

THE MINNESOTA WEAVER

Volume 1, Number 6, March 1976

**COMING
UP**



MARCH PROGRAM

Warp Painting with Natural Dyes, by Connie Magoffin and Lotus Stack.

Thursday, March 4
1:00 and 7:00 p.m.

Connie and Lotus will demonstrate the preparation of dyes, the painting process and the weaving of a painted warp. They will also have a brief slide presentation on processes and projects in this fascinating technique. Come and be inspired.

MARCH WORKSHOP

Frame Loom Work-In with Mary Temple and Cathy Ingebretsen.

By-Member-For-Member Workshop
March 11, 1976, 9:30-12:00 a.m. 7:00-9:30 p.m.

A rigid heddle frame loom workshop in which several possibilities for working on your frame loom will be discussed and demonstrated. This will be a working workshop, so come with your questions and whatever is currently on your loom, "drag and brag" on your latest frame loom projects. If you have an empty frame loom and you want to try the "main event" of the workshop, warp up three strips two inches wide and forty to fifty inches long, at ten ends per inch. The strips should be placed on the loom so one is far left, one is centered, and one is far right. Use something like 3/2 perle cotton or 7/2 wool for warp and weft, plus extras for weft that drape or swag easily, such as chenille, boucle linens, novelty slub yarns, mohair, etc., all in the same general color. Please sign up for this workshop at the Guild, since there will be a limited number of spaces available.

MUSEUM WORKSHOP RESCHEDULED

Ancient Peruvian Textiles at the Science Museum of Minnesota—Revisited.

Wednesday, March 10, 7:00 p.m.
Thursday, March 11, 1:00 p.m.
Science Museum of Minnesota
30 East 10th St., St. Paul, between Wabasha and Cedar

Sue Baizerman, together with Femmeke Holthuis will present repeat performances of their now famous November workshop. (You may recall that one of the workshops in November was "called on account of snow" and that only a few of the exceptionally faithful were able to brave the elements to attend the other.

Consult your November 1975 *Minnesota Weaver* for a complete description of the program. If you wish to attend, sign up in the Guild office by March 4.

REGISTER NOW FOR APRIL WORKSHOPS WITH NELL ZNAMIEROWSKI

Remember, registration closes February 28! Fees must be paid in full in order that you have a place in the workshop.

ADVANCED DESIGN IN WALL HANGINGS

Come with pencil and paper to learn how to design hangings with one of America's best known weaver-authors. You will spend much of your time learning to deal with your own ideas and to expand them. Later in the week you can weave a small hanging; on a four or eight harness loom at the Guild or your own stretcher frame loom with nails, 31 inch frame loom without heddles or a warp-weighted loom. For experienced students who can warp and weave without help. Monday, April 5; Tuesday, April 6; Wednesday, April 7; and Friday, April 9, 9 a.m.-4 p.m. \$55.00.

USES OF THE PAST

Spend a Saturday with Lis Jones and Sue Baizerman delving in the art books of the downtown Minneapolis Public Library. (10 a.m. to 3 p.m. Saturday, March 27.) Spend another Saturday with Sue Baizerman getting ideas from the wonderful collection of ancient South American textiles at the St. Paul Arts and Science Museum, 10th and Cedar, St. Paul. (Saturday, April 3.)

Then, with sketches, color ideas, technique ideas in hand, join Nell Znamierowski to put your new ideas to work sketching out plans for weavings. Get plenty of ideas for future projects and learn how to put them to work in your own individual way. Any fiber technique may be used. For experienced students. Friday, April 9, 6-10 p.m.; Saturday April 10, 9 a.m.-4 p.m.; Sunday, April 11, 12-8 p.m. \$27.50.

If you have questions, please call Lis Jones, 941-3276.

See page 3 for an important notice

GUILD NEWS



BOARD OF DIRECTORS

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

BOARD MEETING

Summary of the Board Meeting, February 12, 1976.

- The Guild has a new cleaning person, an Augsburg student who works at the Guild 12-15 hours a month
- The results of the questionnaire about the Directory indicate that we should have a new one every two years.
- Renewed efforts will be made to find ways to ease the parking situation.
- The Guild will have a booth at Stitchery '76, sponsored by the United Hospitals Auxillary, Kathie Frank will coordinate it.
- The Board voted to copyright the Minnesota Weaver.
- The response to the member questionnaire was discussed, and a summary will be included elsewhere in the newsletter.
- A new travelling exhibit on Tartans will arrive in April.
- Next Board Meeting: March 11 at 9:00 a.m.

-Sue Obrestad, secretary

TREASURERS REPORT

Fiscal year to date . . . Sept. 1, 1975 through Jan. 31, 1976

-Ann Basquin, treasurer

Income:	Memberships	4186.00	
	Non-member fees	315.00	
	Tuition	12929.50	
	Workshop	1345.00	
	Library	24.00	
	Miscellaneous	1337.29	
	Items Sold	906.52	
	Frame loom deposits	610.95	
	Group project	(44.00)	
	Fiber Fair	920.29	
		22530.55	
Expense:	Salaries	7763.41	
	U.C. Fund	95.90	
	School	577.47	
	Guild	1125.09	
	Office (Guild and School)	2499.43	
	Program	201.00	
	Workshop	958.00	
	Library	77.41	
	Purchases for resale	985.41	
	Repairs & Maintenance	26.09	
		14309.21	
	<u>Trial Balance Jan. 31, 1976</u>		
		debits	credits
Assets:	Chècking Acct.	5360.52	
	Savings Accts.	7324.71	
	Properties	12168.81	
	Petty Cash	35.00	

Liabilities:	Reserve for Prop. Repl.	1500.00
	Reserve for Prop. & Lease	14885.54
	Bldg. Fund Reserve	186.56
	Accrued Fed. With.	46.10
	Accrued State With.	26.90
	Reserve Minn. Sales Tax	22.60
Total Income:		22530.55
Total Expense:	<u>14309.21</u>	<u>39198.25</u>
	39198.25	39198.25

EXHIBITS ANNOUNCED

The Studio Exhibit Committee is pleased to announce the following exhibits:

- February 14-March 14-Bolivian Weaving, Adele Cahlander
- March 14-April 14-Rigid Heddle Frame Projects
- April 14-May 6-Handloom Clothing
- May 6-Juried and/or Non-Juried Student, Teacher, Member Show

Frame Loom weavers let's share our best work particularly intermediate and advanced projects. Charlotte Haglund requests that these pieces be submitted by March 13. Teachers please encourage students to bring forth their best rigid heddle frame loom projects.

The Studio Exhibit Committee would like to plan a Student, Teacher, Member, Juried and/or Non-Juried Show for the May 6 Guild meeting. Please help in the decisionmaking by completing the form on the back page and returning it to the Guild office, addressing it to the attention of Berness Adrian as quickly as possible.

DON'T WAIT FOR THE NEXT FIBER FAIR!!

