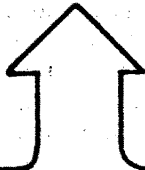


THE MINNESOTA WEAVER

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Volume 1, Number 4, December 1975—January 1976

**COMING
UP**



DECEMBER 13 — ANNUAL OPEN HOUSE

The Annual Guild Open House and Student Exhibit will be held on Saturday, December 13, from 1–4 pm. (Please note change in date). Come and bring your family and friends for coffee and cookies and a friendly visit. If you would like to bake cookies for the occasion, please contact Betty Olson.

DECEMBER EXHIBIT

The monthly exhibit beginning December 13 will be the annual Students' exhibit. All students (member or nonmember) who have pieces from classes since the beginning of the year are invited to bring these to the Guild office by December 10th. Each article should have attached to the back the name of the student, address, and insurance value and a typed or printed card on the front with student's name, class and teacher's name. These articles will be placed in the locked closet until the show is hung.

Teachers are asked to contact students and encourage them to submit their work by the Dec. 10th deadline. Students are asked not to wait to be contacted!

Students of Navajo Weaving are requested to please submit their weavings either completed or in progress, as well as yarn samples. Navajo Weaving is a new class and these pieces have not yet been shown.

Questions ??? call Jan Carter 645-4207

MUSEUM WORKSHOP RESCHEDULED

The Workshop on Peruvian Textiles at the Science Museum of Minnesota will be rescheduled after the first of the year.

JANUARY WORKSHOPS WITH CLINT MACKENZIE

Registration closes December 4 for these two exciting workshops: Color and Design in Fibers, January 5–9, and Experimenting in Open Weaves, January 8–10. See previous Minnesota Weavers for details. Contact Lis Jones, 941-3276 if you need more information.

JANUARY PROGRAM

Thursday, January 8
1:00 and 7:00 p.m.
Clinton Mackenzie

An inspiring slide lecture entitled "Color and Design in Fibers" will be presented by Clinton Mackenzie. He will discuss in detail the design, materials and techniques of each piece presented, and give us a look at "what's happening" in weaving on the West Coast. Don't miss this opportunity to meet him and see what his students are up to.

Mr. Mackenzie is the author of New Design in Crochet. He is a graduate of Cranbrook Academy of Art, and excels in many areas—interior design and printmaking, as well as weaving and crochet. He has been chairman of the handweaving and textile design program at Tyler School of Art, Temple University, and is presently an assistant professor in the Art Department at California State University at Fullerton, teaching textiles as a fine art. His works have been widely exhibited and are in the collections of the Detroit Institute of Arts, the Delaware Museum and the Newark Museum. During the past two summers Mr. Mackenzie has taught a special seminar in textile art at Macalester College.

TUITION REDUCED ON JANUARY INTERIM COURSES

The Education Committee has restructured the January Interim courses to more closely parallel the teaching philosophies of the participating colleges. Therefore, the ratio of student-to-teacher contact hours for the same course content has been revised resulting in a lowering of tuition to \$100, which includes a \$5 non-refundable registration fee. Students enrolled for credit will be expected to work an average of six hours daily during the course in order to complete the requirements.

There are still a few spaces available in both courses, which begin January 7.

ETHNIC WEAVES — Navajo Weaving with Jan Carter, Bolivian Weaving with Adele Cahlander and Turkish Weaving with Char Miller.

BASIC WEAVING, SPINNING, AND DYEING — (Both Natural and Chemical) with Betty Peter, Lotus Stack, and Connie Magoffin.

Ina Rubenstein

GUILD NEWS



SUMMARY OF THE BOARD MEETING NOV. 13, 1975

The annual Guild Open House will be held on December 13 this year.

Ten parking spaces are now available in the 6th Street ramp for use of Guild workers and students.

A Brainstorming Committee is being formed to formulate options on the future of the Guild school to present to the membership for some kind of a vote after January 1.

The Tree Trimming at the Minneapolis Institute of Art will be on the morning of December 5.

Ina Rubenstein and Mary Brascugli presented a summary of our Interim program in relation to St. Benedict's College. The course has been reevaluated, and it was agreed upon to adjust the tuition from \$150 to \$100 and to adjust the structure of the courses accordingly.

Sue Baizerman reported that as yet no application has been received for the position of Educational Coordinator.

The Nominating Committee reported that Helen Van Den Berg has accepted the nomination of President-Elect.

Margaret Pidde reported that people from out-state want Saturday workshops. The Workshop Committee will consider this in their plans for next year.

Gloria Rither, Publicity Chairperson, sent out some 60 notices to publicize the Fiber Fair to newspapers, radio and TV stations. She is also continuing to send out notices about our classes. The Board decided that she should also advertise the Mackenzie workshops.

Ina Rubenstein gave a progress report as Educational Coordinator for the period from April to November 1975. A copy is available in the office should anyone wish to see it.

Ann Basquin presented a Treasurers Report printed elsewhere in this issue.

Margaret Pidde
acting secretary

TREASURERS REPORT

September and October 1975:

Income September	\$7,114.11	Expenses September	\$4,241.04
Income October	\$2,890.36	Expenses October	\$3,847.46
Savings Account balance 10/31/75	\$3,324.71		
Checking Account balance 10/31/75	\$3,391.17		

Questions ??? Call Ann or the office.

Ann Basquin
treasurer

AMNESTY FOR LIBRARY FINES

The Library Committee has decided to forgive all fines on overdue books until January 1. If you have an overdue book, PLEASE make every effort to get it back to the Guild library. Check the October Minnesota Weaver for a list of overdue book holders.

Inventory should be finished and the Library reopened sometime in December.

CHRISTMAS TREE

Thank you! . . . to all of you who have ornaments on the tree at the Art Institute. The tree is located in the rotunda at the Institute. We hope you can get down to see it.

On December 10, we will have TV time on WTCN-TV, Channel 11 between 11:30 and 12:30 to advertise this cooperative effort between the Art Institute and the Weavers Guild.

Six workshops on making fiber Christmas tree ornaments have been scheduled at the Art Institute, and will be conducted by Guild members Mary Temple, Lis Jones and Mary Ellen Manning. They will be up throughout December.

Char Miller

STUDIO EXHIBIT COMMITTEE

The Studio Exhibit Committee works to organize and hang pieces for exhibit in the Guild rooms for each monthly Guild meeting date. Each exhibit lasts one month and the decision for deciding the theme of the exhibit rests with the Committee person in charge of that particular month.

Committee members are: Andrea Deimel, Donette Krueger, Rose Broughton, Berness Adrian, Charlotte Haglund and Jan Carter.

