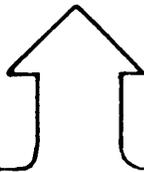


THE MINNESOTA WEAVER

Volume 2, Number 5, February, 1977

COMING
UP



FEBRUARY MEETING FEBRUARY 3, 7:00 p.m.

Textiles of Turkey: An Islamic approach to design
Charlotte Miller

Using slides and examples of textiles, Charlotte will describe design tradition as manifested in the textiles of Turkey. This tradition includes not only the famous pile carpets of the middle east, but also flat weaves, silk brocades, embroidery and costumes.

Charlotte has visited Turkey many times since her first stay there as a student in 1959, notably a five year stint with the Peace Corps (two years as volunteers, and three as staff) during which the major project was the revival of the carpet weaving tradition and a marketing cooperative for crafts in a village in southwestern Turkey. This past summer she led a crafts study tour to Turkey for the University of Minnesota Study and Travel Center. Charlotte is a weaving instructor for the Guild, and a recent past president.

MEMBER WORKSHOP

Thursday, February 17, 9:15 to noon
"FingerWeaving"

The February Workshop topic is FingerWeaving, to be presented by Betty Olson and Dorothy Glenny. Techniques for making bands with diagonal stripes and chevron stripes will be demonstrated, and some interesting finger woven items will be shown. Materials will be supplied. Be sure to sign up in advance to receive a materials kit.

TWO SPIN-INS SCHEDULED

Ruth Thorsterson of the Hennepin County Historical Society has invited Weavers Guild members to participate in a Spin-In on Sunday, January 30, from 2:00-4:30 p.m. The Historical Society's museum is located at 2303 Third Avenue So. in Minneapolis. Spinners are requested to wear long skirts or long aprons for the spin-in.

On Tuesday, February 15, another Spin-In will be held at the St. Anthony Park Library. The hours are from 9:30-1:30. Feel free to drop in to spin and chat, or just to observe. The more the merrier.

KEN WEAVER WORKSHOP AND LECTURE-- UNIVERSITY OF MINNESOTA

The University of Minnesota will sponsor a workshop by Ken Weaver February 19-21. Ken will give a public lecture on Monday, February 21, at 8:00 p.m. in the McNeal Hall Auditorium. Guild members are invited to attend. Details on page 10.

TOUR THE WOOLGROWERS

The Weavers Guild has an opportunity to tour the Upper Midwest Woolgrowers Association on 27th Avenue near Franklin Avenue in Southeast Minneapolis on Thursday, March 24, at 9:30 a.m. The tour will last approximately 2 hours. This will be during the height of their busiest season. We will be able to see every stage of the operation of readying fleeces to send to wool manufacturers all over the country, including separating, grading, bailing, and loading millions of pounds of fleeces. In addition we will see the laboratory where grading standards are checked. This is *THE* tour for anyone interested in fibers--spinners and dyers especially, but weavers as well. We hope you all will join us. Phone the Guild office to sign up, as the group may have to be limited to 35 people.



The December open house/yarn sale was well attended. Fiber figure by Pat McHugh, right.

GUILD NEWS



President . . . Helen Van Den Berg 377-4721
 Vice-President . . . Judy Freeberg 824-0421
 Treasurer . . . Virginia Erhard 533-9061
 Secretary . . . Peggy Dokka 926-7847
 Past President . . . Faye Sloane 699-4040
 Past President . . . Char Miller 920-5299
 Member Affairs Director . . . Beryl Smith 588-6007
 Education Director . . . Suzy Sewell 721-4974
 Outreach Director . . . Ann Basquin 484-3451

Educational Coordinator: Jennifer Dean.
 OFFICE STAFF: Margaret Pidde, Patt Keane

OFFICE HOURS: 9 - 3, 6 - 8 Mon - Thurs
 9 - 3 Friday
 9 - 1 Saturday

SUMMARY OF THE BOARD MEETING NOVEMBER 11, 1976

Purchase of a Harris Designs loom kit and new hooks for the Macomber looms was authorized.

In the future, any published book written by a guild member will be carried for sale in the guild office.

Several workshops were announced. The Nottingham workshop is filled, and there will be by-member-for-member workshops in fingerweaving, miniature backstrap, and quilt tying.

Progress reports were received on the upcoming membership directory and the Fiber Fair. There were announcements of a special January meeting with program by Elsa Sreenivasam, a gathering to meet Gordon Frost, expert on Guatemalan weaving and of the Open House December 5.

Contacts continue to be made regarding a new home for the Guild but these have produced no results as yet. Any suggestions from the membership would be appreciated.

Minutes of the February Board meeting will appear next month.

Next Board meeting: February 10, 9 a.m.

The Board would like to remind all members that they are welcome to attend Board meetings and may participate in discussing general business as well as long range goals of the guild.

Margaret Dokka, Secretary

PAY PARKING

The parking lot behind the guild is now a pay parking lot, with the rate of \$.25 per half-hour. The Guild and the Cedar Avenue businesses will validate parking tickets for ½ hour free parking. We plan to publish a map of nearby parking areas in the next Minnesota Weaver.

THE GUILD HAS A CAMERA

We are extremely grateful to Rosemary Brin for donating a brand new tele-instamatic camera to the Weavers Guild. It will be put to good use recording Guild events for our history and for the Minnesota Weaver. Current photos will be posted on the bulletin board outside the office.

1976 TREASURER'S REPORT

INCOME	Sept.	Oct.	Nov.	Dec.
Memberships	1400.00	687.00	1400.00	545.00
Non-member fees	230.00	60.00	25.00	20.00
Tuition	5307.00	1287.50	2808.00	1587.00
Workshops	513.00	3.00	(125.00)	(35.00)
Library	19.50	1.70	2.24	(32.50)
Loom/Wheel rental	9.50	17.50	10.00	5.00
Sales w/sales tax	147.30	132.64	390.58	84.41
Craft sales—Fiber Fair	---	(18.00)	1058.45	---
MIN Weaver ads	590.00	69.00	383.00	63.50
Interest	---	---	7.82	289.10
Miscellaneous	---	---	133.00	22.00
TOTAL INCOME	8216.30	2240.34	6093.09	2548.51

EXPENSES

Salaries	402.00	1561.50	2554.50	1496.50
Salaries reimbursed	---	(805.00)	---	---
U.C. fund	---	50.86	(62.79)	50.51
Special services	---	---	172.77	---
Purchases for resale	---	299.93	214.35	433.88
Workshop	400.00	50.00	150.00	---
Program	---	---	50.00	---
Office	---	50.02	77.65	19.65
Printing	28.92	542.65	4.75	---
Postage	---	100.44	31.97	66.00
Rent	---	360.00	360.00	720.00
Advertising	40.70	3.80	16.50	20.00
Minnesota Weaver	---	202.50	361.00	332.51
Telephone	---	71.01	34.65	42.58
Accounting	---	---	---	520.00
Insurance	---	---	---	---
Repairs & mtce	(3.00)	27.30	13.59	2.28
Miscellaneous	(20.00)	13.70	---	---
TOTAL EXPENSES	848.62	2528.71	3978.94	3703.91
UNEXPENDED RESERVE	7367.68	(288.37)	2114.15	(1155.40)

1976 BALANCE SHEET

ASSETS	Sept.	Oct.	Nov.	Dec.
Checking Account	7046.44	8030.09	10625.80	7594.47
Cash on hand	1684.25	---	---	1365.32
Savings account	9693.44	9693.44	9693.44	9982.54
Petty cash	35.00	35.00	35.00	35.00
Properties	12904.64	12919.64	12919.64	13112.66
Less Replacement Reserve	(2000.00)	(2000.00)	(2000.00)	(2000.00)
Library	5411.39	5528.72	5541.22	5541.22
Less Replacement Reserve	(541.14)	(541.14)	(541.14)	(541.14)
TOTAL ASSETS	34234.02	33665.75	36273.96	35090.07

LIABILITIES

Federal WH Taxes	251.80	81.40	205.60	45.40
State WH Tax Reserve	126.40	29.90	79.20	110.80
U.C. Tax Reserve	---	---	---	50.51
Sales Tax Reserve	22.60	22.60	268.16	298.36
Deposits on loom rentals	510.00	480.00	485.00	465.00
Building Fund Reserve	223.06	240.06	310.06	349.46
Reserve for properties and lease	25732.48	25732.48	25732.48	25732.48
Reserve for properties this year	7367.68	7079.31	9193.46	8038.06
TOTAL LIABILITIES	34234.02	33665.75	36273.96	35090.07

Virginia Erhard, Treasurer

FEBRUARY TRAVELLING EXHIBIT

A new travelling exhibit will arrive at the Guild in February. It has been prepared by the Ohio Valley Hobby Weavers.