The Weavers Guild is fortunate to be able to participate in the United Hospital Auxiliary's Stitchery '76, an exhibit of needlework and fiber art to be held Wednesday evening, April 28 through Saturday afternoon, May 1 at the St. Paul Dayton's Auditorium. Members of the Guild are invited to submit a maximum of three pieces by April 7 to the juried show. (Folders giving rules, entry forms, and details are available in the Guild office.) In addition, if you are interested in selling anything, we will have a booth at the show!

BUT, we need help! 1) We need items to sell during the 3 days of the show and sale. We will take a 25% commission (20% goes to the United Hospital Auxiliary, 5% to the Guild). 2) We need people who are willing to demonstrate weaving on a frame or table loom, spinning, needleweaving, basketry, macrame, or any other closely related fiber techniques. 3) We need people to help sell at our booth. The booth will be open for sales at the Preveiw Party, 6-8 p.m. Wednesday April 28, 10:30 a.m.-9 p.m. Thursday April 29, 10:30 a.m.-5:30 p.m. Friday April 30, and 10:30 a.m.-5:30 p.m. Saturday May 1. Anytime you can participate, in any way, will be appreciated. Don't wait for us to call you! Call Kathie Frank at 331-4032, or leave your name and phone number at the Guild office, 332-7521.

So, get your looms warped and humming, making pretty things for sale. Anything is appropriate, from table-mats to items of wearing apparel, blankets, bags, rugs, wall-hangings, keeping in mind a \$1-\$100 price range. Items for sale will be due in the Guild office by Monday April 26. Tags indicating Weaver, item's description, price, and fiber content are available at the Office. A jury of three Guild members will examine sale articles to see that they are finished nicely.

Here's your chance to earn some money before the next Fiber Fair! Please participate.

-Kathie Frank

PLANNING COMMITTEE REPORTS ON SURVEY RESULTS

The members of the Planning Committee were very gratified by the response to the recent questionnaire. We were happy to hear from so many interested more recent members, long-time members and also out-of-town members.

The comments, suggestions, and questions were very positive and constructive and seem to be very supportive of the Board of Directors and the committees. Some of these will be printed in future issues of the Minnesota Weaver.

The tabulated results of the survey are published here in the form deemed most meaningful. Philosophical and budgeting decisions have been tabled until the next Board meeting in order to give the membership a chance to be informed of the survey results.

The Planning Committee

Sue Baizerman	Marie Nodland	Suzy Sewell
Marge Boening	Marj Pohlmann	Faye Sloane
Bonnie Coombs	Karen Searle	Helen Van Den Berg
Lila Nelson		

NOTE: In compiling these scores a problem developed in that a number of people did not complete the ranking of items as requested. For example, some people gave a rank of 1 or 2 to as many as three or four items. Scoring gives 9 points to first-ranked items, down to 1 for 9th-ranked items, 0 for 10th. The scores were added up for each item. Therefore, the totals are given in two columns. Column 1 shows properly completed questionnaires only; column two shows all scores. However, 9 questionnaires showed used no ranking and could not be included in this totaling. All of the tabulations are available for examination in the Guild office.

	COLUMN 1		COLUMN 2	
	Complete Q.s only	Rank (Priority)	Complete Q.s plus Incomplete Q.s	Rank (priority)
a. Workshops: Guest, By-Member-For-Member	553	1	747	1
b. Guild Programs	490	3	621	3
c. Study Groups	327	5	406	3
d. Formal Classes	515	2	685	2
e. Show & Tell Sharing	213	8	264	8
f. Weaving Clinics	309	7	425	5 or 6
g. One-day Refresher Classes	325	6	432	4
h. Library	335	4	425	5-6
i. Group Projects	159	9	189	9
j. Other (see details elsewhere)	12	10	12	10

Items listed under J— other:

1. Emphasis on things all members enjoy at little or no cost (library, meetings).
2. Prefer evening programs.
3. Guild exhibitions of work are very important.
4. More emphasis on a Guild and less on a school
5. Swatch swaps occasionally.
6. Fiber Fair, exhibits, State Fair.
7. Demonstrations.

YEARBOOK SURVEY RESULTS ANNOUNCED

It was the consensus of the survey that a new, current directory of Guild members should be issued. The Membership Committee will publish a new Directory this fall, and regularly every two years thereafter. In order to keep the information more current, the directory will not list programs or officers. That information will be printed in the Minnesota Weaver.

The last Membership Directory was published in 1974. A few copies are still available in the Guild office.

NEW WEAVING BOOKS

Ms. Catherine McGough of the St. Paul Public Library Science and Industry department sends us a list of new weaving books now in circulation. Readers may obtain these books by calling 224-3383, extension 43 or 44.

1. Off-Loom Weaving by Elfelda Russell—TT848 R86

2. Weaving: Techniques and Projects by Sunset—qTT848 W37
3. Pile Weaves: Twenty-six techniques of how to do them by Jean Wilson—TT848 W4758
4. Step by Step Weaving by Nell Znamierowski—qTT848 Z82
5. The Bead Book: sewing and weaving with beads by Ida Erlandsen—TT860 E7313

CONTAMINATION OF ANIMAL ORIGIN IMPORTED YARNS FROM PAKISTAN

The following information appeared in the Minneapolis Star, an HGA Bulletin, and a Minnesota Department of Public Health Bulletin. Please Note.

In late January, 1976, a fatal case of inhalation anthrax occurred in a California resident. The source of infection was believed to be imported handweaving yarn obtained from Creative Handweaver, Los Angeles, which imports some yarns from a Pakistan firm. The same Pakistani firm also sells to Tahki Imports, New York.

The Anthrax bacteria have been found in a variety of animal fiber yarns obtained from both U.S. distributors. Contaminated products are sold in 4 oz. skeins or balls from \$4-\$7 each, and may include camel hair, goat hair, or sheep wool. The yarn is commonly sold in plastic bags. It is coarse and thick and is often used in wall hangings and macrame pieces. The distributors also sell pure cotton and synthetics but these are not known to be contaminated.

The Tahki products have been distributed locally by: Yarn Barn, Northfield; Criss-Crossary, 1039 20th Ave. S.E., Minneapolis; and Depth of Field, 407 Cedar Ave., Minneapolis, and carry the following label: "Tahki Imports, Ltd., Imported from Pakistan."

The Creative Handweaver products, which are unlabeled, have been distributed in Minnesota by: Depth of Field, 407 Cedar Ave., Minneapolis; Yarnery, 1648 Grand Ave., St. Paul, and Endion Station Crafts, 208½ W. Superior St., Duluth.

Some of these stores have not carried the products recently. All yarn with possible contamination in Twin Cities yarn shops was seized by Department of Public Health officials early in February.