These members would like suggestions from Guild members concerning interesting and timely themes so that future exhibits may be most representative of members' work and also serve to stimulate, inspire and encourage other members to show. Please refer suggestions to Jan Carter at 2173 Dudley Ave., St. Paul 55108 or call 645-4207.

Jan Carter

TRAVELLING EXHIBITS

Edith Glemaker wishes to remind us that the December travelling exhibit will be the 1967 and 1969 books of the New England Weavers Seminar. Stop in at the Guild to look at them. The next travelling Exhibit, which will arrive in February, will be "Technique Variations on a Block Profile" by the Boston Weavers Guild.

HELP FOR OUR PARKING PROBLEMS

Ten spaces in the 6th Street ramp are now available to the Guild for use by students, Guild workers, and anyone who will be at the Guild for more than 90 minutes. A permit must be signed out in the Guild office before entering the ramp and returned to the office on departure. A charge will be assessed for lost permits.

COMMITTEE TO DEVELOP QUESTIONNAIRE

A Brainstorming Committee composed of present and former Education Chairpersons and members at large is being formed to look at the alternatives open to the Guild school and develop a questionnaire to find out the memberships point of view. The questionnaire will be sent out early in 1976.

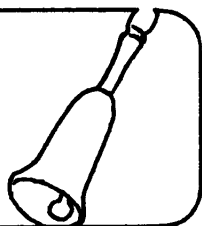
THE MINNESOTA WEAVER

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Weavers Guild of Minnesota

Editor Karen Searle
Graphics Dianne Swanson
Columns Peggy Dokka, Cathy Ingebretsen,
Connie Magoffin, Joy Rosner, Suzy Sewell,
Mary Temple, and Mary Webster
Photography Jay Magoffin, Char Miller
Reporters Everyone

DEADLINE: The 10th of each month.

SCHOOL NEWS



NEW CLASSES

Introducing

TEACHING WEAVING IN THE ELEMENTARY SCHOOLS –

A new course designed especially for elementary and secondary teachers. Emphasis will be on low budget fiber techniques applicable to the school setting such as basketry, stitchery, applique, straw weaving, and backstrap weaving. It may be possible to arrange college credit for the course. 20 sessions (40 hours) \$70 tuition includes a \$5 non-refundable registration fee. Mon, Wed, Jan. 12-Mar. 15, 4-6 p.m. Lis Jones.

FIBER ART FORMS – Faith Anderson creates exciting three-dimensional art forms combining crochet, coiling, applique, knotless netting, trapunto, stitchery, twining, etc. She will teach this potpourri of techniques and guide the student in the creation of three-dimensional art forms from fiber, as well as non-traditional materials. No loom necessary. Materials fee. 8 sessions (16 hours) Tuition \$30 includes \$5 non-refundable registration fee. Wed. Feb. 4-Mar. 24, 1-3 p.m. or 7-9 p.m. Faith Anderson

WEARABLE HANDWOVENS – Students will be presented with the alternatives open to them in designing handwoven garments. Included will be the effects of weaves and fibers, flat pattern design and draping, loom shaping and finishes. Guild looms will be used in individual projects. 8 sessions (16 hours) Tuition \$35 includes \$5 non-refundable registration fee. Wed. Feb 4-Mar 24, 1-3 p.m. Rose Broughton

Frame Loom One Day Seminars

TAPESTRY – Learn the basic tapestry techniques and how to approach the special design problems unique to tapestry. Bring tapestry or frame looms warped with no. 18 seine twine, 5 epi, 40 ends wide, 1½ yards long. Weft yarns supplied for a nominal fee. Tuition \$10. Mon. Jan 12, 9 a.m.-3 p.m., or Sat. Jan 17, 9 a.m.-3 p.m. Lis Jones

TEXTURING – Sample numerous surface texture weaves using pick-up sticks behind the heddle. Bring frame loom warped 10 epi, (minimum size 10" x 40") with two ply weaving wool for both warp and weft, plus small amounts of additional interesting wefts, and two pick-up sticks. Tuition \$10. Wed. Jan 28, 9 a.m.-3 p.m., or Sat. Jan 31, 9 a.m.-3 p.m. Mary Temple

Graduate credit available

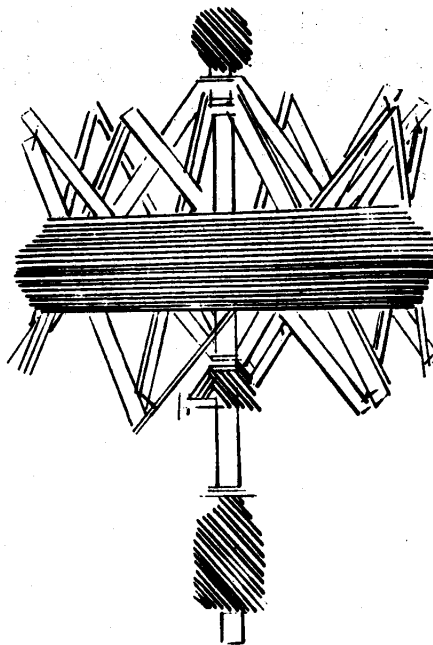
EXPLORING FIBERS – Will be offered for graduate education credit through Hamline University. This course is suitable for newcomers to the fiber Arts and covers needleweaving, wrapping, braiding, macrame, twining, and dyeing. 8 sessions (20 hours) Tuition \$35 includes \$5 non-refundable registration fee. Tues. Feb 24-April 19, 6:30-9:30 p.m. Dianne Swanson

SOME PRINT ON TEXTILE PRINTING

A course to be offered in Feb. '76. Questions have been directed my way as to what we can print on and what this class might be about. The answer to the first query is a gleeful, "we can print on just about anything!" But I do have some practical and playful suggestions. For example, covers for pillows, bold designs on canvas or delicate and intricate designs on silk or cotton. I have easy instructions for the construction of a canvas hammock. We could design a series of kitchen related fabrics, i.e., aprons and pot holders or linen placemats, napkins or tablecloth. The possibilities are limitless and the same techniques may be applied to print on anything from wallpaper and wrapping paper to stationary. I've outlined a few functional possibilities and leave it to your imagination to come up with many more. The supplies needed are basically simple and you could likely use things you have sitting around at home. The Guild will supply brayers. We have ink for the stamp and block printing and a small fee of a dollar or two would be assessed should you want to use it. For silk screening I will demonstrate construction of our own screens to suit whatever size you might want or you could purchase a small one with squeegee for several dollars. The only other supply you will need is a silk screen printing ink. Many things could be used but I am especially excited about sharing with you a method of procion dye with a thickening agent to make an excellent fast and permanent printed fabric. Feel free to call me if you have questions at 341-2664

Lynn Klein

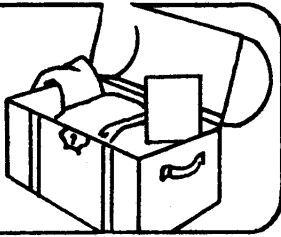
Threadbenders



Swifts, Bobbin Winders, Warping Boards,
Floor Looms, Children's Looms, Weaving Seats

St. Anthony Park 647-0677 Galleria 927-8221

WE HAVE A PAST



by Mary Webster

When I read the announcement that our annual Guild Open House is to be on Saturday, December 13, I looked back in the history to find how long it had been the friendly custom that it has become.

