.C., April 26-28. The topic chosen for this year's Roundtable is ETHNOGRAPHIC TEXTILES OF THE WESTERN HEMISPHERE, which will be broken down into six panel presentations.

Summer Course at Stout State

The University of Wisconsin, Menomonee Wisconsin will offer a week long textile workshop this summer from July 5-9. The Guild's Lis Jones will conduct a workshop on Baskets and Dolls. Workshops in Off-loom techniques and Spinning and Dyeing will also be offered. The series is called Dynamics in Design.

Book Published

Irene Wood's book on 16 and 20 harness point twills is being published by Robin and Russ. It should be available very soon.

Article about Guild

An interesting article about the Weavers Guild appears in the March 1976 issue of the Minneapolis Review of the Arts. Copies of the newspaper are available at the Guild.

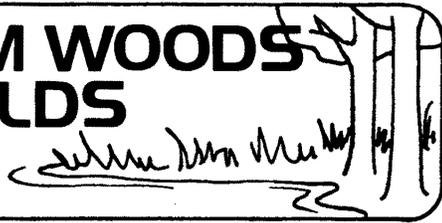
Dye Demonstration

Dianne Swanson demonstrated natural dye techniques at an Extension Home Economics Fair in Wheaton, Minnesota on March 23.

NOTICE

All items submitted to the Minnesota Weaver should be in writing and sent to the Guild office or to Karen Searle, 3036 N. Snelling, St. Paul, MN 55113. Material is due on the 10th of each month.

FROM WOODS & FIELDS



by Connie Magoffin

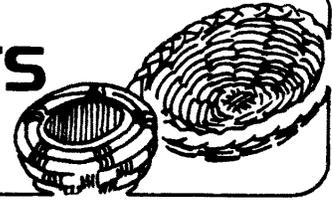
The last warm spell brought wild feelings that spring might be on its way. After spending several happy hours at the Arboretum sorting through what seemed like hundreds of compelling catalogues, I finally narrowed down my selections to order to about 20. As the catalogues began arriving in the mail, I began envisioning color in every corner of my yard. If you have decided to try your hand at growing your own dye plants you are probably an experienced gardener and you may have your favorite catalogues already ordered. However, if you are a novice, as I am, you might want a few names with which to get started.

Of course, several favorite dye plants (marigolds, coreopsis, lily of the valley, etc.) can be found in general gardening catalogues such as Burpee and Gurney's. These are free and also include vegetable offerings. However, because so many of the plants we use for dyes are unobtainable elsewhere, you might want to send for the following, more specialized, catalogues.

1. **Casa Yerba** (Rare Herbs, Seeds, Plants), Star Rt. 2, Box 21, Days Creek, Oregon, 97429. This excellent catalogue offers over 30 dye plants available at 50 cents for a seed package and 7 kinds of dye plants available in plant or root form at 3/\$5.75. The catalogue charge is 50 cents.
2. **Greene Herb Gardens**, Greene, Rhode Island, 02827. Greene offers over 10 dye plants among the 88 herbs grouped according to perennial, annual, or biennial. Last year's catalogue lists them as 2 packets for \$1.00. They have saffron crocus bulbs. Send a stamped, self-addressed envelope for the catalogue.
3. **Hilltop Herb Farm**, Cleveland, Texas, 77327. Although I have as yet only received a partial catalogue, Hilltop appears to offer an astounding variety of dye plants; they even have a special section entitled "Dyeing and Coloring." The plants are \$1.75 each and they offer some seeds for 60 cents/package. Their complete catalogue is \$1.00 and they also have a list of dried natural dye plants for 20 cents and a stamped, self-addressed envelope.
4. **Lamb Nurseries**, E. 101 Sharp Ave., Spokane, Wash., 99202. Lamb specializes in hardy perennials and rock plants, including approximately 10 different dye plants priced between \$1.00 to \$1.75 each. They list the proper Latin pronunciation for each plant (for those of us who are not "in the know"), in addition to planting instructions. The catalogue is free.
5. **Midwest Wildflowers**, Box 64, Rockton, Illinois, 61072. Midwest offers over 10 dye plants among their vast seed list at 50 cents/package. Their seeds are hand collected and they encourage requests for seeds not listed in the catalogue. The catalogue is 25 cents and, besides the complete seed list, it includes illustrations and detailed information on 12 of the wild flowers.
6. **Straw Into Gold**, P.O. Box 2904, 5509 College Ave., Oakland, Calif., 94618. This catalogue offers any supplies for the weaver, spinner, or dyer that you can imagine. Besides dried dye plants, mordants, and dye books, they list nearly 30 kinds of dye plant seed for 50 cents/packet. The catalogue is 50 cents.