If you have any of these materials, the Minnesota Department of Health recommends:

1. Doubly seal the yarn or whatever has been made from it in plastic bags. Do NOT attempt to sterilize the yarn or attempt to destroy it by incineration or other means because of the risk of further contamination.
2. Call (612) 296-5335 (Minnesota Department of Health) for someone to pick up the contaminated material.
3. Call (612) 296-5200 or -5201 (Minnesota Department of Health) if you have medically-related questions.
4. If you need additional information, call the Consumer Product Safety Commissions toll-free number (800) 638-2666.

If you have had close contact with these materials and develop within seven days of contact itching or sores on exposed parts of skin, or respiratory or abdominal symptoms, contact a physician.

Dr. Frank MacDonald tells us that in the last 55 years, 2800 cases of Anthrax appeared in the U.S., and many could be traced to fibers imported from the Middle East. He recommends avoiding fibers or yarns from Pakistan, India, Iran, Turkey, and Greece in particular. Anthrax has also been associated with Haitian rugs. Seventy-eight percent of those imported have been contaminated.

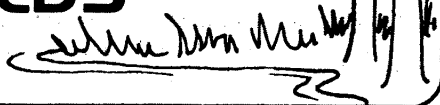
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FROM WOODS & FIELDS



by Connie Magoffin

Several months ago, I discussed a method to use for setting up yarn samples for light tests. I also mentioned that I wasn't sure how long it was necessary to expose the samples to light to get an accurate test result. Since that time, however, I have discovered some good information on fastness in Ida Grae's book, *Nature's Colors*. She indicated her source as J. Merritt Matthews', *Application of Dyestuffs*, John Wiley & Sons, Inc., New York. Although Matthews' book was published in 1920, it was like opening a treasure chest. Of course by 1920 only a few natural dyes were still in use, but the tests for fastness that he suggests seem equally valid for testing our naturally dyed fibers.

After the yarn samples are properly mounted (see the Sept. issue), they are placed on the inside of a window with a southern exposure to obtain the strongest possible sunlight. The results are rated by Matthews as follows:

1. Very fast — no fading after 4 weeks of exposure
2. Fast — if there was no fading at 2 weeks, but some fading after 4 weeks of exposure
3. Fairly fast — if there was no fading at 1 week, but some fading after 2 weeks of exposure
4. Not fast — if there was fading at the end of 1 weeks exposure

The decision for the length of exposure was based on information from Sir Wm. Abney that exposure to direct sunlight for 1 month equals 100 years of exposure to diffused indoor daylight. Ida Grae used a slightly adapted rating system of 1-4 based on a total of 2 weeks exposure.

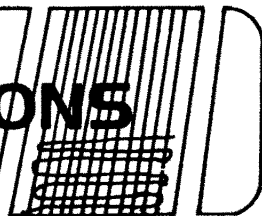
Whenever there is a discussion of fastness, it is always added that color fastness is a relative term. We are not only concerned with fastness to light, but also to washing, to rubbing and possibly even to perspiration. No dyes are fast to all conditions and the use to which the dyed fiber is to be put must be an important consideration. Further questions are raised in my mind, such as the fading effects of our current indoor lighting. All this must be discussed in a future column since the next two months will be devoted to planting a dye garden. If you have a dye plant you would like to try in your garden but don't know where to get the seeds or how to grow it, let me know in the next few weeks and I'll try to find out for you.

A final note — Natural Dye I starts on Saturday, March 20 (Natural Dye II starts on May 8). Don't forget that you can now get college credit for taking these two courses. Also several of us have discovered the Umbilicaria lichen in Minnesota—the ones that produce beautiful violets (even on unwashed fleece!!). This dye is now included in our experiments in Nat. Dye I. It is a slightly different method of dye preparation, but so easy. Join our class and try it for yourself!

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.

FRAME LOOMINATIONS



by Mary Temple

One footnote to the beautiful Christmas tree at the Art Institute decorated by members of the Weavers' Guild. I went back to photograph the tree one Sunday, and spent a long time admiring the overall color effects as well as the beauty of individual pieces. Finally I looked up to the top, and there, between the loops and curls of the crown, a real spider had spun her web—Minerva had come to our feast, and seemed to pay honor to our efforts with her presence.

In last month's column I mentioned that within the limits naturally imposed by the rigid heddle, weavers could find limitless possibilities for their creativity. This month we will go into those "limitless possibilities" a bit more specifically. For several years I have been gathering together a list of two-harness possibilities for the rigid heddle loom. I was absolutely delighted to have a similar list Sue Baizerman handed out to her double weave class last year as some of her favorite techniques, especially as they all turned out to be two-harness techniques! Rosalind Berlin also provided her workshops last year with a list of two-harness possibilities. Collecting the techniques should never be an end in itself—please remember that it is not how many techniques you know, its what you do with them that counts! If you begin with an idea or concept, then go through your bag of tricks, you can determine which technique will help you create whatever it is you most want to do. You don't really need to know all the techniques; they often provide only a hurdle we have to get over to be creative.

Suzanne Gaston always urged her students to experiment and explore; I'd like to add to that by urging you to dare trust in your own inner wells of creativity and invent. Here are some of the limitless possibilities you could be exploring in depth:

Open Work Weaves

Lenos, Mexican laces, Spanish eyelets, Danish Medallion, Barleycorn, Brooks bouquet, and other bouquet and open work techniques including spaced warps and wefts.

Pile Weaves

Rya, Flossa, Ghiordes knot and other rug knots, loop inlay or boutonne, Collingwood corduroy pile.

Weft-Faced Rep

Tapestry and all tapestry techniques. Heddle controlled patterns using two or more colors, such as the pick-and-pick stripes.

Pick-Up Weaves

Patterns in overshot, such as basketweave, arrow, and rosepath or Monk's belt woven on opposites or with an intervening tabby, using a pick-up stick to pick the pattern in front of the rigid heddle.

Textures

Many patterns available in texturing such as barleycorn, honeycombs, waffle weave, etc. made by pick-up sticks on the slot threads behind the rigid heddle.

Inlay Techniques

Brocades, simple and complex inlays, HV technique, Dukagang, krabba, Italian, Calabrian, Ryss weave, supplementary

warps, South American inlay techniques, particularly those from Bolivia, Peru, and Guatemala, also Theo Moorman inlay with auxiliary tie-downs.

Tapestry Techniques

Slits, interlocks, dovetails, meet-and-separate, diagonals, carved or undulating weft, and many rug techniques shown in Peter Collingwood's book. Also shaping pieces on the loom, either for garments or non-rectangular forms: curves, diagonals, openings, holes, etc.

Non-Loom Techniques

Soumak, twining, chaining, wrapping, hem-stitching while the piece is on the loom. Braiding, plaiting, knotting, macrame, stitchery, when the piece is off the loom.

Adding Other Material

Leather, furs, ribbons, feathers, bells, beads, buttons, bones, rigid or flexible clear plastic, glass, stones, wood, clay, coins, hand-wrought metal, pottery, hooks, clasps, pins, weeds, pods, reeds, grasses, plastic or wooden tubing, found objects, shells, etc.