CALENDAR OF GUILD ACTIVITIES

Winter and Spring 1977

Guild programs are scheduled on the first Thursdays of the month at 1:00 or 7:00 p.m. (not both).

By-Member-For-Member Workshops on third Thursdays from 9:15-noon.

- February 3 7:00 p.m. The Fiber Arts of Turkey by Charlotte Miller
Turkish Fabrics, music, and loom plus slides of her travels in Turkey last summer.
- February 17 9:15 a.m. Fingerwoven Braids workshop by Betty Olson and Dorothy Glenny
-noon
- March 3 7:00 p.m. Guild program of two slide presentations:
Single Element: Myriad Forms from HGA showing new uses for knitting, crochet, and netting
Homage to the Bag-1975 American Craft Council show
- March 17 9:15 a.m. Inkle Weaving workshop by Nancy Hale and Karen Searle
-noon
- April 7 1:00 p.m. Renie Adams of the University of Wisconsin will speak to us about Off Loom Construction and show slides of her own and her students' work.
- April 21 9:15 a.m. Card Weaving workshop by Char Miller and Mary Ellen Manning
-noon
- May 5 1:00 p.m. Shirley Held of Ames, Iowa, who is the author of Weaving, A Handbook for Fiber Craftsmen will speak to us and show slides on color in weaving.
- May 14 (Saturday) We hope to arrange a bus tour to Lila Nelson's Norwegian-American Museum at Decorah, Iowa, leaving early in the morning and returning late the same day. Further information will be printed later when the details are arranged.

JANUARY GUILD MEETING

The special guild program on January 6 gave us the opportunity to get acquainted with Elsa Sreenivasam, a new member of our guild and a very knowledgeable person in the field of textile printing and surface design. Please refer to your December 1976 Minnesota Weaver for more background information on Mrs. Sreenivasam. She moved to the Twin Cities last June to join her husband who was already teaching here, and is currently teaching in the Art Education Department at the University.

Elsa and a colleague in textile decoration recognized the lack of communication among textile printing and dyeing people, while other craft groups such as the potters and weavers had great organizations and conferences. Their mutual concerns led to the organization of a large and successful national conference that took place in April 1976 at the University of Kansas with the theme: Communication in Art, Education, and Industry. Copies of the full color catalog of the juried exhibition at the conference were available at the guild meeting for \$2.50. Further conferences are already being planned.

Elsa's slides were all very interesting, particularly her collection of historical ways of decorating fabrics using many different techniques. Imagine the patience required to tie thousands of grains of rice into patterns for a tie-dye silk sash from Japan! The guild room was hung with many large, bright examples of surface decoration on fabric, including some of Elsa's own work. Elsa brought along several of her own books which presented quite a complete bibliography of textile surface decoration. If you are interested in reading and pursuing the topic further, here are some of the books she brought:

- Franke, H.W. Computer Graphics - Computer Art. Phaidon Press, 1971
- Gibbs, Joanifer. Batik Unlimited. Watson-Guptill, 1974
- Grey, Robin. Batiker's Guide. DTC Publications, 1976.
Available from the Batik Art Place, 5300 Miller Ave., Mill Valley, CA 94941
- Houston, John. Batik. Bobbs Merrill, 1975
- Kauffman, Glen and Meda Parker Johnston. Design on Fabrics. Van Nostrand Reinhold, 1967
- Maile, Ann. Tie and Dye. Ballantine Books, 1969
- Meilach, Dona Z. Contemporary Batik and Tie-Dye. Crown, 1973
- Museum of Contemporary Crafts - Catalog - Fabric Vibrations Tie and Fold-Dye Wall Hangings and Environments. ACC, 1972
- Robinson, Stuart. A History of Dyed Textiles. Studio Vista, Ltd. 1969
- Robinson, Stuart. A History of Printed Textiles. Studio Vista, Ltd. 1969
- Search Press. Batik. Herder and Herder
- Valentino, Richard and Phyllis Mufson. Fabric Printing Screen Method. Bay Books. Available from Bookpeople, 2940 7th St., Berkeley, CA 94710

Mary Temple

ITS A BOY!

Ann Brewer and husband Jim are proud parents of a bouncing baby boy, James, born December 9.

PRIZEWINNER

Guild member Marilyn Herrmann received an award for her entry in the Members' Show at the Bloomington Art Center recently.

GIVES LECTURE

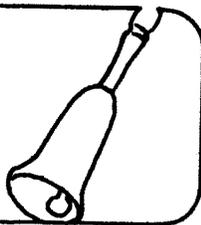
Lotus Stack was the speaker at the Fiber Arts Guild of North Dakota, Fargo, in January, as part of their Rock Day Festival. It is an annual celebration for the Fargo area spinners and weavers.

*take a break...
try knitting cozy
afghans and pillows to
snuggle in through these frosty
winter nights.*

Threadbenders 

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3515 W. 69th St., Edina 2260 Como Ave., St. Paul

SCHOOL NEWS



LOOM ASSEMBLY SESSION

Saturday, February 12, 10:00 a.m.

The Guild has purchased a new 22-inch floor loom for use in our classes. The loom is made by Harrisville Designs in New Hampshire and is carried locally by Earth Works Depth of Field. It appears to be a relatively inexpensive and attractive loom, and we're interested in trying it out and learning more about it.

This loom has been purchased in kit form, unassembled, and we are planning to assemble it on:

Saturday, February 12, at 10:00 a.m.

Everyone is invited to come watch, help, kibbitz, whatever.

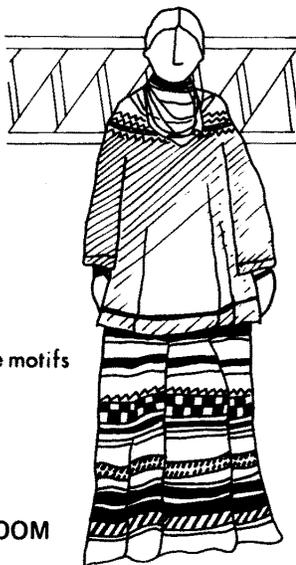
The Harrisville loom comes in two widths; the 22-inch sells for \$179 unassembled, and the 36-inch sells for \$250 unassembled.

MINI-COURSE ON UNUSUAL QUILTING TECHNIQUES

Saturday, February 19, there will be a workshop on Seminole piecework and reverse applique. This day-long workshop will be oriented towards clothing repair and decoration.

Reverse applique is the technique used by Cuna Indians of Panama to make molas. It uses the hole, often a problem in clothing repair, as the basis for design. Pat Boutin Wald, who will teach the class, learned many of the tricks of this technique while staying with the Cuna Indians. Seminole piecework is a technique that allows one to create intricate designs while never doing more than cutting and sewing in a straight line.

Examples of these techniques will be on display at the weavers guild this month. Anyone interested in taking the class, which runs from 9:00 a.m. to 3:00 p.m. should call the weaver's guild office to register.



Seminole motifs

MINI-COURSE

MOORMAN INLAY FOR FRAME LOOM

February 5, 9:00 a.m. - 3:00 p.m.

Karen Searle

Learn to adapt your frame loom for Theo Moorman's inlay technique, which produces designs on the surface of the fabric only. Two rigid heddles are used together for this process. Consult your bulletin for the necessary materials.

NEW CLASS

IKAT FOR WARP AND WEFT

February 7-March 14, 9:30-11:30 a.m.

February 21-March 28, 7:00-9:00 p.m.

Learn the age old technique of space dyeing yarn before it is incorporated into a project, be it basket, knitted, or woven. The class projects will be directed toward working with looms—inkle, frame, and floor, but the technique is adaptable to almost any fiber oriented expression. Not only will the student create his own samples but also be exposed to work done in Japan, India, Indonesia, Thailand, Persia, Turkey, Russia, and Guatemala. No previous dyeing experience is necessary. Dyeing will be done in class.

Latin American Brocades

Tuesday, February 15-April 5

7:00 - 9:00 p.m.

As you know, the Guild is holding three classes at the Science Museum of Minnesota this year. The Science Museum is described elsewhere in this issue of the Weaver. This February, the second of three classes will be held—Latin American Brocades, taught by Sue Baizerman and Karen Searle.

Latin American Brocades presents an exciting opportunity to get behind the exhibition hall walls. Examine inlays, brocades, and other supplementary weft techniques from Latin America right at the Science Museum. The Museum's collection includes contemporary ethnographic pieces from Mexico and Guatemala, as well as archeological textiles more than five hundred years old from Peru.

In the class sessions, you will analyze together the structure of the weaves (not to mention the color and design), and you will weave a sampler to broaden your inlay possibilities. Then develop your own project inspired by the techniques and the textiles you've studied.