I found that in 1940, the members had a Scandinavian night at the home of Savetta Livingston at which Christmas decorations and Scandinavian weaving were exhibited. It was a gala affair, and one of the first of the many sharings of ideas and materials that have been the hallmark of the group for all of the forty years of its life.

There is another Christmas party mentioned in 1942 at which a prize was given for the best dressed doll for the Toy Library (what toy library?). A dressed doll exhibit done by weavers must have been a delightful thing to see.

Again in 1949 there was a Christmas exhibition of weaving by Guild members to which the Art Teachers' Club was invited. Because these three items, long separated in time, all speak of exhibits of weaving at the December meeting, I am deducing that there were many more.

When the Guild moved to its Carter-Como home it was the object of much curiosity in the neighborhood, so when the

first Christmas season came, it was decided that we would continue the practice of an exhibit of Guild members' weaving and we would invite our new neighbors, as well as our families and interested friends.

That Open House in our new home was both exciting and gratifying. We had lots of interesting things to show and our invitations were enthusiastically accepted. There were families with children; there were husbands who were seeing for the first time this place which took so much of their wives' time; there were those in the neighborhood who came to find out what was going on at that place in the courtyard whose members were parking in front of their homes. All in all we had around four hundred guests, pots and pots of coffee, and millions of cookies (it was a continuing task for the hostesses to keep very small hands from filling themselves a half a dozen times). We loved it and they loved it, so we have continued to invite our families and our neighbors to see what has been done through the year. It is also a really good time to see the members you have not had a chance to visit with for a while. This Open House is one of the ways we have found to make the Guild a friendly place.

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NEW

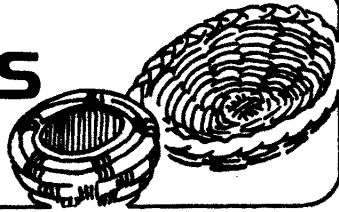
CUM TOWYARN $4/1$

100% Linen

32 colors

1648 GRAND AVE. ST. PAUL, MN. 55105 690-0211

OF BASKETS



by Catherine Ingebretsen

*"On flat paper, the triangles seem simple enough. When woven in root and shades of red, they take in the light at separate moments, they curve, and form a complete basket."*¹

A basket is composed of many components. Color, texture, design, shape, proportion, and weave are the most obvious ones because they are physical qualities. But they are not only physical qualities. They have meanings.

Ask yourself, "why did this weaver use these colors, this texture?" "What does the design mean?" "Why is the basket formed to this shape; in this proportion?" "What is the function of this weave?" The answers to these questions will not always be known to you. Sometimes they are meant to be communicated to others; sometimes to be held only within the heart of the weaver. The same is true of the question "why did someone make this basket?" But, these answers, whether known to you or not, are part of that basket. They are the part that tells the story of the weaver, the part that gives life to the basket.

*"To the uninitiated a fine Indian basket may possess a few exterior attractions, such as shapely form, delicate color and harmonious design, but anything further he cannot see. On the other hand, the initiated sees a work of love; a striving after the ideal; a reverent propitiation of supernatural powers, good or evil; a nation's art expression, a people's inner life of poetry, art, religion; and thus he comes to a closer knowledge of the people it represents, a deeper sympathy with them, a fuller recognition of the oneness of human life, though under so many and diverse manifestations."*²

¹Sandra Corrie Newman, Indian Basketweaving (Northland Press, Flagstaff, 1974), p. 22.

²George Wharton James, Indian Basketry (Rio Grande Press, New Mexico, 1903), or (Dover Publications, New York, 1972), pp. 15 & 16.

Basketry Reading List

At the By-Member For-Member Basketry Workshop, I said I would have this basketry reading list printed in the Minnesota Weaver. So, for those of you interested, here are some books to consider.

Allen, Elsie. Pomo Basketmaking. Naturgraph Publishers, Hearldsburg, Calif. 1972

Aboriginal Indian Basketry. The Rio Grande Press, Glorilta, New Mexico
Barrett, S. A. Pomo Indian Basketry. The Rio Grande Press, (available from MacFae's Indian Book Distributors, Box 2632, Santa Rosa, Calif., 95405. Also published by the University of California Publications, American Archaeology and Ethnology, vol. 8, 1908.

Evans, Glen and Campbell, T. N. Indian Baskets. Texas Memorial Museum, Austin 1970.

Feder, Norman. American Indian Art. Harvey Abrams, N.Y. 1971.

Field, Clark. The Art and the Romance of Indian Basketry. Philbrook Art Center, Tulsa, Okla. 1964.

Harvey, Virginia. The Techniques of Basketry. Van-Nostrand-Reinhold, N.Y. 1974.

James, George Wharton. Indian Basketry. The Rio Grande Press, New Mexico 1903. Also by Dover Publications, Inc.; New York, 1972.
Kroncke, Grete. Weaving With Cane and Reed. Van-Nostrand-Reinhold, 1968.

Mason, Otis Tufton. Aboriginal American Indian Basketry. Rio Grande Press. Also Annual Report of the Smithsonian Institution, 1902.

Melliack, Donna. A Modern Approach to Basketry with Fibers and Grasses. Crown Publishers, Inc. 1974.

Merrill, Ruth E. Plants Used in Basketry by the California Indians. Acoma Books, Ramona, California. 1970. (P.O. Box 4).

Miles, Charles and Bovis, Pierre. American Indian and Eskimo Basketry. Pierre Bovis, San Francisco, N.Y. 1969. (P.O. Box 26442).

Morris, Earl H. and Burgh, Robert F. Anasazi Basketry. Carnegie Institution of Washington, Washington, D.C. 1941.