Warp Effects

Before you warp the loom—painting, printing, dyeing (ikat), batik, or resist-bleaching the warp; color and weave effects such as checks, plaids, stripes, log cabin; random or "hit-or-miss" warping, variable spaced warping; doubling up or cramming some slots or holes, or purposely skipping slots and holes; varying textures of warp threads, varying sizes and spacing of warp threads, difference in number of threads per layer of warp.

Ornaments, Finishes, Embellishments

Tapestry tabs, rod pockets, warp ends darned back in for a clean "finished on four selvages" look, hem stitching, hem finishes with decorative stitchery such as buttonhole, seam finishes using stitchery for embellishment, macrame, finger weaving, twisted and knotted fringe, wrapping, braiding, plaiting, crocheting, knitting, applique, card woven or inkle woven bands, shaped fringe, tassels, pom-poms, edge finishes using basketry techniques such as Phillipine and Damascus braid . . . AND SO ON . . .

Double Weave on the Rigid Heddle Frame Loom

Double width, double layer, tubes, pockets, and many other things are now possible, including stuffing, quilting, leno all around a tube, etc. using two rigid heddles on your frame loom. My class in this subject starts on April 14th, at the Weavers Guild.

A line drawing of a person's head and shoulders in profile, looking upwards and to the right. They are holding a loom with threads and a shuttle. The drawing is simple and stylized.

a
tune
of
our times

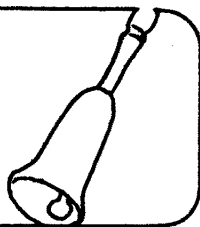
looms
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stitchery
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**nimble finger
needle art**

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

SCHOOL NEWS



SIGN UP FOR MARCH CLASSES NOW

Get a good start on your spring projects—take one or two classes at the Guild. Many new courses are beginning in March.

For experienced weavers, Irene Wood's popular course in multiple harness weaves will start March 8. Weave swatches of turned lace, double, triple, or quadruple weave, beautiful twills, and many others. Learn what your multiple harness loom can do for you!

If you missed Harda Kuisk's class in Hardanger Embroidery last fall, you'll want to sign up for this course starting March 26. Learning how to do this beautiful, authentic Scandinavian openwork embroidery will be a truly satisfying experience.

Like to brush up on your basketry skills? Learn plaited basketry? Sign up for Basketry II, taught by Cathy Ingebretsen. The classes start March 9. Here's something you can do outdoors when the nice weather comes!

Several other courses start in March too: How about Intermediate Floor Loom Skills? Navaho Weaving? Spinning II? Photographing Fiber Arts? Take your choice!

Details on all March course offerings can be found in the Guild Bulletin.

—Jennifer Dean

coming soon

24"
28"
32" rigid heddle
frame looms

BEKA LOOMS

BEKA INC. 1648 Grand Ave. St. Paul MN, 55105

SUMMER PLANS UNDERWAY

The Education Committee is planning a different type of summer session for this year. By popular demand they are scheduling more short, concentrated courses of 1, 2, and 3 days to fit in with peoples busy summer schedules. They also hope to have two special week-long sessions during the summer, each one featuring a nationally known guest artist plus a prominent local artist. They will reveal all the plans next month, when the 1976 summer class schedule is finalized.

FROM THE EDITOR



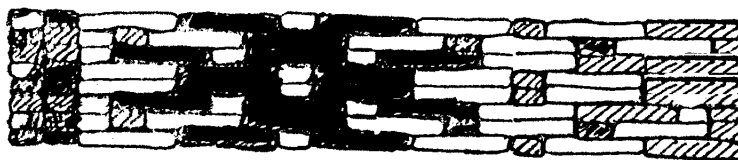
I'm glad to hear from so many of you that you like the Minnesota Weaver. I enjoy putting it together for you and I'm delighted with the number of people who have been helping out by contributing articles and art work. Keep it up! I could use some constructive comments on the strengths and weaknesses of the newsletter, however, so that it can truly fit our needs. You can send them to me or put a note in the Minnesota Weaver file at the Guild office.

There are some departments of the newsletter that I expected to be strengths, which are falling by the wayside. They are ones which involve member participation, and perhaps that is why. The "Bulletin Board" was supposed to be a service to members for announcements, items for sale, etc. Instead, it has become a community service, with very few member notices. This is an apparent need which wasn't foreseen. The question is, should we have a "want ad" section in the newsletter for members? Or is the bulletin board at the Guild sufficient for that?

"Have You Hear" is the other department that I don't like to see fail. I had hopes that this section would be about the activities of Guild members as individuals—a way the newsletter could help to bring us closer together. I know people don't like to toot their own horns, but things must be happening to you people out there that other Guild members would like to know about. (As a good journalist, I promise not to divulge my sources.) But if I don't receive any material, I can't print any. Can it be true that you don't want to read this kind of thing?

Send in your news and/or comments!

Karen



Stepped Diagonals in three colors - a Bolivian b

SWATCH PAGE

WAFFLE WEAVE

The waffle weave—which is woven with a point twill draft—is best described as to its structure by Mary Black . . . “the weave is characterized by long skips on the 4 sides of the square which has an indented center. Warp skips appear on the right and left of the square and weft skips at the top and the bottom. The length of the square diminishes with each weft shot. The center of the indentations shows a plain-weave structure.” The more harnesses on which the twill is threaded, the deeper the indentations. This article will chiefly discuss designing with the waffle weave.

Materials and Uses

One can use novelty yarns, wool, cotton, and synthetics of various weights to weave waffle. This weave can be used in hangings, baby blankets, upholstery, and clothing (see discussion section), and if your experiment fails, in its traditional use as a dishcloth!

Drafts

Four-Harness Waffle Weave (from Mary Black)