INTERMEDIATE FLOOR LOOM PROJECTS CLASS

MARCH 14-APRIL 6

6:30 to 9:30 Mondays and Wednesdays

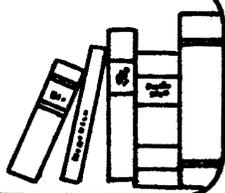
CHARLOTTE MILLER, Instructor

- If it's been a while since you warped your loom . . .
- If you feel the need of a brush-up but don't want to pay for a full-blown floor loom class . . .
- If you would like to gain confidence in your ability to design projects on your own . . .

Here's a class just for you, Intermediate Floor Loom Projects. In this class, instructor time is kept to a minimum to keep costs down, but it is available when you need it most—at the beginning when you are planning and warping for your project. Before the class actually begins, there will be a one-hour meeting to assist you in planning your project and selecting materials, so that you can be ready to warp at the first class. During the first week of the class the instructor will be there for both sessions to help you get on the loom. Beginning the second week, however, the instructor will be there Mondays only. At the Monday sessions, lectures and slides will be presented on various aspects of project design. The topics will be: garments, functional weaving for home and other use, and nonfunctional weaving (wallhangings). The lectures will cover appropriate materials, weaves, finishes, and other special design problems in each area.

A special feature of this course is a "class reunion" one month after the end of the class to which completed projects will be brought for discussion.

LIBRARY NEWS



FROM THE LIBRARIAN

Start the new year with a fresh approach to design and drafting. The library now has the books: How to Create Your Own Designs by Meilach, and, The Basic Approach to Designing and Drafting Original Overshot Patterns by Pocock.

Or, if you are interested in lace making and finger weaving, there are three new books: Basic Book of Fingerweaving by Dendel, New Design in Lacemaking by Malmberg, and, Needle Lace and Needleweaving by Nordfor.

Note: Protective plastic covers for your favorite weaving books are available from Ruth Delsart, 588-5273.

Ruth Delsart, Librarian

BOOK REVIEWS - NEW ADDITIONS TO OUR LIBRARY

Color Exercises for the Weaver; How Yarns Colors Interact on the Loom: A Complete Course by Palmy Weigle
Watson-Guptill Publications

The book begins with a brief (7 pages) but good introduction to color vocabulary and the principles involved in warp/weft color mixing. The following quotation is from this section and describes in general terms what the entire book deals with in great detail. Before reading on, find out for yourself what "afterimage" is. First stare at an area of a single color. Now, quickly look at a white surface and you will see there the complement of the color you just looked at. This effect is "afterimage."

"When two colors are used next to each other in a weaving, each is affected by the afterimage of the other. . . . In general, rather than strictly scientific terms, the afterimages cause the two neighboring colors to appear more dissimilar to each other. Think in terms of the relative position of the hues on the color wheel. Areas woven of colors that are next to each other on the color wheel push each other away from the common area both colors share because of this afterimage effect. Blue and green used next to each other do not appear as blue-green when viewed close up. Instead the afterimage of green (red) acts to push the blue area closer to purple-blue in appearance. The afterimage of blue (orange) causes the green area to seem to go in the direction of a yellow-green. The green loses some of its green quality and the blue loses some of its blue, consequently they appear more dissimilar."

This is the kind of paragraph that takes a few readings to digest fully. Don't worry, the majority of the text is an exacting description of interaction between warp and weft color.

Instructions for weaving your own color gamps, plus a rya color wheel with detailed descriptions of what you might see in them are included in the book. There are also photographs of the completed projects.

A series of color plates of pieces involving color come at the end. I never dreamt that I would say that they shouldn't put colored illustrations in a book on color, but these last ones seem unnecessary and not pertinent to the type of color mixing discussed in the text. Even if they don't contribute to the book, I'm afraid that they contribute to the price of \$7.95 (paperback). If you are a weaver and a lover of color, however, the overall book may be well worth the price.

Pat Boutin Wald

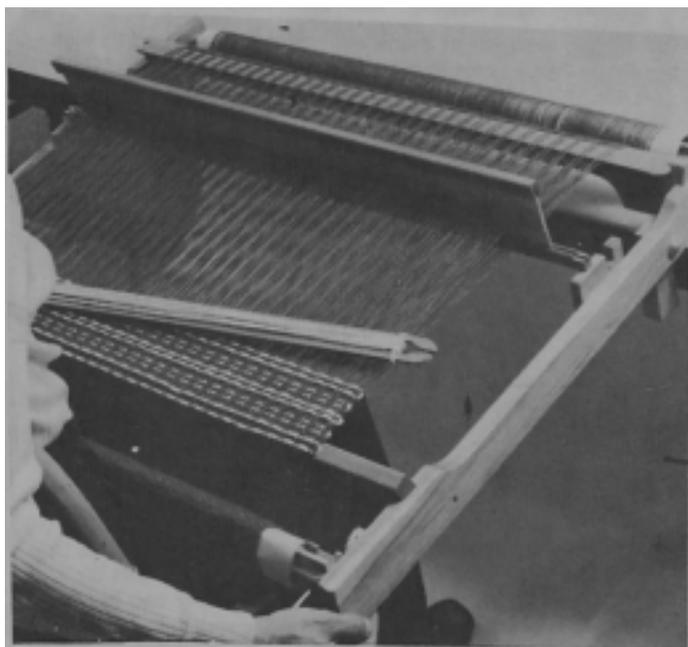
Suellen Clashauser and Carol Westfall. Plaiting. Step-By-Step. Watson-Guptill Pub. 1976.

The front cover of the book gives a good synopsis of the contents of Plaiting. "This book is not only a complete guide to the traditional plaiting methods, but also inspires experimentation with free form sculptural shapes. The authors have devised a series of step-by-step exercises using newspaper to demonstrate and teach the technique of plaiting—including learning to make single and double layer plaited mats. From these samples, the book progresses to forming plaited shapes such as a bird, a rocketship, and a pillow. Subsequent projects teach how to construct cube shapes and plaited baskets with and without lids. A more advanced section introduces hexagonal plaiting with instructions for making container forms. And finally, a chapter deals with ideas and designs for innovative projects."

The emphasis of this book is on plaiting as a possible technique for contemporary art forms, especially sculptural. But the foundation idea of the necessity of a basic technical knowledge of plaiting dominates the book and led the authors to present a lot of clearly written technical information understandable to beginners, but with the depth desired by more advanced plaiters. It is the only book that I know of that offers simple diagonal plaited shpaing; and it also has a very instructive section on Hexagonal plaiting (Mad Weave). And for those of you that like background, there is an interesting "History" chapter.

Cathy Ingebretsen

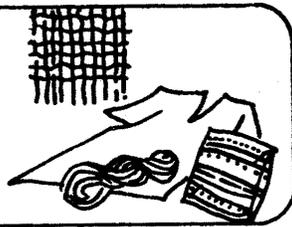
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FIBER FAIR



FIBER FAIR SALE

85 registrations @ 3.00	255.00	
Fiber Fair Deposits	<u>7801.84</u>	\$ 8056.84

PAID OUT

Members Sales	6272.43	
Sales Tax	245.56	
Guild Sales	211.20	
15% of Sales to Guild	1058.45	
Sales of Member to Guild	<u>63.00</u>	
		7850.64

EXPENSE

Printing Posters	42.30	
Selection Committee Forms	5.01	
Tags	21.16	
Hanging Supplies	3.28	
Tissue Paper	9.20	
3000 Sales Slips	41.16	
Postage	21.03	
Banner	1.32	
Cider (Open House)	3.80	
Error on Sales Slip	<u>15.00</u>	
		<u>163.26</u>
		8013.90
		42.94

I wish to thank all cashiers and wrappers, for the wonderful job, a big thanks to Paul O'Connor for the deposits, and Ann Basquin for auditing my figures.

Irene Meyers

Once again we wish to thank everyone that worked to make the Fiber Fair a great success.

Cathy Ingebretsen
Lynn Klein
Sarah Weld

FROM WOODS & FIELDS



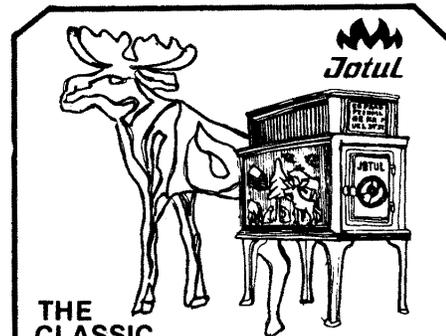
by Connie Magoffin

Early on Thursday morning, September 9, I set out on my first trip West, from Minneapolis to Preston, MN, then through South Dakota, Nebraska, New Mexico, Arizona, and finally to our destination, Nevada. My mother was returning home to Boulder City, Nevada, after bringing my sister to Mpls for college. It was a last minute decision to join her and her cousin from Preston, but Jay and Aaron were well taken care of and I was thrilled with the opportunity. Last spring and summer I enjoyed taking Navajo Weaving I and II from Jan Carter. Because this might be my only chance to travel through the Southwest and because my fellow travelers were also eager to learn about Navajo weaving, we decided to spend extra traveling days in New Mexico and Arizona. My bedtime

reading along the way consisted of books and xeroxed pages I had collected on Navajo natural dyes. New countryside and chats with people along the way are always fun and enlightening but I had my sights on Navajoland! Saturday afternoon we made a fascinating stop at the Aztec Ruins near Aztec, N.M.

