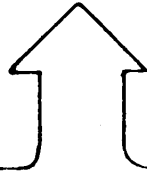


THE MINNESOTA WEAVER

Volume 2, Number 2, October, 1976

**COMING
UP**



October 7 General Meeting, 1:00 p.m.

Anniken Thue, director of the Old Bergen Museum of Norway, will show slides and describe the incredibly beautiful tapestries of Frida Hansen who lived from 1855 through 1931, a famous European weaver.

Anniken became acquainted with the tapestries while working on her equivalent of an M.A. in art history for the University of Oslo. She searched over Europe to complete the collection of tapestries and put together the catalog for the exhibit. She was also a trainee at the Art Historical Museum at Vienna. Recently she received money from the Norwegian Cultural Council to publish the catalog in book form.

Anniken will be in the Twin Cities on a visit to her sister, Mrs. Harold Markley, a close friend of Lis Jones. She has generously accepted an invitation to share the knowledge of these tapestries with us.

ART INSTITUTE CHRISTMAS TREE

October 14 is the date of the first working bee for the Christmas tree. We are in need of donations of materials. Yarns should be white, or pastel shades of blue, blue-green, and lavender. Silver metallics would be welcome also. The time is 9:30-1:00 p.m. Come and make a piece for the tree (and maybe for your own, too!). The first session will involve coiling techniques.

October 28 will be another working bee, this time on the "tsung-tse," the 8-sided Chinese wrapped form. Come again from 9:30-1:00 and learn this interesting technique.

In November and December day and evening working bees will be held as well.

Also remember that we need larger pieces for under the tree, in any color. If you can't make it to the working bees this month, we hope you'll be working on something at home. If you have suggestions or can help with the working bees, please call Charlotte Miller, 920-5299, or the Guild office, 332-7521.

OCTOBER MEMBER WORKSHOP

Thursday, October 21, 9:00 a.m. 'til noon. Needleweaving by Beryl Smith and Sarah Weld.

Christmas is approaching, and this month's workshop, planned to get you started on your decorations and gifts, features needlewoven Santa Claus dolls. Materials kits will be supplied at a nominal cost. Plan to be there!

PAID WORKSHOPS

Critique Workshop

If anyone is still interested in registering for the Critique Workshop, call the Guild office to see if there are any openings.

Figure in Fiber Workshop

Because of conflicting schedules, the Walter Nottingham Figure in Fiber Workshop dates have been changed. Instead of October 23, November 13, and December 4 for \$15, it is now rescheduled for Saturday, November 6, from 1-5 p.m. and Saturday, December 4, from 1-5 p.m. for \$10. The change means that the technical help session, the second session in the original plan, has been dropped.

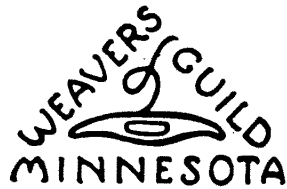
Since many persons have already registered and paid \$15, your refund checks of \$5 will be available November 1-6 in the Guild office.

If the change in dates means that you will have to cancel the workshop, please call Lis Jones, 941-3276, so that this may be arranged.

For details about the content of the workshop, please see the September issue of the Minnesota Weaver.

The deadline for registering for this workshop has been extended to October 5. Fees must reach the Guild office by this date.

GUILD NEWS



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

Guild Office Hours: 9 a.m.-3 p.m.; 6-8 p.m. Monday-Friday
Phone: 332-7521
Secretary: Margaret Pidde.
Educational Coordinator: Jennifer Dean.

TREASURERS REPORT

The year-end Treasurer's Report for the 1975-76 fiscal year is in preparation, and will appear in next month's Minnesota Weaver.

Ann Basquin

STUDY GROUP WORKS ON TEXTILE KIT

Members of the Bolivian Weaving Study Group have been hard at work through the summer preparing a textile kit that will be available for rental through the Handweavers Guild of America. The kit contains examples of all of the Bolivian bands for which instructions are given in the forthcoming book by Adele Cahlander and Margie Cason, The Art of Bolivian Highland Weaving. Each member of the group wove three bands, which were then mounted in notebooks. The project was supervised by Nancy Haley and Sarah Weld.

STATE FAIR EXHIBIT

Dear Members:

Our most united effort of the past month has been the Weavers Guild participation in the Minnesota State Fair. I should like to express my thanks to all those who helped to make our contribution so successful.

Jessie Roberts and Joanne Laird managed to persuade nine demonstrators a day for twelve days to spend four hours each in our booth. That was a tremendous undertaking.

Many members contributed beautiful weavings to make our display outstanding. Christine Portoghese, Paul O'Connor, Sasha Cervenka, Faye Sloane, Judy Freeberg, Sue Obrestad, and Lotus Stack are some of those who contributed their things.

We all took time to stand with admiration before the glass case containing Karen Searle's scaffold-woven tunic of beautiful handspun and natural dyed wools bearing three awards.