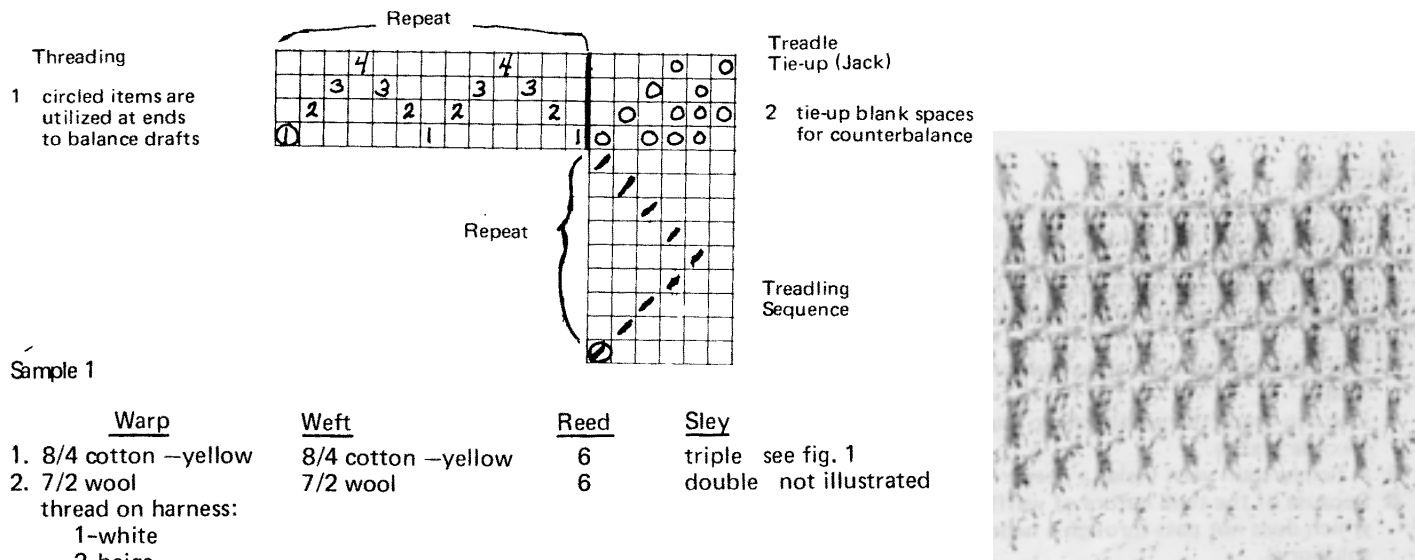
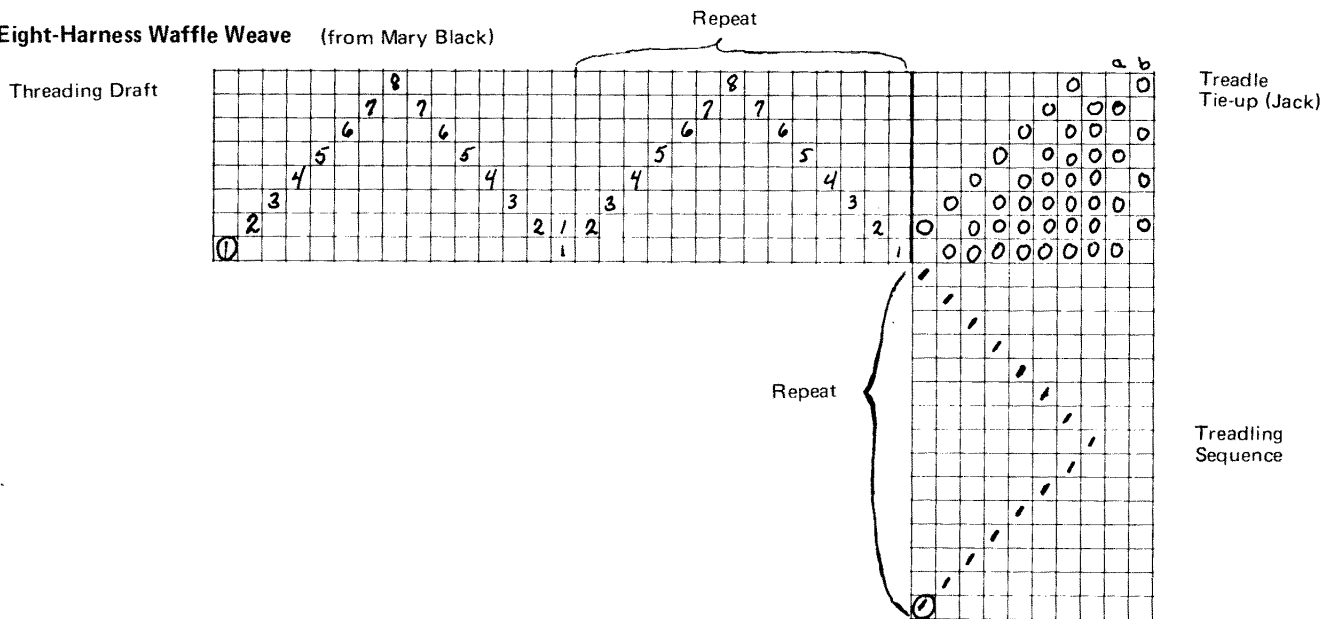


Figure 1. 4 Harness Waffle Weave.

Eight-Harness Waffle Weave (from Mary Black)



<u>Sample 2 Warp</u>	<u>Weft</u>	<u>Reed</u>	<u>Sley</u>
1. 8/4 cotton —yellow	8/4 cotton —yellow	6	3 see figure 2
2. 8/4 cotton	8/4 cotton	6	3 see figure 2
thread on harness:			
1—white			
2—yellow			
3—yellow orange			
4—orange			
5—red orange-orange			
6—red orange			
7—violet			
8—black			

Weft shots follow warp order

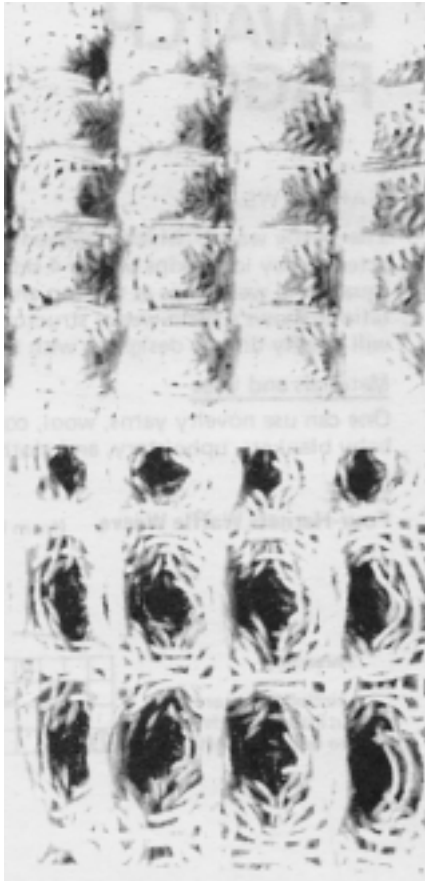


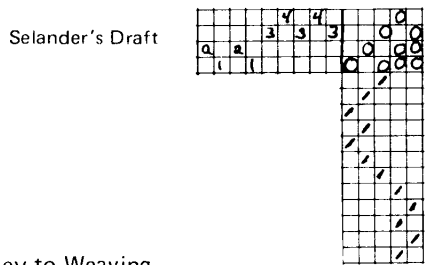
Figure 2. 8 Harness Waffle Weave. Warp and Weft same color.

<u>Sample 3 Warp</u>	<u>Weft</u>	<u>Reed</u>	<u>Sley</u>
Rayon novelty:	Rya wool—	8	(thread and sley 3 ends)
2 slub and	8 colors ranging on color		(as 1)
1 ratine-blue green	wheel from blue-green to		
designed by Betty Peter	violet		

Figure 3. 8 Harness Waffle Weave. Depth is enhanced by using darker colors toward the indentation.