The large pre-Columbian community (erroneously called Aztec) was built 800 years ago by ancestors of the present-day Pueblo Indians of Arizona and New Mexico. On the grounds of the ruins I noticed some dye plants and I inquired of the National Park Service employee as to their positive identification and about the possibilities of collection. He said I should be able to collect samples except in National park areas (which includes the Navajo reservation). I was beginning to see the new landscape in terms of potential dye plants and from now on we made frequent stops for closer identification, sample collecting and slide taking.

From two sources I had heard about a color poster of Navajo dye plants and I decided to make my first inquiry about it in the trading post across the street from the Aztec Ruins. They knew nothing of the poster but had several of the "chart" from which it was made. In the middle of each glass-framed display was a miniature Navajo loom with a partially completed weaving utilizing numerous naturally dyed yarns. From each differently dyed section of the weaving a piece of dyed yarn led out to the pressed sample of the plant from which the dye was made. Three sizes were available, but prices were high and I decided to continue my search for the poster. I did make a list of some of the dye plants used; they included such plants as purple bee, globemallow, ground lichen, ground sel, Indian paint brush, cliff rose, dock, rabbitbush, red gilia, gambel oak, onion skin, Mt. mahogany root, alder, wild walnut, sumac, pinion pitch, and ocher. The woman who helped us said the



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Ironwood Stove Company
115 N. 1st St.
Minneapolis, MN
339-2520

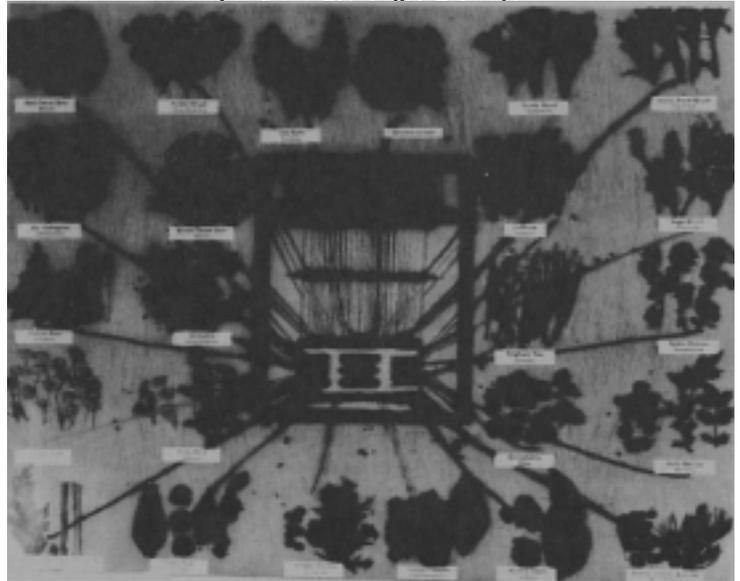
charts were made by Mabel Myers and her family and that she teaches at the Navajo Community College. Does anyone know any more about them? Before we left we also spent considerable time longing over the beautiful Navajo rugs.

Saturday night we arrived in Gallup, N.M. I had not had time to write ahead for any arrangements or information, however, a quick chat with Jan Carter had provided two places to check out: the Hubbell House and Window Rock, both in Arizona. Our first inquiries proved to be disappointing; neither the woman at the motel desk nor the traveling salesman I spoke with in the coffee shop were sure what hours Hubbell Trading Post was open after Labor Day and they were both sure that everything at Window Rock would be closed since the next day was Sunday. As an after thought, the woman mentioned that Sunday was the last day of the Navajo Nation Fair. We were on our way early the next morning and our inquiries at the Window Rock police station provided no more enlightening than the night before. We did, however, get directions to the fairgrounds and we decided to stop there.

A first glance at the fairgrounds revealed lots of dust and people and I was surprised and pleased that my mother and her cousin agreed to continue our venture. The dust was stifling as we parked and we grew more uncertain of our presence as we noticed only about six other non-Indians on the entire grounds. We weren't sure if we were supposed to be there, but everyone we met was warm and friendly. We started at one end of the road and slowly worked our way to the other end. The items for sale were primarily jewelry and a little pottery. There were very few weaving, only about eight rugs and just three were naturally dyed. There was no decision to be made, I bought a handspun Navajo rug of white and gray with a gold that was translated as being from wild carrot. My mother bought a white, gray, and black twill weave double saddle blanket. While the quality wasn't as fine as that of the rugs we had seen (or were to see) at the trading posts, they were well-woven handspun rugs with all the qualities I had learned to look for in Jan's class and they were affordable. We also had the pleasure of talking for some time with the son and daughter-in-law of the weaver, who, incidentally, was 85 years old! The son answered my questions about the weavings, my mother and his wife exchanged thoughts on child-rearing and finally addresses were exchanged. I chatted further with a very shy basketmaker about her designs and with a woman who made the delicious fried bread and coffee that we snacked on. Before leaving we also tasted some baked Indian corn and purchased a honey-dew for later. Our morning proved to be a very rich experience.

It was a short ride to Hubbell Trading Post at Ganado, Arizona. While waiting for the tour, we visited the gift shop and along with books and magazines on Navajo weaving and dyeing that I had to have, they had the much searched for poster. For anyone who is interested in the Navajo Dye Plant Chart, they

were \$3.75 at Hubbell Trading Post, Ganado, Arizona 86505. Postage would be additional. Another address I have for the charts (although unchecked) is from the Book Shop, Museum of Natural History, L.A. County, 900 Exposition Blvd., Los Angeles, CA 90007; \$4.00 postpaid. Next month I will continue my adventures at Hubbell Trading Post, the Museum of Northern Arizona, and the Las Vegas Library.



Dye Plant Chart

Photo by Jay Magoffin

WEAVING FOR DAILY USE
by

Pat Boutin Wald
Suzy Sewell
Nancy Henegan
Elizabeth Hallet
Madge Friedman
Claudia Brown

February 20—March 5
Opening Reception, Feb. 20, 1—5

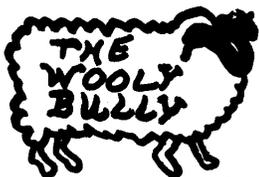
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THE FIGURE IN FIBER

At the first meeting of the Figure in Fiber workshop in November, Walter Nottingham showed slides and spoke about the human form inspiring textile constructions. Each participant was then assigned to do a self-portrait for the meeting in December.

The variety of results was amazing. Included are some photos showing the range of style, material and techniques that were displayed. At the beginning of the day, the pieces and the participants were broken up into sections. Each section made notes of their feelings concerning a specific number of pieces. Then there ensued a discussion of every individual's piece. Comments came from a representative of the group that had discussed the piece and from Walter Nottingham.

I think that many of the benefits to the people in the workshop came on a personal level when they had a chance to hear others talk about their work. We all benefited by coming in contact with Mr. Nottingham's energy and enthusiasm for textiles. This was an excellent opportunity to receive some positive and critical feedback which is often hard for a weaver working alone to find.

As we tried to observe other people work with a discerning eye, hopefully, we developed the ability to turn that same eye on our own work. The following are Walter Nottingham's suggestions for evaluation criteria. Try them out on one of your latest pieces.

Pat Boutin Wald

EVALUATION CRITERIA -- prepared by Walter Nottingham

I. Craftspersonship

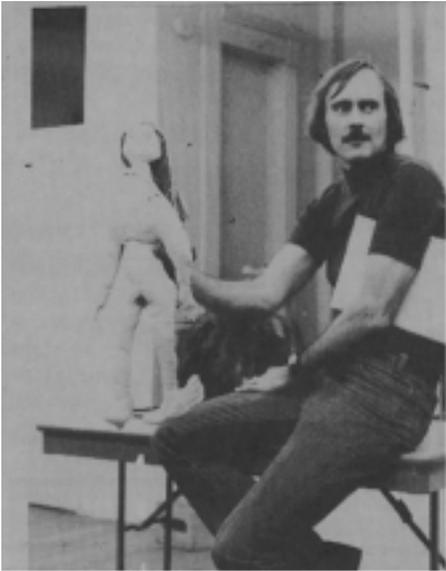
- a. Striving for personal excellence (integrity within the work).
- b. Sensitivity to media and elements of design.
- c. Personal work discipline (persistence in completion of projects).
- d. Technical development (mastery of technique used).
- e. Effective use of equipment.
- f. Demonstration of ability for self-evaluation.