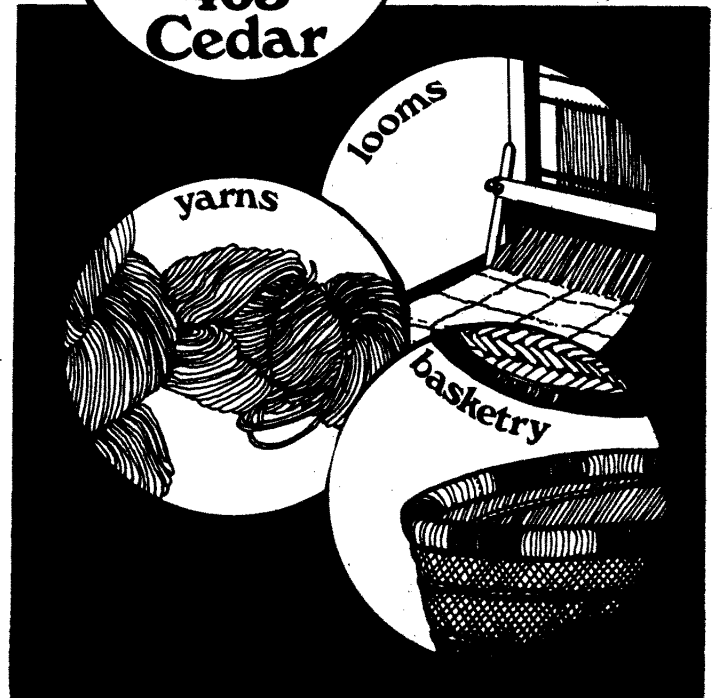
Navajo School of Indian Basketry. Indian Basket Weaving. Whedon & Spreng Co., Los Angeles, Calif. 1903. Also by Dover Publications, Inc., 1971 New York.

Newman, Sandra Corrie. Indian Basketweaving. Northland Press, Flagstaff, 1974.

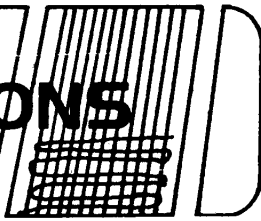
Roseberry, Viola M. Illustrated History of Indian Baskets and Plates. Leo Brown, Orange Cove, Calif. 1915. (Reprinted in 1973.)

Rossbach, Ed. Baskets as Textile Art. Van-Nostrand-Reinhold, N.Y. 1971

Tod, Osma Gallinger. Earth Basketry. Published by Autho, 319 Mendoza Ave., Coral Gables, Florida.



FRAME LOOMINATIONS



by Mary Temple

The month before the holidays is always so busy, and much has been written about Christmas housewife blues. When things or individuals overwhelm you, retreat momentarily, turn to your media and lose yourself in your weaving until everything sorts itself out again. Everyone who weaves should have something handwoven to wear. There is almost a magical quality about a handwoven garment—it becomes a movable environment to surround you with what comforts you the most, your fibers. Your own special choices of yarns, textures, colors, patterns, and relating finishings can create any sort of mood or feeling you want to evoke in your clothing. Let yourself become caught in the magic of creating a completely unique garment warming both body and spirit. As it says in the Song of the Tewa:

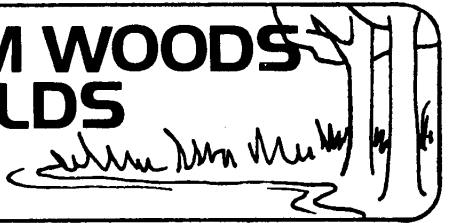
*... "Then weave for us a garment of brightness;
May the warp be the white light of morning,
May the weft be the red light of evening,
May the fringes be the falling rain,
May the border be the standing rainbow."*

One of the nicest garments you can make for yourself is a long wooly-warm skirt for holiday parties, entertaining, or just sitting by your own fireside. Frame loom skirts can be made in three sections; one panel in the front, tapered or turned under slightly at the waist, with inset pockets. (The dotted lines in the illustration.) The two other sections meet with a zipper placket in the center back. The frame loom will be warped twice, full width of the twenty-inch loom. Measure the skirt length you need, plus hem or fringe allowance at the bottom, and seam allowance at the waistline. Add two four-inch sections of waistband, or weave the waistband on an inkle loom, plus 10 inches for take-up and 15 inches loom allowance. The second warp will include two sections of skirt plus the take-up and loom allowance. Always do your measuring with the loom off tension. If you plan any sort of border design, it will be a great help to have the first section available while you weave the second and third. Play with variegated warps, color and weave effect patterns in plain weave, plan your own individual plaid, perhaps. Why shouldn't there be an Olson, Carlson, or even Peterson Plaid? Once you have decided how many picks per inch looks best for your materials, be very consistent. CUM or



Swedish 7/2 weaving wool makes a good material for both warp and weft, and brushes up beautifully with a clean stiff-bristle brush after cold water hand washing in soap or good shampoo. Brush the material when it is dry. Loopy or shaggy mohairs or other interesting yarns such as a fine Donegal tweed can be used as wefts. Follow the general directions in a sewing pattern for methods of lining, inserting the zipper and attaching the waistband. A pride in the finishing details is worthy of your handweaving—have a good time everytime you wear your garment, your handcrafted original, and be prepared for some nice comments and compliments.

FROM WOODS & FIELDS



by Connie Magoffin

Two months ago I offered to you some dye recipes that fellow dyers had shared with me. I hope you have tucked them in your file for future reference. In the last two years I have received numerous calls and letters requesting information on mordanting, dyeing techniques, what color a plant will give, how to dry plants and which plants dry well, etc. My last request came from South Dakota and we have begun a most enjoyable correspondence. I love to hear from you and am more than willing to answer any questions I can. In addition I want to hear about your dyeing experiences. This brings me to this month's topic: A Natural Dye Resource Center.

My collection can be divided into four areas of natural dyeing:

1. Dye recipes and naturally dyed fiber samples. This includes all the dye plants I have tried in addition to many samples others have shared with me.
2. A dye plant storehouse. Fellow dyers have not only shared dye recipes and samples, but also dye plants for me to try out. If it is a plant I haven't tried, I'm overjoyed to experiment with it and I will send samples of the results to the donor. If it is a plant I have tried, I'll gladly stow it away to use for a demonstration or a class. Don't forget to collect dye plants on your vacations, especially if it's a different part of the country. This area also includes a collection of pressed samples of dye plants I have tried.
3. Dye books and articles. Several years ago I started a natural dye library. In addition to numerous note cards from library resources and my ever expanding dye book collection, I am xeroxing any articles on natural dyeing I can not otherwise obtain. Dye plant sources are needed too.
4. Natural dyeing slides. Over the years I have also expanded my slide collection (thanks to a photographer husband). This includes slides of technique, dye plants, and items made from naturally dyed fibers. It is this last area that I am especially anxious to increase. If you have any article that is naturally dyed (old or new) I would like to borrow it to photograph and I will try to give the donor a copy of the slide if possible. Or possibly you might have a slide I could have copied?