There are a few other choice catalogues that I have sent for but have not as yet received. Hopefully, by next month I can share these with you. Be sure to call me if you have any cultivation questions about specific dye plants. I will consult the experts at the Arboretum and put the answers in next month's column. Many others are probably interested in the same question and we all want to know how to grow the best quality dye plants with the greatest dyeing potential.

OF BASKETS



by Catherine Ingebretsen

*"While basketweaving sit with your back to the fire.
Be cheerful. Do not think of it as hard work
or the basket will not be good."¹*

There is much to be said of the mental attitude of a basket weaver; and of his/her physical surroundings.

It is important that you want to do the basket; that you like the materials that you are using; and that you choose a technique or combination of techniques that will give you the results you desire within your time limits. It is also important that you try to do your best work while keeping your mind open to the possibilities of change. You must remember that each material has its own characteristics and be willing to work within the material's limits. You should look at the limitations positively. For instance, if you are using an irregular basketry material, which is causing your basket to bubble or pucker, you have a number of choices: 1) Accept the way it's bubbling; 2) Make the material more regular (even); 3) Accentuate the puckering and maybe go into a sculptural piece in which you and others would find the puckering interesting rather than defective; and 4) Change materials. If you take the attitude of swearing at the materials for not doing what you want, you'll find the basket terribly tedious and disagreeable to weave.

You will hopefully find a happy medium where you and the materials are working together.

Your mental attitude is not only affected by the materials and techniques you are working with, but also by your physical surroundings. Have you ever woven a basket sitting by a stream on a warm summer day? By a campfire while your friends play music? In your back yard in between hanging out loads of washing? In the bathtub while you are soaking? In your bed when you can't sleep at night? You really should try to be physically comfortable when you are making a basket.

Being comfortable and thinking positive will not insure you a beautiful basket. Nor will it eliminate the pains and disappointments that are often part of the creative process. What it can do though, is help you to work with the pains and disappointments and make the best basket that you can, with the most enjoyment possible.

¹Newman, Sandra Corrie, *Indian Basket Weaving*, p. 25, Northland Press, 1974.

BULLETIN BOARD



Donations Wanted

Do you have any cotton warp or perle cotton you can donate? I will be teaching card weaving to kids through the Hennepin County Libraries. Their craft budget is small and every little bit helps. Tiaudi Bestler 935-6873.

Wanted to Buy

I am looking for a small portable Pendleton or Macomber floor loom. Also a vertical warping reel. Faye Sloane 699-4040.

Wanted

A Horizontal Warping Reel. Call Margaret at the Guild office.

Help!

We need examples of wrapped brocade belts from Guatemala to photograph for our workshop at Convergence. If you have any, please call Sue Baizerman, 646-3128 or Karen Searle, 636-0205.

Glass Needed

The textile printing class is in need of window glass for rolling out our inks. The pieces should not be smaller than 8"x10" and it doesn't matter if the glass is cracked or broken, as it can be recut. If you have any to donate, please drop it off at the Guild or contact Lynn Klein 341-2664.