II. Creativity

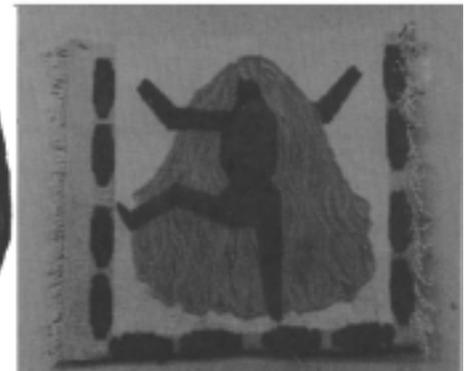
- a. Individuality of project solution.
- b. Spontaneity (playful attitude towards media and technique).
- c. Flexibility (ability to respond or conform to changing or new situations).
- d. Imagination.

III. Evaluation of Work

- a. To what degree has the problem you set for this work been solved?
- b. To what degree does the "how" the work was made (techniques used) dominate the visual impact of the work?
- c. To what extent does the "why" of the work (content or feeling received) dominate the visual impact of the work?
- d. How does the work present a feeling of a single reality (world-environment-feeling)?
- e. How does the following relate to the "oneness" of the work's reality:
 1. Types of fibers used?
 2. Colors used?
 3. Textures used?
 4. Overall shape?
 5. Relationship of shapes within overall shape?
- f. Success of presentation of work (the way a viewer would come in contact with work).



Photos by Karen Searle



Clockwise: Walter with doll by Pat Boutin Wald; figures by Mary Hegerle, Pat George, Nora McGillivray, Barb Sykes, Anna Smits and Betty Peter.

Right: Figures by (row 1) Pat Wolf, Marilyn Herrmann; (row 2) Bev, Joan Seifert, Ginny Erhard; (row 3) Judy Nancy Yurk, your Editor.

SWATCH PAGE

SIXTEEN HARNESS POINT TWILLS

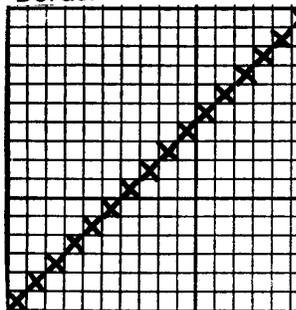
Sixteen Harness point twills have been defined by different authors as damask twills, pattern twills, or fancy twills.

The effects of our great industrial revolution which occurred between 1750 and 1850 was momentous and far-reaching. The plain household textiles which had been formerly woven by handweavers were now being produced much faster and cheaper in the mills. The handweavers turned to more complicated weaves and designs, multiple harness coverlets, and linens.

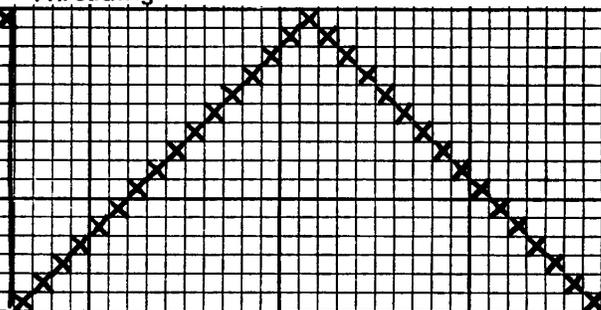
These twills were woven in many countries and by many weavers at about the same time. Drafts and tie-up patterns were either worked out simultaneously by many different weavers or they were analyzed, copied, or exchanged. Probably the most prolific weavers of these twills were in the Scandinavian countries, but there were other patterns coming from Germany, Switzerland, Scotland, and our own Colonies. They are most beautiful!

One of my favorites is this one:

Border



Threading Pattern



Tie-up

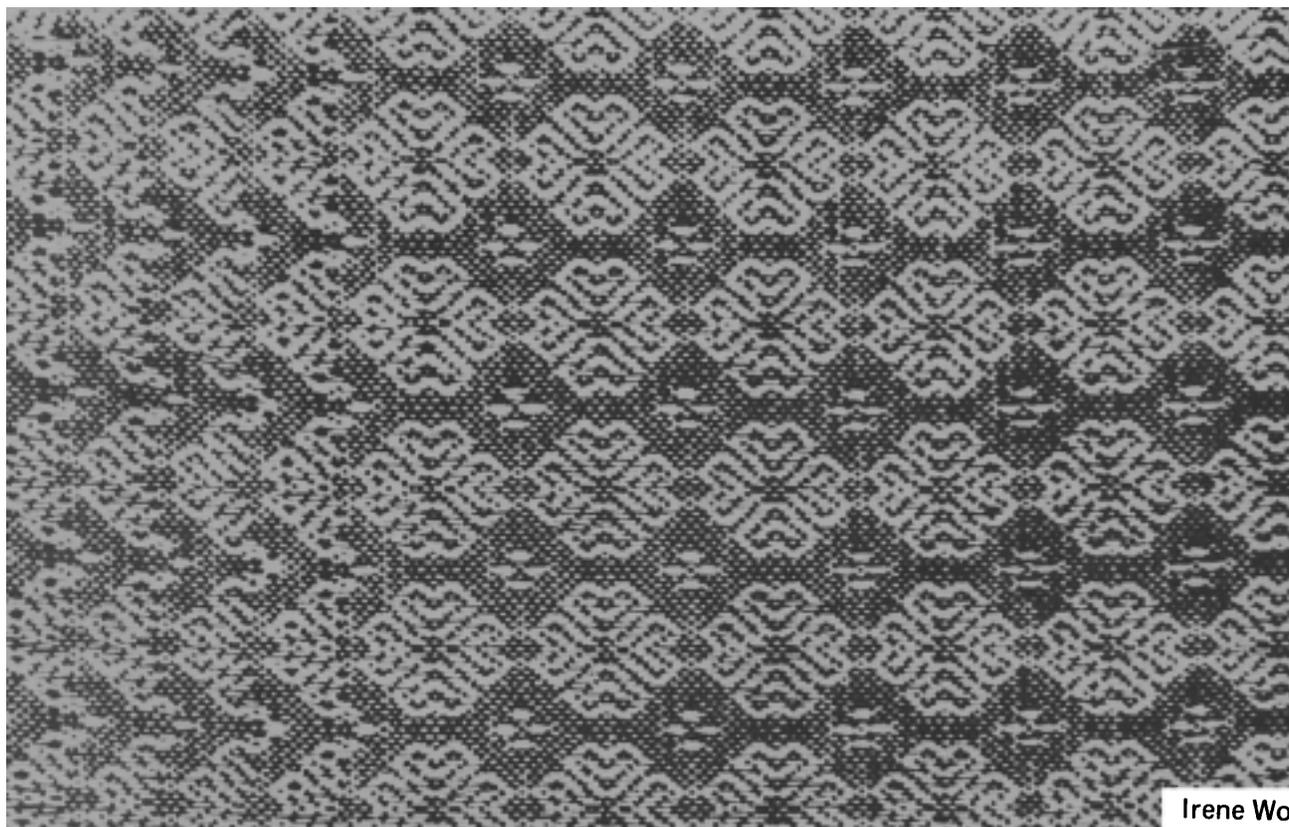
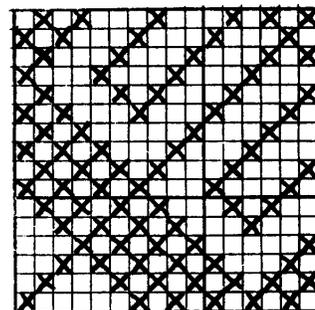
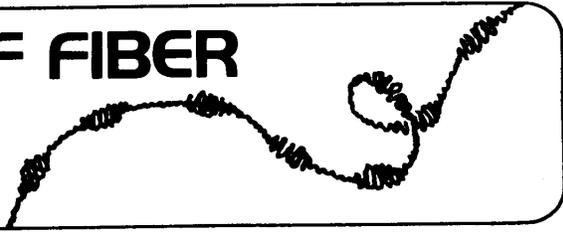


photo by Jay Magoffin

Irene Wood

OF FIBER



FABRIC FINISHES

by Rose Broughton

Weavers should be aware that fabrics as they come from the loom need further work before they can be considered a finished product. In the textile industry there are many steps beyond the weaving loom that contribute to the fabric finishing process. In fact, there are many more fabric finishers than weavers. Yardage as it comes from the loom is known as greige or gray goods as it is often undyed and has not yet undergone the finishing processes that make it into the fabrics that we are familiar with. One type of woven fabric is often made into several different products due to the various finishing processes available.

Weavers work in quite a different manner from the industry--but all too often they are unaware of the various treatments they can give their fabrics to make them a better product. Fabric finishing contributes to the wear and appearance of your creations. I would like to talk about several of the processes you can use to home finish your handwoven fabrics.