So many people have already shared with me to enlarge this Natural Dye Resource Center that it would take an entire column to name them all; a million thanks to all of you! However, the more information this center has, the more it can help you when you need it, whether it be a dye recipe, dyed sample, dye plant, slide, dye book or article. I welcome anyone who is interested to share this collection of natural dye information by calling or stopping in. Let me give you my telephone number again: 822-8358. Will I hear from you soon?

SWATCH PAGE

SHADOW WEAVE

Theory

Shadow Weave, a weave originated by Mary Atwater, is an extension of the log cabin system—a 2 color weave in which the dominant or dark thread is “shadowed” by a light thread. There are pattern blocks formed by opposing areas of vertical and horizontal stripes. The pattern blocks are outlined by 2 thread floats.

Materials and Uses

Warp: Cotton Carpet warp 8/4

Weft: Cotton Carpet Warp 8/4

Reed: 6 Dents/inch

Sley: Double

The same weight yarn should be used for both warp and weft to yield a firm fabric. Wool can also be used, or a synthetic. One could use the weave in upholstery or blankets. Helpful sleying charts are to be found in Tidball's The Weavers Book and Black's New Key to Weaving. Peter Collingwood suggests using Shadow Weave as a weft-face weave in rug weaving.

In our sample, we used 2 very contrasting colors for a good photograph. However, a beautiful subtle shadowing effect results from using analogous (closely related) colors. One can also use 4 colors—close in dark-light value—2 in the warp and 2 in the weft.

Threading

One threads the weave by Alternating a dark and a light thread. The Shadow Weave drafts can be expanded from plain weave, twill, point twill or extended twill drafts in the following ways on:

1. 4 harnesses, consider harness 1 and harness 2 as group I and harness 3 and 4 as group II. A dark thread on harness 1 is shadowed by a light thread on its corresponding harness on the other group—3; or vice versa, a dark thread on harness 2 is shadowed by a light thread on harness 4 or vice versa (I hope you aren't put off by the reference to the light thread as the shadowing thread—one generally thinks of a shadow as dark—but, the opposite is true here).
2. 6 harnesses, consider the 1, 2, and 3 harnesses as Group I and harnesses 4, 5, and 6 as Group II. A dark thread on harness 1 will be shadowed by a light thread on 4 or vice versa; a dark thread on 2 will be shadowed by a light on 5; and so on.
3. 8 harnesses, consider harnesses 1, 2, 3, and 4 as Group I and harnesses 5, 6, 7, and 8 as the other group. A dark thread on 1 is shadowed by a light thread on 5 or vice versa; and so on.

When threading a point twill—an odd number of threads must occur in the reversing unit. This occurs by dropping the shadowing thread for the thread upon which the reversal occurs. Then, the shadowing threads precede the dark threads until the next reversal occur. The following example shows a point twill reversing on harness 4. The dark thread is underlined and the point of reversal is circled.

1, 3; 2, 4; 3, 1; 4; 1, 3; 4, 2; 3, 1

Check this in our drafts which are both point twills.

Tie-Up

The tie-up for any number of harnesses is the tie-up for 50-50 twills.

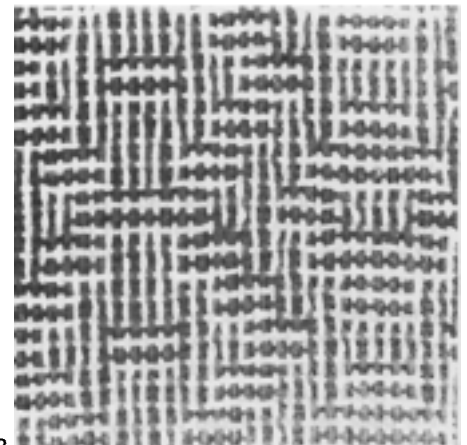
Treadling

In treadling, one alternates a dark and light thread, and one can:

- a. use the treadling draft as the treadling order, by treadling 1 when harness 1 is indicated on the draft (woven-as drawn in).
- b. by weaving in the twill manner.
- c. by weaving a reversed point twill, or
- d. by repeating a block a desired number of times.

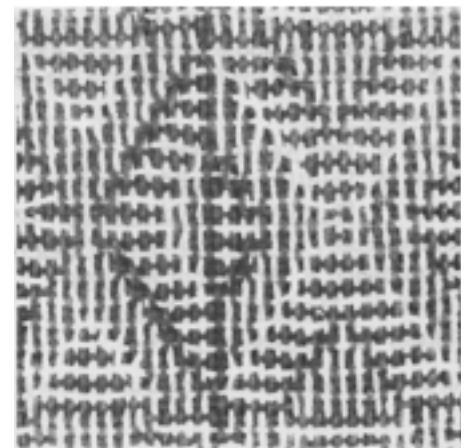


Sample 1

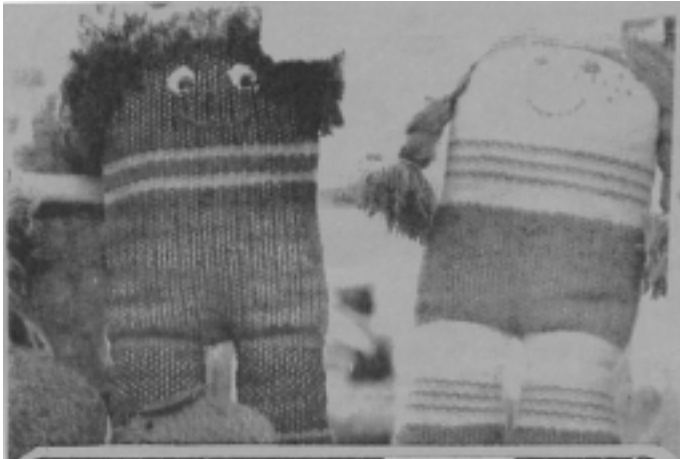


Photos by Jay Magoffin

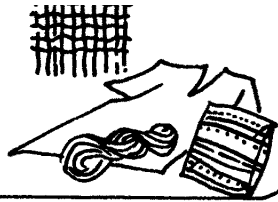
Sample 2



Sample 3



FIBER FAIR



From all the comments we have heard, it seems that most people have been quite pleased with the Fiber Fair. Things seemed to run smoothly, the staging was very attractive, and the monetary gain for both the weavers and the Guild was substantial.

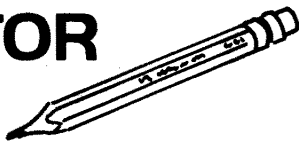
We had a total of 66 entrants, and more than \$6,300 in sales, of which the Guild gets 15 percent.

We would like to thank the many people who volunteered their time and efforts in making our 2nd annual Fiber Fair a success both economically and aesthetically.

A special thank you to the Beka Loom Company for designing and building the Guild's display props.