SUMMER TOUR

I will be leading an educational tour to Turkey in the summer of 1976. The focus of the tour will be the crafts of Turkey with an emphasis on weaving and textiles. As many of you know, I helped organize a weavers coop in Turkey, where I lived for five years. The tour is sponsored by the International Study and Travel Center of the University of Minnesota. Independent study credit can be arranged, and orientation will be offered prior to the trip. If you are interested call Char Miller, 920-5299 or 373-3200 in the mornings.

Fleeces for Sale

Fleeces at 90 cents/lb. Call Linda Larrabee 522-3593.

Wanted: Used Loom

4 to 8 harness Jack type. Call Debi 722-8239.

PLANNING TO GO TO THE MIDWEST CONFERENCE OR CONVERGENCE?

The Guild can arrange to charter a plane or a bus if enough people are interested. Contact the Guild office and let us know which conference you're planning to attend, and which type of transportation you would be interested in.

New Shop Opens in South Minneapolis—Consignment Opportunity

A new gift and art shop, called The Creative Touch, has opened at 5007 Penn Avenue South in Minneapolis. The owner, Pat Rustad, is looking for consignment work in weaving and macrame. She's interested in both useful and decorative items. Contact her directly at The Creative Touch (929-4426) or at home (922-3529).

Minnesota Weaving

Do you know of any weavers who worked in Minnesota before 1900 or do you know of any existing hand woven pieces from that time? Carol Colburn is researching early Minnesota textile history and would appreciate any information you might have. Call 488-9017.

Wanted

Bed sheets to drape over garments in the textile collection at the Minneapolis Institute of Arts to protect them. The sheets may be dropped off at the Guild.

Skyway Demonstrations, Anyone?

Here's a terrific opportunity for someone who would like to give a demonstration in the St. Paul skyway system in May. The day is May 5, the time is 11:00 to 2:00. You will be paid an hourly fee and can bring things to sell as well. Please contact Jennifer Dean at the Guild on Tuesday or Thursday mornings. First come, first served!

OFFICE VOLUNTEERS

If you can give some time to help out in the Guild office answering phones, greeting visitors, checking out library books, etc., call Dorothy Glenny at 866-7016. Volunteers are still urgently needed.

NEED A FLOOR LOOM FOR THAT SPECIAL PROJECT?

Guild looms can be rented for the low rate of \$1 per day or \$5 per week when not in use for classes. Call the Guild office for information.

Looms today
Featuring fiber structures created by dried
artisans... daily demonstrations... 10¢ per-
cent discount on yarns... Galleria, April 1-4
Threadbenders
St. Anthony Pk. 647-0677
Galleria 927-8221

METRICS FOR WEAVERS

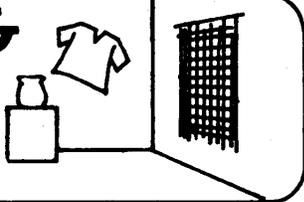
0
-246
8 9⁵+4

by Peggy Dokka

In dealing with the field of dyeing, the metric system can be a great help in several ways. First, as we have seen with linear measurement, the metric system of weights facilitates computation. The basic metric weight is the gram (about 28 grams to the ounce). Think of a gram as equivalent to a raisin or a paper clip in weight. One thousand grams is a kilogram.

Suppose your dye recipe calls for a ratio between 2% and 6% of dye powder to fiber. In the system we use now, this would call for considerable fractional arithmetic. In metric, of course this would be between 20 and 60 grams of dye per kilo of fiber. The second advantage of the metric system is that accurate balance scales are more readily available in this system. The average inexpensive scale for weighing ounces will not weigh accurately below about half an ounce. Of course this point is not valid if you do have an accurate balance type ounce scale, but for small amounts of mordants—perhaps ten grams of iron for saddening a dyepot for example, the weighing process is made easier in metric. If you are interested in using the metric weight system, a good reference is Edward Worst's Foot Power Loom Weaving. This book has an excellent chapter on natural dyes, with all recipes in grams. Next month's article will deal with a metric system of yarn sizes. It will be the last in this series of articles, unless one of you readers has another thought on this subject which you would like me to discuss.