Shrinking

Nearly everything we weave should be immersed in water after it comes from the loom. This process will counteract the tension your fibers have been under during the weaving process. We all know how stiff and wrinkle prone even our finest wool fabrics are after weaving. Shrinking will relax those fibers, fluff them up a bit, perhaps change the yarn count in fabrics where the sett was too loose or the fibers were prone to shrinkage anyway and will greatly affect the appearance and hand of your woven goods. Nearly all your fabrics will become a bit smaller--so plan for this in your warping and weaving. It is much better to have the yardage for your jacket shrink now than to have the finished product shrink later.

Fulling (felting or milling)

This is a finishing process which may be applied to wool and other animal fibers. Wool--as all spinners know, has a tendency to felt or glob together. This is due to the structure of the fiber--wool has many small barbs that permit it to catch upon other wool fibers or when subjected to heat and pressure, they will contract upon themselves. When this occurs they become felted. Weavers can take advantage of the tendency of wool to felt in their fabric finishing. You must be aware that your product will be changed--the fibers will condense causing a fuller, more compact fabric, and a large amount of shrinkage will take place.

The necessary elements to full your fabric are heat, detergent and pressure. The easiest method--with the greatest results--is simply machine wash your fabric with a hot wash plus detergent and a cold rinse. Machine drying will further felt it. If you prefer a more controlled situation, use your bathtub and slosh the fabric around with your feet! For small items, you may full them by handwashing in detergent and rubbing the fabric against itself on a washboard. Always use a hot wash with detergent, not soap, and a cold rinse.

Napping

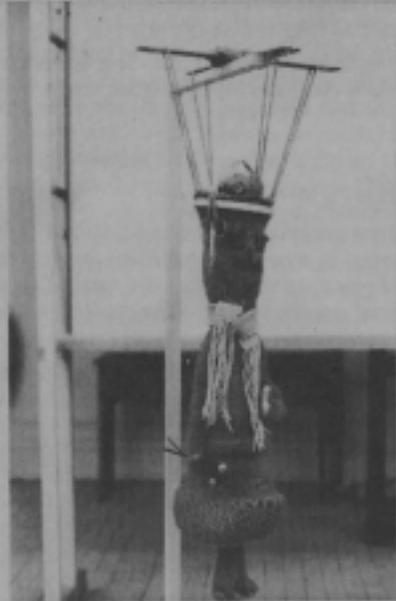
Many fabrics, no matter what the fiber content, are improved by brushing up the fibers to give a fuzzy effect on the fabric surface. Napping creates many more places for air cells to form and so napped fabrics are thicker and warmer. Napping is most successful on fabrics woven from loosely spun yarns as those yarns will release their fibers with a minimum of pulling and will not weaken the woven structure of the fabric. Never brush too much so that this structure is destroyed.

There are several types of napping. Single napping indicates that both sides of the fabric have been brushed in the same direction. Double napping occurs when both sides of the fabric have been brushed in opposite directions. This creates more density, firmness and warmth.

The traditional equipment used for napping fabrics are teasles. These are vegetable burrs which are pulled across the fabric to brush it up and are still used to nap finer grades of wool fabrics.

I use a bristle hair brush which seems to work fine. I brush the fabric lightly, counting the number of times I brush across each area until I am satisfied with how much nap I have raised. For mohair I spray it lightly with water before brushing. Fabrics may also be napped when they are saturated with water. As the raised fibers dry, they will tend to curl and shrink. They can then be brushed in one direction for a smooth and lustrous fabric. This process is called giggering.

It is wise to test these fabric finishing methods on a sample of your yardage before committing the whole piece to which ever process you choose. Judge which process to use by the care your fabric will get in the future. If you are pleased with the fabric texture and plan to only dry clean it, just a simple steaming under damp towels is enough to prepare it for use. If you find a piece to be a disappointment in texture and hand--try one or more of the methods described here. You may be amazed at how nice that failure can turn out.



SPECIAL EVENTS

UNIVERSITY TO HAVE KEN WEAVER WORKSHOP

Atlanta weaver/designer Ken Weaver will present a workshop on rep weaves in February at the St. Paul Campus. The workshop, held in 116 McNeal Hall, will be held on:

Sat. Feb. 19 9 a.m. to 6 p.m.
Sun. Feb. 20 9 a.m. to 6 p.m.
Mon. Feb. 21 10 a.m. to 4 p.m.

Cost will be \$35 tuition plus \$10-15 for materials. Two undergraduate credits will be given for the workshop through University Extension.

Public Lecture

In addition to the workshop, Ken will present a lecture on Monday, February 21, at 8:00 p.m. This free lecture is open to the public as well as to workshop participants. The Weavers Guild is cordially invited to attend.

Exhibit

An exhibit of Ken Weaver's work will be on display in the Goldstein Gallery in McNeal Hall in conjunction with the above events.

Ken became a favorite of Minnesota weavers with his lecture at the Midwest Weavers Conference held here in 1974, and his exciting week-long workshop on rep weaves at the Guild in June 1975. We welcome him back and look forward to these events.

For additional information, call Charlene Burningham, 373-1874, M., W., F., or 771-7375.

MARKETING FOR CRAFTS

A national conference on marketing crafts will be held in Mpls/St. Paul March 20 through 22, 1977. Titled "Focus on Crafts: Marketing" the conference is sponsored by the National Association of Handcraftsmen with partial support by a grant from the National Endowment for the Arts and the University of Minnesota.

Attendance will be limited to 500 registrants. For further information contact Joseph C. Ordos, Department of Design, McNeal Hall, U of M, St. Paul 55108; or Gerald Wagner, Office of Special Programs, U of M, Coffey Hall, St. Paul 55108 (Phone 373-0725).

SHOWS & EXHIBITS



PRIS HAGAN

An exhibit of Frame Loom Weavings by Pris Hagan is on display through February at the St. Anthony Park Bank, 2250 Como Avenue, St. Paul.

WEAVING FOR DAILY USE

Six local weavers will be showing functional works at the Sontag Gallery, 1129 Grand Ave., St. Paul, from February 20-March 5. Participating are Pat Boutin Wald, Claudia Brown, Madge Friedman, Elizabeth Hallet, Nancy Heheghan, Suzy Sewell. An opening reception is planned for Feb. 20, 1-5 p.m.

DANISH EXPRESSIONS IN TEXTILES

Danish Expressions in Textiles, an exhibition of work done by twenty professional weavers, will be on display at the American Swedish Institute beginning February 19. The Exhibit was organized by the Smithsonian Institution Travelling Exhibition Service.

The fifty-four weavings show the diversity of work being produced in Denmark today, from utilitarian rug design to subjective statements. It ranges from tapestries representing the functionalist ideas inspired by the Bauhaus to those reflecting the new sensibility celebrating space, light, and the texture of the material itself. Double woven textiles, tightly woven tapestries of fine wool and rough open weavings will be seen, as well as three-dimensional pieces exploring the possibilities of the woven surface, and traditional bound weaving combined with untraditional forms. A text panel accompanying the exhibit describes the apprentice phase in a Danish weaver's training.

The exhibit continues through March 20. The American Swedish Institute, Park Avenue, Mpls, is open daily and 2-5 Sundays.

SYKORA REPRESENTS MINNESOTA

Merle Sykora, assistant professor of art at St. Cloud State University, participated in a national handweavers invitational exhibit last fall. His piece, entitled, "Sunshinerain," is a 12 ft high three-dimensional double-woven fiber sculpture depicting landscape, rain and sunshine.

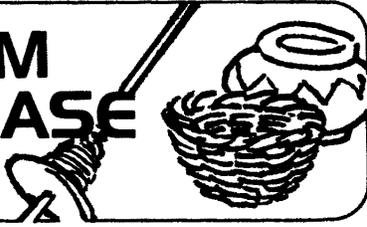
The exhibit, "Textiles, Past and Prologue," concentrated on pieces done in cotton and made-made fibers. One weaver from each state and the District of Columbia was asked to display a work.

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MUSEUM SHOWCASE



WESTERN HEMISPHERE TEXTILES AT THE SCIENCE MUSEUM OF MINNESOTA

by Sue Baizerman

Imagine contributing your taxes in the form of textiles: ordinary citizens in Ancient Peru did--and huge warehouses were filled with elaborate woven goods. Imagine weaving an intricate pebble bag for your betrothed: women in the Andean highlands do this today.

It is the role that textiles play in culture that is of interest to the Anthropology Department at the Science Museum of Minnesota. Over the years, the Science Museum has developed an impressive collection of Western Hemisphere textiles. For examples, from the U.S. one may find Navajo rugs and blankets as well as an outstanding collection of baskets from the Southwest. The collection of Mexican folk costume, already well established, will probably be the most outstanding in the area, thanks to the efforts of Curator of Anthropology Lou CasaGrande. His intensive study in Southern Mexico has enabled him to make the kind of contacts necessary to secure the most excellent textiles for the Museum's collection. There are also quite a few Guatemalan folk costumes belonging to the Museum.