Discussion

- Various interesting color experiments are possible with waffle weave.
 - (See Figure 3) I planned my colors so that the darkest colors were in the center of the indentation so that depth illusion is enhanced.
 - One could use a dark color for the weft or the warp on one side of each waffle square to increase a shadow-like illusion.
- One can vary the size of the waffle by changing the beat—the heavier the beat, the more the waffle will be compressed (See Figure 2).
- One can use fragile fibers as a warp by using a group of these as if they were one end through both the heddles and through the reed.
- One can drape the waffle fabric into sculptural pieces as Betty Peter has done. This is possible because waffle is an extremely flexible textile.
- A firmly spun yarn yields a deeper waffle than a softer fiber.
- Because of the twill nature of waffle, it is difficult to get a good edge. I would suggest either using a floating selvage (a thread which does not pass through a heddle but does pass through the reed, or leaving a weft fringe (see Collingwood for various other solutions).
- This fabric is reversible, but the indentation threads on side 1 become the border threads on side 2 and vice versa. Peggy Dokka utilized this in her “universal” baby blanket (from Helen Van Den Berg’s swatch class) which has blue borders on the waffle and a pink center thread on one side (boy side) and a pink border and a blue center thread on the other side (girl side).
- Malin Selander in Swedish Swatches-Red uses another waffle threading and treadling.



This results in a less indented textile more suitable for dress fabric and upholstery.

Bibliography
 Black, M. A New Key to Weaving
 Collingwood, P. The Techniques of Rug Weaving
 Selander, M. Swedish Swatches-Red

Thanks to Peggy Dokka for showing me her universal Baby Blanket and to Betty Peter who has used the Waffle Weave for many magnificent hangings each of which display a great deal of inventiveness and exploration.

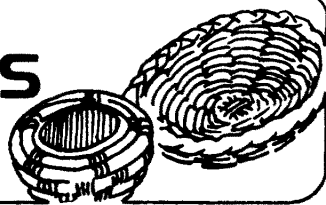
Have you any weaves or problems you’d like to see discussed in this column? Please call or write.

Happy Experimenting!
 —Joy Rosner

PLANNING TO GO TO THE MIDWEST CONFERENCE OR CONVERGENCE?

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

OF BASKETS



by Catherine Ingebretsen

*Feathers, beads, buttons, shells
How shall I honor my love's farewell?
Knit him a sweater, crochet him a cap,
make him a basket,
to wear on his back.*

Two of the most powerful motivating forces in my weaving are love and friendship. More than half of the things I make are designed and created for people I want to do something special for. A pillow for my father to rest his head upon; a footstool covering that relates to the 40 year old chair throw that a great aunt wove; an anniversary hanging with symbols of each member of our family; a jewelry pouch for my sister's handmade neckpieces; a ring basket for a close friend.

It is this sharing with ourselves and others that motivates many weavers. Why do you weave a blanket for a newborn baby? Because you want to wrap that child in love and warmth. Why do you plait a backpack for your friend? So that he/she can carry many things, including a reminder of your friendship, which will lighten his/her load and add a special joy to the travels. Why do you coil a sculpture for a friend or twine a basket for your gift of home-made bread or cookies? Why do you weave yourself a beautiful jacket?

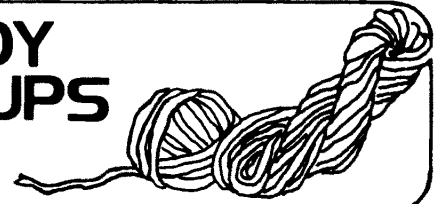
Because there can be so many special times and people in life, it's a shame not to honor them.

*Buttons, shells, feathers, beads
How shall I honor heroic deeds?
Weave up a garment, twine up some wings,
coil a basket,
in which the song sings.*



rd weave featured in the current Guild exhibit.

STUDY GROUPS



FLOOR LOOM STUDY GROUPS

The oldest study group now in existence at the Guild is a group of floor loom weavers who change their name every year according to their current topic. The group has spent two years experimenting with double weave, one year on card weaving and band weaving, one year making loom shaped garments, and is currently studying rug techniques. Two members present topics at the monthly meetings, sharing drafts, samples, pictures, etc., and each of the 12 members produces a project related to the topic during the year.

The "Rug" study group (current title) proved to be a valuable means of enriching an individual's knowledge of floor loom weaving. Two years ago a second floor loom study group was formed—this time a neighborhood group of weavers in the St. Anthony Park/Roseville area. The 12 weavers in this group chose as their first topic weaving yardage, and this year their topic is the Summer and Winter weave. Two members present a different aspect of the Summer and Winter weave at each meeting. Over the summer, each member must weave a Summer and Winter project in order to continue participating in the group next year.

Both study groups take turns meeting at members homes, and tasting goodies and socializing are important parts of the program as well as more serious weaving discussion.

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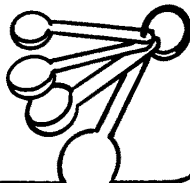
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COOKS CORNER



The Hamline Weavers Frame Loom Study Group is well nourished with treats like this:

Swedish Almond Coffee Cake

Mixture 1: 1 cup flour
2 tablespoons sugar
pinch salt
½ cup butter
1 tablespoon water

Mix like pie crust. Pat on a cookie sheet in 2 long strips 3 inches wide.

Mixture 2: 1 cup water
½ cup butter
1 cup flour
1 tablespoon sugar

pinch salt
3 eggs
½ teaspoon almond extract

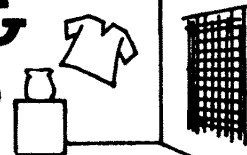
Heat water and butter in saucepan to boiling. Remove from heat and add flour, sugar and salt all at once. Stir until smooth. Stir in eggs one at a time. Add extract. Spread over mixture 1, extending over edges. Bake 55-60 minutes at 350°. Frost when cool.

Frosting: 1 cup powdered sugar
1 tablespoon butter
½ teaspoon almond extract
enough water to spread.

Spread on cooled cake. Top with slivered almonds. Store loosely covered.

—Ann Basquin ◊

SHOWS & EXHIBITS



by Suzy Sewell

ART INSTITUTE OPENS BICENTENNIAL EXHIBIT OF AMERICAN ART

In celebration of the 200th Anniversary of our nation's birth, the Minneapolis Institute of Art, with the support of a grant from the Dayton-Hudson Foundation, will feature a major exhibition of American art to open on February 29. Decorative arts, painting, sculpture, prints and drawings, photographs, and Native American arts will be assembled to present a complete survey of American art from Colonial times to the present day. The exhibit, entitled The American Arts: A Celebration, emphasizes the breadth and diversity of American Artistic production in all media. The show, arranged chronologically, is divided into 5 time sequences: The Colonial Experience, A New Nation, American Frontiers, Great Transitions in American Culture, and America Now. Within these segments, art objects of all media will be juxtaposed. The exhibit will be on view from February 29-May 2.