SHOWS & EXHIBITS



by Suzy Sewell

JERRY AND RAQUEL RUDQUIST

The Suzanne Kohn Gallery, 1690 Grand, St. Paul, will be showing the work of two local artists, Jerry and Raquel Rudquist. Raquel is trained in architecture and has been weaving for many years. Their work will be shown April 3-30, from 11 a.m.-5 p.m., Monday through Saturday.

LYNN KLEIN

Guild member Lynn Klein will be having a one woman show during the month of April at the First Unitarian Society, 900 Mt. Carve Ave., Mpls. Works included will be from her recent Masters Show at the University, for which she dyed her own yarns in order to experiment with the spatial qualities of color fields. The relativity of color can be visualized in the vanishing stripes in many pieces. The Society is open daily from 9 a.m.-4 p.m., Wednesday evening and Sunday morning. Enter through the office door to the right of the main entrance.

FRAME LOOM PROJECTS SHOW

Examples of weavings done by the Guild's legion of Rigid Heddle Frame loom weavers will decorate the Guild rooms

from March 14-April 14. The exhibit runs the gamut from beginners samplers to open work, textures and double weave pieces and illustrates the wide range of possibilities with this simple loom.

THE AMERICAN ARTS: A CELEBRATION

At the Minneapolis Institute of Art through May 2, this exhibit emphasizes the breadth and diversity of American artistic production in all media from Colonial times to the present.

a
tune
of
our times

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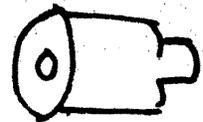
5416 Penn Ave. So., Mpls. Phone: 927-8307

SWAP SHOP



Bobbin Winder Adapter

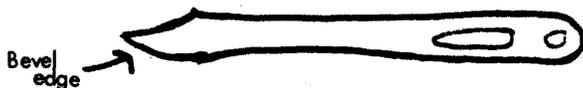
Made from plastic sewing thread spool. Large or small size slides easily on stem of winder. Cut away part of end and file and sand to fit discarded tube from tube of thread. Good for wind-Warps for sectional beaming.



This column was inspired by Betty Peter who has many tricks up her sleeve to make life easier when weaving. She has contributed these first suggestions, and we hope you readers will share your own favorite helpful hints here. Suggestions may be left in the Minnesota Weaver file at the Guild office or sent to Karen Searle. We'll print a few in each issue, as space permits.

Heavy Duty Large Tapestry Needle

Cut brush off end of discarded toothbrush and file cut end into point. Usually has large hole or slot in end of handle



Long Thin Tapestry Needle

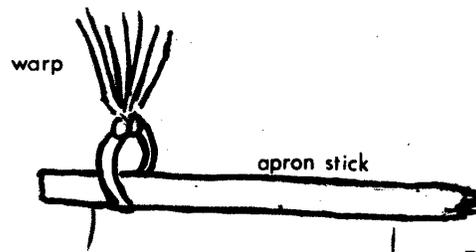
Bend flat heddle at point just above center eye and you could pull two threads through end holes



Warp Lengthener

When you get to the end of the warp and the warp stick or apron is too close to back castle of loom and your warp was put on with the larkshead knot or just slipped over the stick, you can lengthen it by making loops of string and attaching to warp loop with a larkshead knot and slipping loop over warp stick.

—Betty Peter



—Betty Peter

SWATCH PAGE

WARP PATTERN SYSTEM

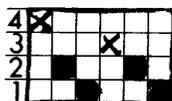
The warp is often considered the unchanging part of a piece of weaving—the weft, the place where the weaver can change the color or texture of the piece as weaving proceeds. However, one can vary the warp through the means of supplementary warps, warp brocade, or as Harriet Tidball calls it, the warp pattern system.

In this system, there is a tabby foundation with patterns formed by extra warp threads. These patterns may be used in stripes or over the entire fabric. One may form these patterns using any loom with 3 or more harnesses.