Catherine Ingebretsen and Rose Broughton

FROM THE EDITOR



We've had some disturbing financial pictures presented to us in the past few months, but the year is ending on a hopeful note.

The arrangements for college credit for Guild courses which have been completed, and those still being negotiated, have definitely positive implications for the Guild school. In these difficult times, all educational institutions must cut back, and college art departments are suffering. If the Guild can function as an extension of the colleges in the crafts area, the association will be beneficial to all involved. A steady enrollment of college students in our basic courses would enable us to offer other courses to our membership and keep the school functioning in one form or another. In the meantime, let's hang in there!

Best wishes for a happy Holiday Season.

Karen

SHOWS & EXHIBITS



TO SEE

by Suzy Sewell

West Lake Gallery: For its Annual Christmas show this year, West Lake will have an invitational Crafts Exhibition. Thirteen artists—ceramists, weavers, and glassblowers will show their work from Nov. 24 to Dec. 20. The three weavers are Elaine Baillie, Ardys Ferman, and Janet Kaplan.

Nelson, Eames, Girard, Propst: The Design Process at Herman Miller: Opens Nov. 25 at Walker Art Center. This first group presentation of furniture, fabrics and interior architectural systems will continue through January 18. These architects and designers established a collaboration that has lasted nearly 30 years with Herman Miller, Inc., of Zeeland, Michigan, a company which, until the late 30's manufactured reproductions of period furniture. Their designs have since become classics of mid-20th century design. On view will be 100 examples of objects—chairs, tables, storage units, systems, components, and fabrics.

Marj Pohlmann: Guild member Marj Pohlmann will have a show of recent works at Metropolitan Medical Center (formerly St. Barnabas and Swedish Hospitals). The show will be hung in the lobby during the month of December.

Color Fields — Fiber: Guild member Lynn Klein will have an exhibit of weavings Jan. 23-Feb. 6 at Gallery 305, on the 3rd floor of Northrup Auditorium, entitled Color Fields — Fiber. The opening will be Jan. 23 from 7-9 p.m.

Just a reminder:

The Augsburg exhibit will remain up through Thanksgiving and will be taken down in the morning on December 2. Exhibitors may pick up their pieces at the Guild after noon on December 2.

TO SHOW

Stitchery '76: Sponsored by the United Hospitals Auxilliary, has extended a special invitation to fiber artists working in a variety of fiber techniques. The show, to be held in Dayton's, St. Paul, will be April 29, 30, and May 1, 1976. Entries may be designed and hand-worked by professionals, amateurs, and children. The judged categories will include:

1. Canvas work, needlepoint
2. Surface stitchery, embroidery, crewel
3. Free machine embroidery
4. Applique
5. Quilt and quilted articles
6. Mixed media, combination of techniques

Preliminary information is at the Guild office now, and complete information and entry forms will be available early in '76.

*Life is a continuous conflicting search
A constant pulling apart and putting together
It is good to work with fiber
Separating and combining are its natural tendencies
It touches me
It likes to be touched
I touch it
It is good to touch
It helps me reflect the thought
Whatever we think we are
The opposite may also be true*

Rosalind Berlin

BRADSHAW MANUFACTURING CO.

MANUFACTURERS OF LOOM REEDS

WEST COLUMBIA, S. C. 29169

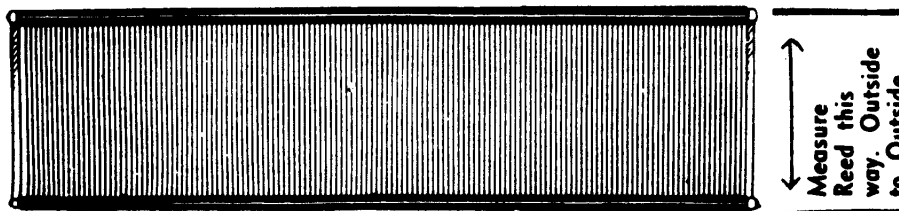
PITCH BAND LOOM REEDS

ALL REEDS ARE MADE TO CUSTOMERS ORDER – WE CARRY NO STOCK ON HAND

THE SIDES OF OUR REEDS ARE 1/2 INCH THICK AND FIT INTO ALL STANDARD BEATER FRAME GROOVES ON ALL MAKES OF LOOMS. END BARS ARE 1/4 INCH WIDE.

For the past 44 years our reeds have been in use by hand weavers in most every city and village throughout this country by people weaving all kinds of fine cloth. Our reeds are precision made and guaranteed top quality. If you haven't used our reeds, next time you need reeds, order BRADSHAW'S and you will get a real quality reed made to your order.

SEE INSTRUCTIONS BELOW HOW TO ORDER YOUR REED



How to order a reed. 1st, Dents per one inch. 2nd, Overall Length, 3rd, Outside width.

You must send the following amount with your order if the length of reed you order doesn't add up to our minimum. These prices include packing and shipping charges.

MINIMUM PRICE PER REED \$8.50
From 4 dents per inch up to 25 dents

4	inches high outside	32 cents	per running inch
4 1/4	inches high outside	33 cents	per running inch
4 1/2	inches high outside	34 cents	per running inch
4 3/4	inches high outside	35 cents	per running inch
5	inches high outside	36 cents	per running inch
5 1/4	inches high outside	37 cents	per running inch
5 1/2	inches high outside	38 cents	per running inch
5 3/4	inches high outside	39 cents	per running inch
6	inches high outside	40 cents	per running inch
6 1/4	inches high outside	41 cents	per running inch

If you want an open top reed order same as regular reed and add \$2.50 extra to regular price.

If you manufacture hand looms and buy in quantity write for agents price list on reeds.

We will have ready soon two top quality looms, one will be a 4-harness table model loom 20" weaving space, this loom will have metal harness and 8" flat metal heddles. The other loom will be a 2-harness table loom with 16" weaving space, it will have 7" flat metal heddles. If you are interested in either loom write for folder and same will be sent to you as soon as they are ready.

HOUSE OF MACRAME



macrame & weaving supplies

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

ETC...

???

IN THIS WE BELIEVE . . . A Craftsmans Creed

THAT a craftsman has a right to the pursuit of happiness regardless of whether he is an Artist or not.

THAT the Crafts have a much more important part to play in the modern world than the Art, because they answer the needs of many, when the Art became a refuge of a small elite. Because Crafts are Democratic, when the Art is and must be Aristocratic.

THAT it is a fallacy to pretend that Art can be brought to the masses of Humanity, but that it is true that false Art can be sold to the masses.

THAT the Crafts are always an expression of constructive drives inherent in the human nature, when the Art often results from personal stresses which have no social background.

THAT both Art and Crafts are necessary to human development, but that neither has any right to dictate to the other.