From Peru there are over 100 Pre-Columbian textiles, mostly fragments. This collection includes many textiles well over 500 years old in a dazzling array of techniques. A few Guild members have been working on this collection--studying and conserving--for over two years. (Sue Baizerman, Femmeke Holthuis, Maija Sedzielarz, Faith Anderson, Carol Colburn, and Suzy Sewell.)

Guild classes utilizing museum specimens are being offered this year--Basketry, Latin American Brocades, and Navajo Weaving.

You may be wondering why you have not seen many of these wonders when you visited the Science Museum. Space is the problem. There is not adequate space to display so many pieces. To help deal with the lack of space, a new museum building is under construction. The staff at the museum is working overtime developing plans for the larger facility. The hope is that it will be a place where the public can be much more involved, touching, smelling, even tasting the exhibits.

To try out some of their ideas, the staff is planning a Wool Festival later this spring. The entire Museum building will be used and events will include sheep shearing, wool spinning and weaving, and information on the nature of wool fibers. The Festival will last 10 days (including two weekends) and would be a natural attraction for Guild members as participating demonstrators. Watch for more on this event in coming issues of the Minnesota Weaver.

If you have a special interest in some kind of ethnographic or archeological textiles, you may contact the staff in the Anthropology Department, or Sue Baizerman. They can tell you what pieces the Museum has in your area of interest and may arrange for you to study them.



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HANDSPUN YARNS from COLOMBIA These 2-Ply and Unplied yarns are handspun by Colombian Indians. The naturals vary in shadings from solid white to beautifully mottled blends of grey, brown and black with white. 16 subtle shades make this yarn collection irresistible for weaving, knitting and crocheting.

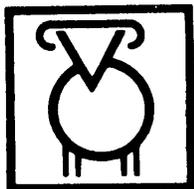
DONEGAL TWEED YARNS from IRELAND 100% Pure New Wool, scoured and produced according to strict Wool Mark specifications for color fastness. These fleck tweed yarns are available in heavyweight (knitting worsted weight) and **HOMESPUN & KNITTING WORSTED** **CORKSCREW**, (nos. 829, 830, 832, 833, 839), heavy yarn plied with thin for a unique nubby effect. Also, soft and nubbly, fashionable classic Donegal Tweed Worsted yarns.

"SUPER HEAVY" TWEED YARNS from ENGLAND These beautiful new Bulky Tweed yarns are available in eight colors. The natural white is also available in three different weights.

PLEASE NOTE: Our Natural Handspun and Homespun yarns from Greece and Colombia are spun from natural, undyed fleeces whose shadings vary, and, as a result, the yarns may differ from your sample, and from order to order.

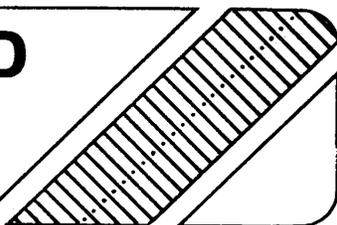
A NOTE ABOUT: The Difference Between Handspun and Homespun: **HANDSPUN** yarns have been actually spun by hand, using either a spinning wheel or a drop spindle. **HOMESPUN** is a word coined to describe machine spun yarn that effects the thick to thin irregularities found in a handspun yarn.

TAKKI Featured at



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THE RIGID HEDDLE

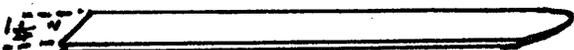


PICKUP WEAVES

by Cathy Ingebretsen

With a rigid heddle loom you basically have two sheds, heddle in UP position or heddle in DOWN position. These two sheds form the basis for weaving. There are times though, that you may want alternative sheds. For instance, if you have an interesting weft yarn that loses its interest when caught down by all the warp threads, you might want to put it in a shed that will only hold it down in a few places. If you know how to control your choice of sheds by use of the pickup stick (shed stick), you will have expanded the possibilities of your loom.

Basically the pickup stick is a flat wooden stick usually tapered to a rounded point at one end. It is used to open new sheds.



It can be used with any yarns at any sett. The appearance of your weaving will vary though, depending on the yarns and sett you choose.

Two of the most common reasons for wanting new shed openings are for variations in surface texture and patterns. Picking is done either in front of, or behind, the heddle.

Technique

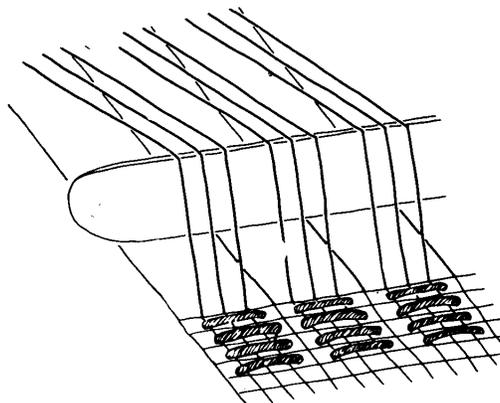
If you've taken Frame Loom Fundamentals, you should know now to pick in front of the heddle. Basically:

- 1) Push your heddle back against the warp beam.
- 2) Always pick from the same side (either right to left, or left to right).
- 3) With the wide, flat side of your pickup stick, pick up any warp threads that you desire. The threads on top of the stick (up) will be on top of the weft; the threads under the stick (down) will be under the weft. The weft will show wherever it goes over the warp, wherever the warp threads are down.
- 4) Turn your pickup stick 90° upward so that it stands on its narrow side.
- 5) Put your accent weft through this new shed.
- 6) Leave ample weft. The weft isn't forcing as many warp threads apart as in tabby, and the weaving tends to pull in.
- 7) Either
 - a) Pull the pickup stick out of the warp threads. Beat your weft into place with the heddle. Put through a shot of background weft using the opposite heddle shed (up or down) from your last heddle shed.
 - or
 - b) Push the weft into place with the pickup stick. Leave the stick in but push it back by the heddle. With another stick, pick all the threads into the opposite position as over and under the previous stick. (Those that went under the previous stick go over this stick; those that went over the previous stick go under this stick.)

- 8) Repeat steps 1 through 7 as many times as desired.

Note: In step 7b, the first pickup stick is pushed back by the heddle as a guide for picking the opposite threads. It can be left there (saved) if you are planning on using that shed again. The second pickup stick will have to be pulled out however, in order for you to use the first one again. A ruler can be used in place of a pickup stick.

In front of the heddle picking is a fairly slow process because you have to continually repick your desired shed(s). It does give you control though, of the over and under movement of each individual warp thread.



A faster way of achieving some of the same effects is by picking behind the heddle. The reason for picking behind the heddle is because you can leave the pickup stick in the warp and still use the heddle. This saves repicking if you are going to use the same pickup stick shed again. It is more limited in the picking possibilities, as I'll explain.

- 1) Place the heddle underneath the shed blocks (down shed).
- 2) Always pick from the same side.
- 3) With the wide, flat side of the pickup stick, pick up any, but not all, of the slot threads, picking behind the heddle.
- 4) Turn your pickup stick on its narrow side (90° upward).
- 5) Put your weft through this new shed, in front of the heddle. This is called your "stick" shed.
- 6) Turn the stick back onto its wide, flat side.
- 7) Push stick back against the back (warp) beam.
- 8) Beat the weft into place with the heddle.
- 9) Go back to weaving with the UP and DOWN sheds of the heddle.

Note: It is more limiting in the picking possibilities because you can only pick (control) the slot threads. Every stick shed will always have all the holes threads under the weft. You can not pick opposites behind the heddle. (The Intermediate Frame Loom Course deals with behind the heddle picking.)