Threading

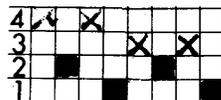
The basic threading can be as follows for a 4 harness loom (from Tidball 5):

Alternative 1—
X = threading on
pattern harness
■ = threading on
tabby harness



where the two tabbies are on harnesses 1 and 2 followed by a pattern threading yielding a 3 thread unit.

Alternative 2—



where each tabby is followed by a threading on a pattern harness yielding a 4 thread unit.

Each unit can be repeated in the threading as many times as one wishes.

It follows that with a multiharness loom, one can have $n-2$ = number pattern harnesses where n = number of harnesses on the loom and 2 = number of harnesses needed for tabby harnesses (see Regensteiner).

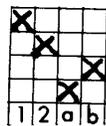
Sleying

One usually sleys a supplementary warp end in the same dent that the tabby warp end adjacent to it was sleyed. This counteracts the tendency of going to the underside of the fabric and not making as definite patterns on the topside. (Robin and Russ Handweavers.)

One can choose to beam, thread and sley the supplementary warp together with the foundation tabby warp, or separately. I prefer to do them separately, always remembering to slide my heddles in the correct places on the pattern harnesses when I am threading the foundation tabby warps.

Usually, the pattern warp yarn is a thicker yarn than that of the foundation tabby yarn.

Tie-Up and Treadling



pattern | tabby

To weave, raise the desired pattern harness(es) with the left foot and treadle alternately on the tabby a and b for the desired distance with the right foot. If the warp float becomes too long, one may tie it down by treadling a tabby alone. If only tabby is desired, the float will occur on the underneath side.

Beaming

There are actually 2 warps involved here—our foundation warp and our pattern warp. Since these 2 warps are used in differing rates or amounts, we can expect to have tension problems. These problems can be handled in varying ways:

1. beaming on 2 warp beams if your loom is so blessed, or
2. beaming the foundation warp on the warp beam and attaching weights to the warp chain(s) after threading, sleying, and tying onto the cloth stick. It is necessary to insure that the tension on all the supplementary warp chains be all the same. After some weaving, the weights will reach the back beam. In that case, the weights are moved further down the chain.

Weighing Techniques

Various weights can be used depending on the stretch, fragility and weight of your yarn. One can use soup cans, fishing sinkers, bottles filled with sand, socks (darned) filled with rocks or sand, clothespins, washers, or curtain weights. Regensteiner suggests and illustrates a slip knot to attach the weights to the chains. In some cases the weight of the warp chain itself will be enough to maintain the correct tension. Frey and Robin and Russ suggest beaming the foundation warp and supplementary warp together, and putting a lease stick between the two layers, pulling the lease stick down to the warp beam and putting a weight on each end and perhaps in the middle to keep the supplementary threads taut.

Please, please release your tension when leaving your weaving and put your weights on a chair so there is no pull on your warps, for these weights could stretch your warp permanently.

Pattern Suggestions

Various pattern suggestions and pictures showing of weighting of the supplementary warps can be seen in the publications listed in the Bibliography. It is hoped that you will design your own patterns from the basic threadings shown above.

Thanks

Thanks to Irene Wood for many valuable discussions on supplementary warps.

Bibliography

1. Frey, B. Pattern Weaving. Handweaver and Craftsman. Summer 1959. Vol. 10, No. 3. p. 9
2. Held, S. Weaving. Hot, Reinshart and Winston, 1973. p. 155
3. Regensteiner, E. Weaver's Study Course. Van Nostrand Reinhart. 1975
4. Robin and Russ Handweavers. Drafts and Designs. Vol. 16, No. 17. March 1974
5. Tidball, H. The Weaver's Book. MacMillan 1961
6. Tidball, H. Supplementary Warp Patterning. Shuttle Craft Guild Monograph. No. 17, 1966

Postscript

In the same Handweaver and Craftsman mentioned in the Bibliography is an article by Lois North—an 18th Century Weaving Puzzle. It discusses an entry in a ledger from the early 18th century which uses the name M's and O's for a draft which weaves as huck, barley corn or spot but not as M'S and O'S as we know it. A draft mentioned in the ledger called Sam'Il-Hough's Cap weaves as M'S and O's. The author suggests that the names were reversed somewhere in the period 1840-1930 and thus we should stop trying to find an M and an O in the present M'S and O'S where they aren't as I had tried to do in my swatch page on M's and O's. Thanks to Connie Magoffin for bringing this article to my attention.