THAT it is a flagrant injustice therefore that the artists are judging Craft exhibits, when no craftsman ever judges Art exhibits.

THAT one can become a famous artist by false pretences, but nobody can become a craftsman unless he is honest.

THAT a real craftsman is always humble and willing to learn from a real artist, when the opposite is seldom true.

THAT an honest craftsman who knows that he is not an artist is worth ten times as much as another who thinks that he is one.

THAT the only way for a craftsman to regain his independence is to refuse to take part in any show, competition, or exhibition, in which the majority of jurymen are not craftsmen.

THAT every craftsman should feel free to challenge the verdict of an incompetent jury, and to take it before an organization of craftsmen, if necessary.

THAT every juror should pass a test as to his knowledge of the craft he is supposed to judge, and be rejected if he fails.

THAT every Jury room of any Guild, Museum, or Exhibition should have a sign: "JUDGE NOT, THAT YE BE NOT JUDGED."

THAT the Guilds of Craftsmen should be organizations based on good will, made by craftsmen and for craftsmen, for mutual understanding and for mutual help, but not for personal ambitions, and personal gains.

THAT each craftsman should be aware and proud of the part he is playing in preparing a new and better world; of his responsibility as a guardian of the purity of the Craft.

THAT the integrity of a craftsman is both his privilege and his duty.

Prepared by S.A. Zelinski, Fulford, Q. P. Canada

CORRESPONDENT REPORTS



WORKSHOP WITH JOSEP GRAU-GARRIGA

Last summer Harriet Bart went to California to attend a week-long workshop with Josep Grau-Garriga, noted Spanish tapestry weaver. She was so impressed by him that when she learned that he would again be in the United States this fall, she decided to try and bring him to Minnesota. Due to the expense and short notice, the workshop was set up independently. The twenty participants were drawn from a variety of sources and backgrounds, which added something special as we all met new people and experienced new approaches to art and weaving. The workshop was held October 27-Nov. 1 at the Jewish Community Center of Minneapolis.

This was not primarily a Workshop in weaving, although we did a great deal of weaving during the week. Josep's enormous energy and perceptiveness infused us with new feelings about our own work. He takes his own work absolutely seriously, and expected the same of us. He concentrated on helping us to see how we conceptualize ourselves and our work, and to discover our own natural style of executing our ideas.

During the week we had three basic tasks. The first day we did a fabric manipulation, which was criticized the second day. We then warped a frame and wove a small piece in jute, all of us working from the same cartoon. We also assisted Josep in warping and weaving a large tapestry of his design. The tapestry was completed and will be exhibited in New York. There were critiques at the beginning and the end of the week. The critiques were profound personal experiences; Josep's perceptiveness was amazing.

Josep Grau-Garriga is primarily an artist who discovered that tapestry was an especially effective medium for him. He also works in painting, collage and sculpture. He is very prolific, and has had many shows in this country and elsewhere. He teaches in the art school of the University of Barcelona, Spain.

Char Miller

METRICS FOR WEAVERS

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-246
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by Peggy Dokka

This is the third installment of Metrics for Weavers, and it's about time we gave a clear outline of the metric system as a whole—at least that portion applicable to fiber crafts. First, let's think about measurements of length. The smallest (for our purposes) unit is the centimeter (cm), the width of your little finger-tip, remember? Less often used is the decimeter, which is 10 cm or the width of your palm. The basic measurement of the whole system is the meter (m) which is 10 decimeters or 100 cm, and is about the distance from your finger-tips to the point of the opposite shoulder.

a
tune
of
our times

looms
needlepoint
macrame
hooked rugs

stitchery
knitting
crochet

nimble finger needle art

1459 Jefferson Ave., St. Paul 55105 Phone: 699-5260

In weights we begin with grams. A gram is about the weight of a large raisin or a medium-sized paper clip. One thousand grams make a kilogram. Want to lose weight fast? Switch to metric and your weight will "drop" from 140 (pounds) to 64 (kilos). A newborn baby weighs between 3.5 and 4 kilograms (kg). You have met grams before if you use the popular Scandinavian yarn Cottolin, which is sold in 150 gram tubes.

If you wish to apply metrics to dyeing, you will want to be familiar with volume and temperature, as well as mass and length. Liquids are measured in liters (l). A liter is very near to a quart, and is 1000 cubic cm. In temperatures, on the Celsius scale, water freezes at 0°C and boils at 100°C; so dyeing would begin at a temperature of about 40° and end at about 95°. More about metrics and dyeing in a later article. Next month—Figure a Metric Warp!

BEKA LOOMS

BEKA Frame loom model SG-20
and BEKA weaving seat

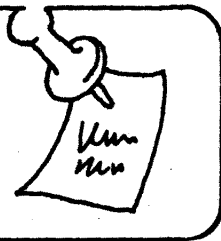
FRAME LOOM, BACKSTRAP LOOMS, WARPING BOARDS
WEAVING SEAT, SHUTTLES, PICK-UP STICKS, 8 and 10
DENT HEDDLES.

Ask for them at these area dealers:

THE YARNERY	St. Paul
THE YARN BIN	Northfield
THREADBENDERS	St. Paul
THE SPIDERS WEB	Brainerd
MARY LUES YARNS	St. Peter
HOUSE OF MACRAME	Minneapolis
HOMESPUN	Redwood Falls
HOMESPUN	Coon Rapids
ENDION STATION CRAFT SHOP	Duluth
DEPTH OF FIELD	Minneapolis
COUNTRY WAYS	Minnetonka

BEKA LOOMS; Beka Inc., 1648 Grand Ave., St. Paul, MN 55105

BULLETIN BOARD



PET HAIR WANTED

Ann Brewer, who is scheduled for an April by-member for-member workshop, asks your help in collecting domestic pet hair. If you know of a source for cat hair, Sheepdog, Poodle, Collie, or other long-hair pet hair, please call evenings at 699-4515.

REED FOR SALE

I have a Bradshaw Reed to sell: Overall length - 40"; Outside Width - 5"; 15 dent. Call Helen Langland at 822-8494.

GOODWILL CRAFT FAIR

Goodwill Industries is sponsoring a Craft Fair December 13 and wants items for sale. The entry fee is only \$2 for any number of items, and there is no commission. For further details call Carol Oosterhuis (pronounced Oh-ster-hize) at 646-2591.

CONSIGNMENT SHOP

Will sell non-functional, non-utilitarian wall hangings and coverings on consignment basis. Percentage about one-third, but negotiable. Richard and Janice Hilleloid, Hilleloids Paints and Wallcovering, 2163 Ford Parkway, St. Paul, MN 55116. Phone 699-5659 -office; 698-1279 -home.