BOLIVIAN STUDY GROUP SHOW

Examples of weaving done by the Bolivian Study Group will hang in the Guild rooms until mid-March. Weaves such as intermesh, twills, pebble, and three-color will be seen in contemporary adaptations of hangings and functional items. Photographs of traditional weaving in Bolivia accompany the exhibit.

RUGTIME

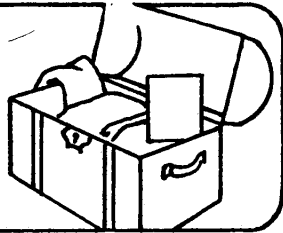
S A I E THURSDAY-SATURDAY MARCH 18-20

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WE HAVE A PAST



CHAPTER 2 OF THE GUILD SCHOOL STORY

by Mary Webster

Did we get started? —The summer was a long one for the various members who were having second thoughts, as well as for the committees who were planning for the big move, the classes that were to be taught, the teachers to teach them, and finally the students to attend the classes.

The work on our new quarters finally started. It was interesting to go over to the Carter-Como complex to see what was being done and what still needed to be done. The floor was chosen and laid, the lighting installed, the plumbing repaired and a new sink was added, the wall and ceiling had a new coat of white covering the varying colors that had been applied through the many years, and the beams and posts had a coat of brown to freshen them.

At last it was time to move and the Properties Committee headed by Beryl Smith proceeded to tie up the looms, box the library, and organize the bits and pieces that had accumulated, and finally to supervise the moving men, who weren't quite sure just what crazy group they were transporting from one place to another.

There was a cleaning bee, (it took three washings to get the windows to be seen through), the shelves had to be built and/or strengthened. There were husbands (what would we have done without their help?) who built the desk and helped with the library shelves. We had visions of a place to sit and visit in front of the fireplace, so we accepted the gift of two mission oak settees to place there. With the gift of pillows it was most attractive.

So the looms were set up and we could begin classes only a week later than the original plan.

For further developments, join us again next month.

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???

by Char Miller

THE CRAFTS OF TURKEY

For many centuries fine textiles, jewelry and other artifacts made their way from Turkey to Europe. Recently, there has been a renewed interest in the artifacts of the Middle East, particularly in carpets, jewelry and copper. Although the hand crafts are fading in Turkey as elsewhere, there is still a great deal to be seen. The bazaars are still full of beautiful examples of the ancient crafts. There are numerous museums dedicated to native arts. Also, it is still possible to find contemporary craftspeople, particularly weavers, doing traditional work.

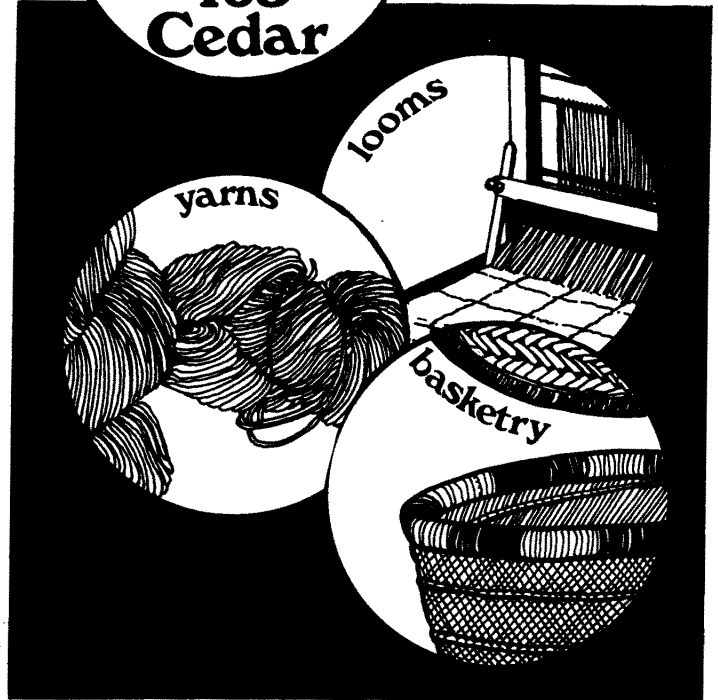
The crafts of turkey tour will begin in Istanbul, capital of the Ottoman Empire until 1922. In Ankara can be found museums, the bazaar, and the National Handwork Institute. There will be an opportunity to go east to Gaziantep, one of the major centers for craft production today. An alternative is to stop at Konya on the way to Antalya and the Southern Coast. In addition to spectacular beaches and scenery, it is possible to find beautiful woven goods and other crafts produced by the nomads of the Taurus Mountains. Then it's on to Bodrum, one of the most beautiful coastal towns in Turkey.

Orientation will be held during the spring quarter in five sessions covering Turkish history, crafts, customs and practical travel information.

The program leader is Char Miller. Char has lived in Turkey for five years, speaks fluent Turkish, and while in Turkey, helped organize a weavers-cooperative. She recently taught a course in weaving of the middle east at the Weavers Guild.

Independent study credit can be arranged for the tour itself, as well as for the weaving class.

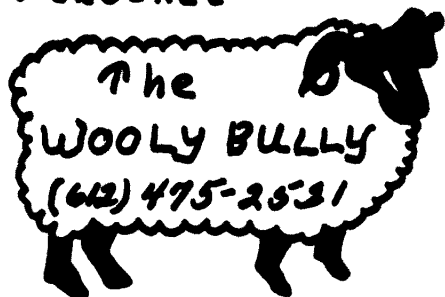
The total cost of the program for each participant is estimated to be about \$1000. A total of \$494 is due by April 6 in order to reserve a place on the flight. For further information contact the International Study & Travel Center, 40 Coffman Union, University of Minnesota 373-0180 or Charlotte Miller 920-5299.



NEED A FLOOR LOOM FOR THAT SPECIAL PROJECT?

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

- RUG HOOKING
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BULLETIN BOARD



COMMUNITY INVOLVEMENT WORKS!

The Community Resource Volunteers of the Minneapolis elementary schools know that community involvement does work. It works to enrich the curriculum and bring meaningful experiences to students. Would you like to volunteer to demonstrate some aspect of the fiber arts in public and parochial schools in Minneapolis? You'll find you'll enjoy the experience as much as the children!

If you are interested, contact the Community Resource Volunteers directly, as this is not a service handled by the Guild office. Call 348-6152 and ask for Marie Geist.

BICENTENNIAL STEREOSCOPE

On Saturday, May 22, the Girl Scout Council of St. Croix Valley, and the Greater Minneapolis Girl Scout Council will sponsor "Bicentennial Stereoscope" in the grandstand at the Fairgrounds. The focus will be on American women past, present and future: careers and living skills. They would like weavers and spinners to display and demonstrate their work from 9-1 and 2:30-5. If you are interested, please call Sandy Duraine, 77-6670, or Diane Sherman, 429-5632.