Errata

On the Waffle Weave swatch page, the 8/4 cotton number 2 is sample 3 as shown in figure 3, and not the rayon novelty warp.

Happy Weaving and Experimenting

Joy Rosner

THE CUPBOARD:
CRAFT YARNS ORDER FORM FOR GUILD MEMBERS

See details on page 6.

1. Decide which yarns you want and in what colors and quantities. Yarns must be ordered in even pounds (except for Craftacryl, which comes in 12-ounce bags). The sample book at the Guild shows yarn colors.
2. Fill out the order form and attach a check. Prices include a Guild markup of 15 percent plus 20 cents a pound for freight and handling.
3. Mail or deliver your order form and check to the Guild. Sorry, no telephone orders!
4. Order deadline: Orders should reach the Guild by 10:00 p.m. on the first Thursday of the month—May 6, June 3, July 1, and so on.
5. Yarn may be picked up at the Guild on Tuesdays or Thursday, about four to six weeks after the order deadline.

ORDER FORM

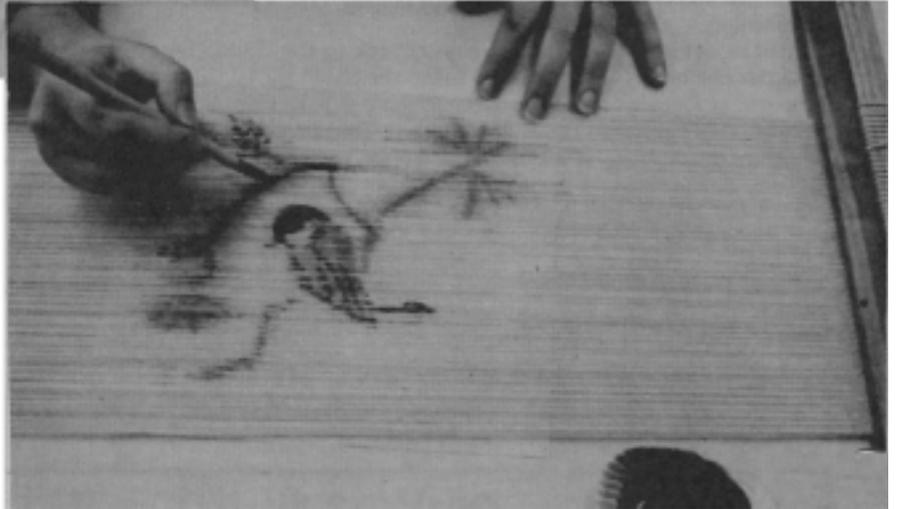
Name of Weavers Guild Member _____

Street Address, City, State, Zip _____

Telephone _____

Yarn Style	Color Name	Color Number	Number of Pounds	Price per Pound	Total
Tempo Nova				\$5.25	
Nordica				\$6.75	
Craft Slub				\$4.70	
Brite				\$5.85	
Primitive				\$8.00	
Homespun				\$8.00	
Weaving Wool 2-Ply				\$8.00	
Avanti Wool Rug Yarn				\$6.75	
Craftacryl Rug and Craft Yarn (12-oz. bags)				\$3.20 (for 12 oz.)	
Rug Warp Yarn: 6/3 Linen 4/4 Cotton				\$5.40 \$4.70	

TOTAL AMOUNT ENCLOSED _____



THE MINNESOTA WEAVER

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DATES TO REMEMBER!

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4	5	6	7	8	9	10		
11	12	13	14	15	16	17		
18	19	20	21	22	23	24		
25	26	27	28	29	30	1		

For details see "COMING UP" on page 1.