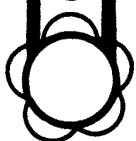
SPINNING WHEEL WANTED

Wanted: A spinning wheel at moderate price for Marcy Open School. Phone Wanda McCaa evenings 378-0660.

Attention — Husbands, parents, friends of weavers . . .
Give your loved one Clint Mackenzie for Christmas!

Gift Certificates to Guild classes and Workshops make the perfect gift for a weaver. Get yours now at the Guild office.

stoneflower



1694 grand avenue
st. paul

A gallery featuring functional items from the area's leading craftspeople.

JOB OPENING

Educational Coordinator

NOTE: Application deadline has been extended to Dec. 15.

Job Description: The job of the Educational Coordinator can be divided into two areas. First, those responsibilities associated with the day-to-day operation of the school, and second, those associated with reaching out to other institutions of higher education.

The day-to-day operation of the school involves working with the Education Committee as their chief administrator. The Education Committee approves the general schedule, hires the teachers, fixes their salaries, and determines what courses are to be offered. The Coordinator takes this information and assigns courses to time slots, assigns teachers to courses, does room assignments, etc. She is also responsible for the faculty newsletter, teachers meetings, analyzing student and teacher evaluations, coordination of curriculums, making up the payroll. She develops overall school budget, helps prepare the bulletin, coordinates with the properties and library committees. A considerable amount of time is spent handling day-to-day problems that arise, especially at the start of courses.

In the second area, time is spent negotiating with colleges for co-sponsorship of courses. This involves gathering curricula and vitae from teachers and making the presentations to the institutions of higher education. It also involves a certain amount of follow-through to be sure people receive the credit they apply for.

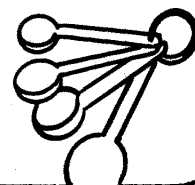
Background in educational administration would be valuable.

Salary: Commensurate with experience. (\$4-\$8 per hr.)

Hours: Flexible; must be available day and some evenings.
An average of 2 mornings per week.

Those interested should send a job application and resume to Sue Baizerman, Chairperson, Education Committee, 2226 Scudder St., St. Paul, MN 55108. Please include a statement about how your qualifications would enable you to fill this position.

COOKS CORNER



I've received lots of requests for a recipe exchange column in the newsletter, and hope this will become a regular feature (space permitting). Here to launch the Cook's Corner is the hit of the Fiber Fair Opening's refreshment table:

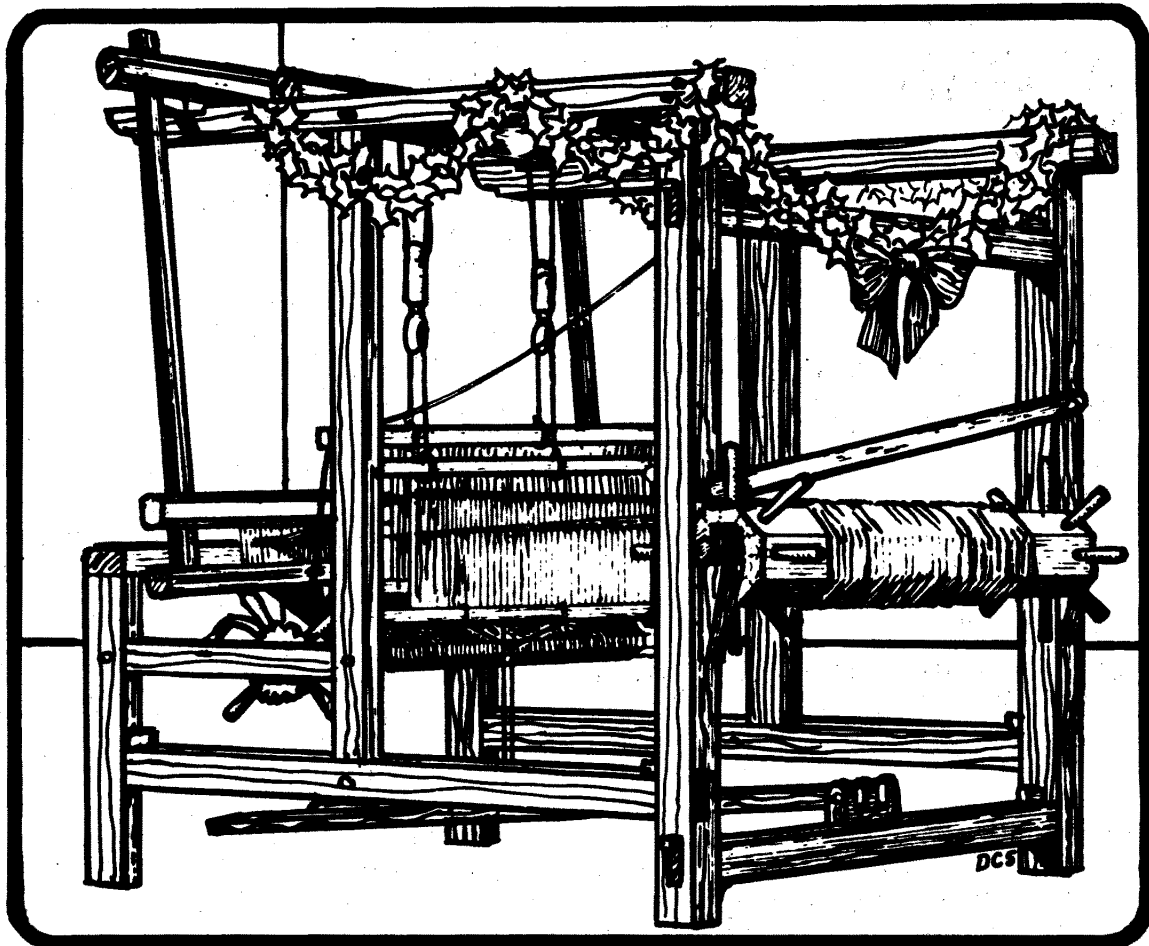
Lacy Oatmeal Cookies

melt: ½ cup butter
add: ¾ cup sugar
1 cup quick oatmeal
1 tsp. baking powder
4 tbsps. (scant) flour
½ tsp. salt
1 egg, beaten
1 tsp. vanilla

stir and cool 10 minutes.

Drop by small teaspoonfuls on greased and floured cookie sheet 3 inches apart. Bake at 375° for 5-7 minutes. **WATCH CLOSELY AS THEY BURN EASILY.** Let cool slightly on the cookie sheet before removing to rack to cool. Store in an air-tight container. (I usually double this recipe.)

Sent in by Mary Johnson



DATES TO REMEMBER!

DECEMBER

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	29	30	31			

JANUARY

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	29	30	31

For details see "COMING UP" on page 1.

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