LOOM FOR SALE

Kessenich 8 harness 36 inch floor loom, practically new, with improved treadle tie-up. \$500. Betty Peter, 699-6871.

EXHIBITORS WANTED

The St. Louis Park City Hall is interested in having weavers exhibit work suitable for hanging. Insurance up to \$100 per piece provided. Contact Dianne Quinn, 920-3000 ext. 84.

CONSIGNMENT GOODS WANTED

Stoneflower Gallery is looking for functional weavings to be sold on consignment from craftspeople who can supply on a regular basis. They are interested in pillows, mats, runners, clothing, etc. Persons interested in bringing samples should phone Nan Bolstad for an appointment between the hours of 11-5, Tuesday thru Saturday, 699-0535.

OFFICE VOLUNTEERS

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

INKLE LOOM FOR SALE

Fonstad Inkle Loom, open side, 3 yrd. warp capacity, brand new. \$12. Karen Searle 636-0205.

VOLUNTEER NEEDED

Volunteer needed to work in a mental health rehabilitation setting with adults in an occupational therapy workshop. Must have experience and knowledge of weaving. Hours can be arranged. Contact Richard Bokovoy, Volunteer Services Coordinator, Anoka State Hospital 421-3940 ext. 397

VOLUNTEER NEEDED

Volunteer needed to set up table and floor looms and instruct senior citizens in weaving. Walker Methodist Residence 827-5931, Mrs. Viking.

SUMMER TOUR

I will be leading an educational tour to Turkey in the summer of 1976. The focus of the tour will be the crafts of Turkey with an emphasis on weaving and textiles. As many of you know, I helped organize a weavers coop in Turkey, where I lived for five years. The tour is sponsored by the International Study and Travel Center of the University of Minnesota. Independent study credit can be arranged, and orientation will be offered prior to the trip. If you are interested call Char Miller, 920-5299 or 373-3200 in the mornings; or the International Study and Travel Center, 373-0180.

ATTENTION ALL GUILD MEMBERS

The Studio Exhibit Committee would like to know your feelings about having a Juried Show vs. a Non-Juried Show for the Annual Meeting in May.

Please check your preference and add comments:

_____ One exhibit combined S T M (Student, Teacher, Member) Non-Juried

_____ One exhibit combined S T M Juried

_____ Two exhibits: one Juried S T M and one Non-Juried S T M.

_____ Two exhibits: One Juried T & M, and 1 Juried S

_____ Two exhibits: One Non-Juried T & M, and 1 Non-Juried S

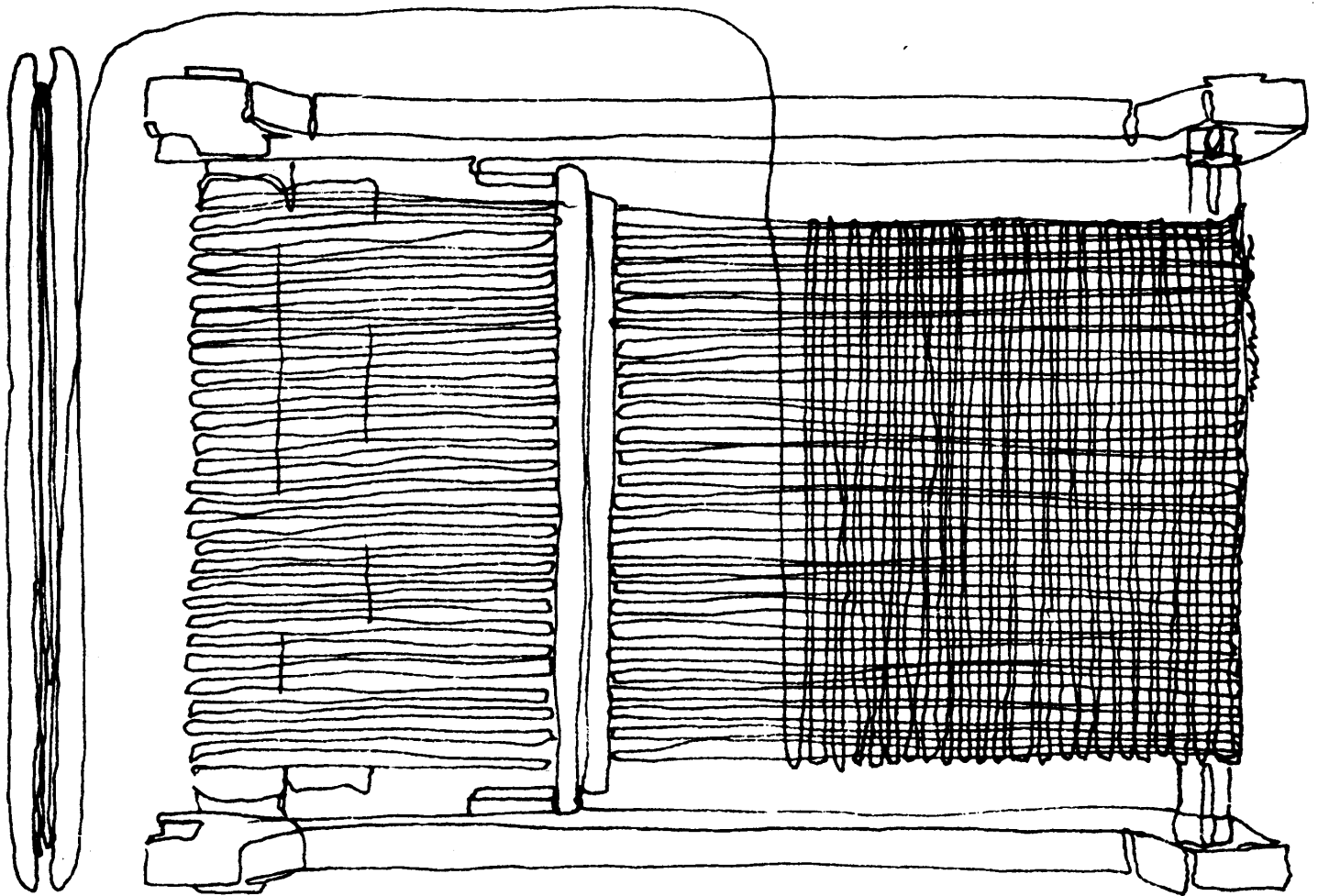
_____ Other:

Suggestions for Judges:

Classifications to be used in judging:

Comments:

PLEASE FILL OUT AND RETURN THIS FORM TO THE GUILD OFFICE AS SOON AS POSSIBLE.



**THE MINNESOTA
WEAVER**

Published monthly except July, August, and December
Weavers Guild of Minnesota

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Editor Karen Searle
 Graphics Kathy McMahon, 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.

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21	22	23	24	25	26	⑳		
28	29	30	31					

For details see "COMING UP" on page 1.