There is another shed variation, besides STICK, that is picked behind the heddle. It is called "UR and STICK". Follow steps 1 through 3 for the behind the heddle picking. Now, instead of step 4, put the heddle in UP position and slide the pickup stick flat up against the back of the heddle. (Do not turn the pickup stick up on its narrow edge.) UP and STICK brings the slot threads that are on top of the stick, up even with the hole threads, giving you more warp threads on the upward surface of your weaving. Notice the longer lengths of weft on the underneath side.

continued

Surface Texture

Experiment with different kinds of picking to change the length of weft(s) "floating" on the surfaces of your weaving. Use regular yarns, novelty yarns, fleece, fur, leather, groups of wefts, ribbons, beads strung on weft yarn, basketry materials, plexiglas,

There are hundreds of picking variations, but one of the most common weaving sequences is:

- heddle UP (background weft)
- heddle DOWN (background weft)
- pickup stick shed (accent weft)

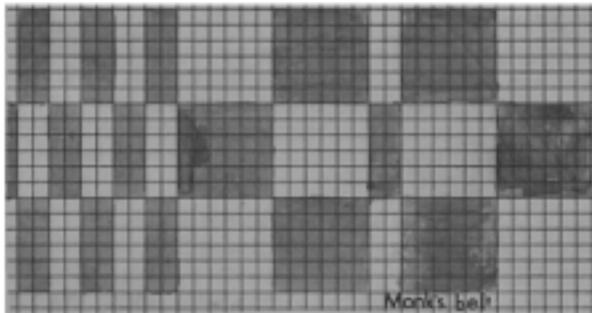
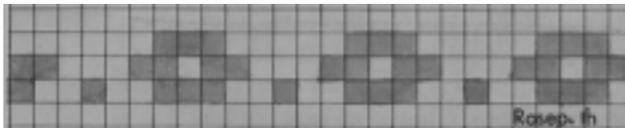
In many practical weavings, weft floats should be limited to 1" in length. The weft used in the pickup shed can be the same as the background weft or contrasting in fiber, texture, weight, and/or color.

Patterns

In pickup stick patterns, you purposefully position the weft floats to form a design. At least two colors are used—one for the pattern, one for the background. A high value contrast of dark and light will make the pattern more "readable."

Probably the easiest way to design these patterns is to use a piece of graph paper.

- 1) Designate each vertical row as a warp thread. Each horizontal row will represent weft threads. You will have at least 2 weft shots per row: one pattern, one background.
- 2) Darken in the pattern you'd like to weave.
- 3) Because all the darkened areas are pattern weft shots, all those warp threads are down (under the stick). The other threads are up (on top of the stick).
- 4) The first weft shot will be the pattern weft in the stick shed.
- 5) The second weft shot will be the background weft in either the opposite pickup shed, or a tabby shot.
- 6) Read your graph paper design as you would weave it. (Start at the lower right or left hand corner.)
- 7) When you have completed one visual horizontal row of your pattern, move up one square vertically and continue the pickup stick process.



Uses

The application of pickup stick weaving is as varied as plain weave. It is commonly used for borders and accents. Multi-harness weavers often use the pickup stick for sampling before threading a certain sequence through the harnesses. Whether you are making up new patterns, combining pickup with inlay,

enriching a fabric through surface texture, or using more than two pickings to complete a visual row, there are many possibilities for pickup to enhance your weaving with greater depth and interest.

Books for Reference

You may want to refer to some of these books for specific pickup patterns and information. Many of these books are published by the author(s) and are not available through regular bookstores. They are available from most of the stores advertising in this newsletter and their cost is minimal.

Kircher, Ursula Weaving on Kircher Looms, 1970, Germany.

Baizerman, Sue and Searle, Karen Latin American Brocades, 1976, Dos Tejedores.

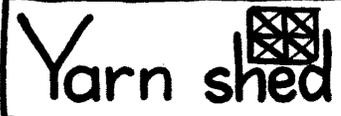
Skoy, Mary Weaving on a Frame Loom: A First Project, 1975, author-publisher.

Steedsman, Nell Patterns on a Plain Weave.

Temple, Mary Weaving Ideas for a rigid heddle frame loom, 1976, the Myers Corporation.

White, Alice Weaving is Fun, 1959, reprinted 1975, Dover.

*Mary Skoy's, Mary Temple's, and Sue Baizerman's/Karen Searle's books are available at the Guild office.



Yarn shed

10 - 8 M-Th
10 - 6 F & Sat

Yarns from Spinnerin, Bernat,
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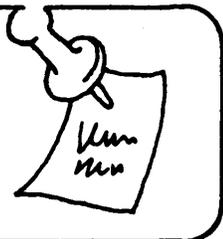
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BULLETIN BOARD



Have you something to sell, give, trade or announce? Bulletin Board is at your service free of charge if you are a Guild member. Simply write your notice on a postcard, together with your name and phone number, and send it to the Guild office. Items must be received by the 10th of the month to assure publication in the next month's Minnesota Weaver.

AN INVITATION TO THE MINNESOTA WEAVERS GUILD MEMBERS TO BE A PART OF THEIR HISTORICAL PAST

The Minnesota Historical Society is presently in the process of renovating the Commandant's House at Historic Fort Snelling and we would like to have you share in this exciting endeavor. We are looking for volunteer weavers who would enjoy duplicating some of the patterns that are our heritage. The patterns and materials will be supplied by the Historical Society. If you are interested in being a part of the project please call the Guild office and we will arrange a meeting with Mrs. Janis Obst, Curator, who will give us more details of the renovation plans.

WOULD-BE STUDY GROUPS SEEK MEMBERS

Some St. Paul floor loom weavers are looking for kindred spirits to join them in a floor loom study group. Call Jean Lodge, 774-2839, if you are interested.

Karla McGray of St. Paul is looking for some frame loom weavers to join her in an evening study group. Call her at 222-6303, ext. 116, for details.

WANTED

4-harness jack-type loom no wider than 45". Good quality and working condition, reasonable price. Call Ingrid Korn, 436-5113, Hastings, MN.

LOOM FOR SALE

Dryad Loom, 30" width, counterbalanced, \$250. 4 harness, 6 treadle. 884-9146. Ask for Mary Ann or Sue.

INFORMATION WANTED

I will be travelling to Ireland during the summer of '77 to study Irish spinning and weaving. If any Guild members have been there and have any information to share, I would very much appreciate it. Also, if you know of any books on the subject, please let me know. Colleen Sheehy, 374-4894, evenings or weekends.

DIRECTORY OF ARTS SERVICES ORGANIZATIONS AVAILABLE

A directory of Twin Cities organizations which provide services that aid artists and arts organizations has been published by the Arts Resource and Information Center of the Minneapolis Institute of Arts. The publication, entitled, Twin Cities Service Organizations for the Arts, is available from the Center at 2400 Third Ave. S., Mpls 55404 for fifty cents plus postage. Two companion booklets, Non-Profit Arts Organizations and Exhibition and Performing Spaces in the Twin Cities, are also available.

ATTENTION: LOST DYEPOTS!

The Weavers Guild is missing three of their five dye pots. In addition to my Natural Dye classes, several other classes at the guild use these pots. With only two pots available, teachers must provide and lug their own back and forth. If you have borrowed any of these pots for any reason, please return them immediately, no questions asked! Thank you.

Connie Magoffin

OFFICE VOLUNTEERS

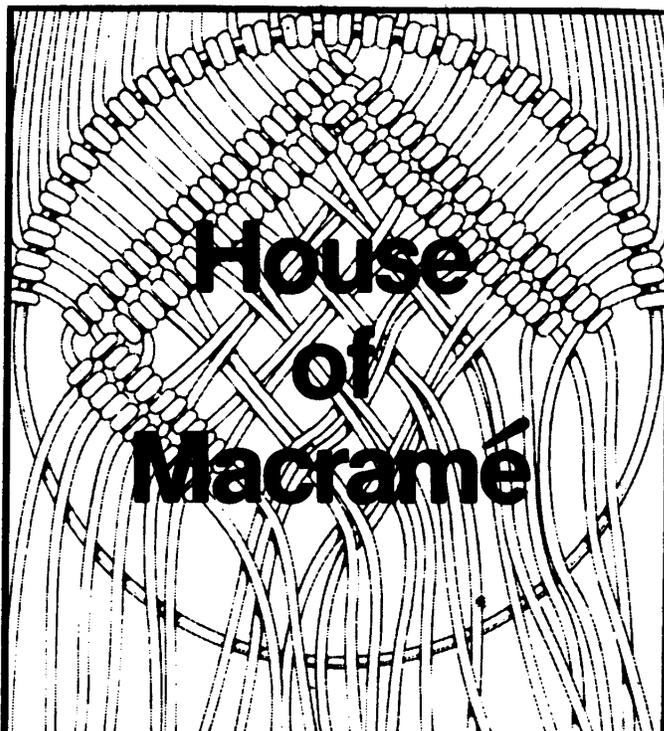
We still need a force of volunteers to help out in the office, answering phones, checking out library books, etc. If you can give one morning or afternoon a month or a week, or an occasional day now and then, please let Margaret know. We also need a volunteer to schedule office volunteers. Any volunteers?

NOTICE:

If you are planning to travel to St. Louis to attend the Midwest Weavers Conference in June, let the Guild office know. If enough people are interested, we will see about chartering a bus or plane.

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.



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**THE MINNESOTA
WEAVER**

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DEADLINE: The 10th of each month.

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Photographics	Rose Broughton, Jay Magoffin
Reporters	Everyone

DATES TO REMEMBER!

FEBRUARY						
S	M	T	W	T	F	S
		1	2	3	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					

For details see "COMING UP" on page 1.

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