Karen's tunic was surrounded by many other beautiful garments and hangings, which made that display case the most exciting exhibit in the building.

I speak for the entire membership of the Weavers Guild in expressing my sincere appreciation for your generous efforts in our participation at the fair.

Sincerely
Helen van den Berg

STATE FAIR - Creative Activities Building

Our sincere congratulations to Karen Searle for winning sweepstakes at the Fair with her jacket woven from handspun, hand dyed yarns. It is beautiful. Her prizes include a year added to her HGA membership as well as the Wool Growers Award. Mary Skoy received a Wool Growers Award as well, for her log cabin wool coat.

There are fourteen categories in weaving for entrants to choose from. This year there were three categories not entered. They were: Ikat or painted warp, Band weaving, and Men's garments. There were thirty macrame wall hangings, more than half of them done with very rough rope.

In general, the weaving entered this year was lovely. We hope for more weaving done for competition next year.

Irene Wood

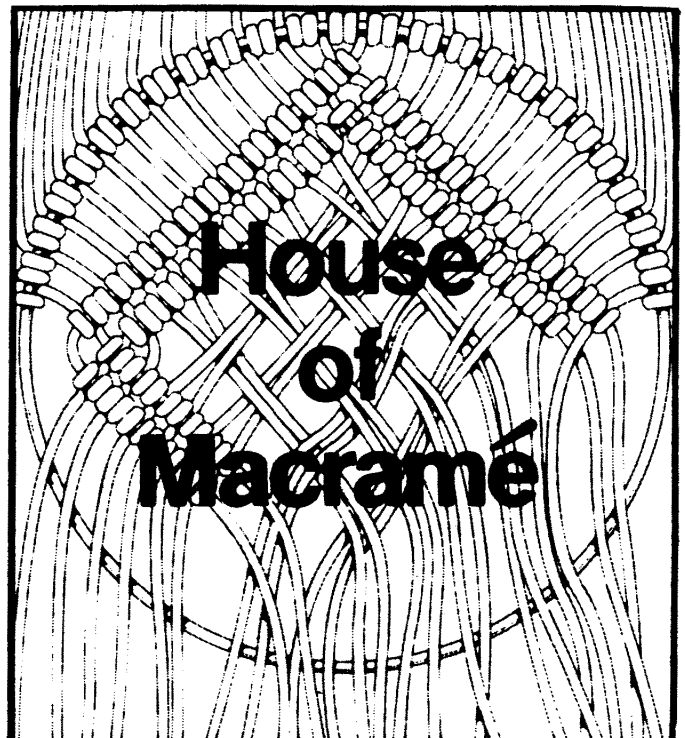
TRAVELLING EXHIBIT

A travelling exhibit from the Weavers Guild of Connecticut is in the Guild Library and will be available to members through the October meeting. It consists of two notebooks: Samples of Natural Dyes and Swatches from their Crackle Weave Workshop.

Edith Glemaker

DECORAH MUSEUM FEATURED IN FALL SSD

An article by Lila Nelson is featured in the Fall 1976 issue of Shuttle, Spindle, and Dye-pot. The article describes the textile collection of the Norwegian American Museum in Decorah, Iowa, where the Nelson's are curators.



For something different in

Macrame cords
Beads

Weaving yarns
Wall hangings

927-8307 · 5416 Penn Ave. So. in Minneapolis

HANDWEAVERS GUILD OF AMERICA CERTIFICATE OF EXCELLENCE PROGRAM

For the past two years the Weavers Guild of Minnesota has been the operational center for a national pilot program offering a certificate of Excellence in Handweaving through the Handweavers Guild of America (HGA). In order to apply for the certificate, participants had to commit themselves by February 1976 to produce an extensive amount of required basic written material and samples, and an even more extensive in depth study of their own design. According to the questionnaire completed by the applicants, it took an average of 900 hours over 10.4 months to complete the materials submitted. Most of the applicants seemed to indicate that the work itself represented a valuable learning experience. Indeed, some people requested the handbook for use as a study guide, with no intention of applying for the Certificate.

From mid-July to mid-August the entries began to arrive from every part of the country--a staggering quantity of material to be handled. August 21-25, at the Curtis Hotel, the entries were evaluated by a team of three examiners who came to Minneapolis from various parts of the country. Assisting them before, during, and after the "main event" were a small army of Minnesota Guild members who had to transport, display, repack, and ship the 85 boxes and crates sent by the 39 final applicants. The bonus for those who helped during the examination process was being able to eavesdrop on the work of the examiners, and to see the work of the many fine weavers who submitted. All of the entries were, of course, handled anonymously, by number.

Detailed notes were made by the examiners and each applicant received extensive feedback on their work. Standards for the certificate were high, and the examiners were extremely conscientious and painstaking in their work. Those who assisted them agreed that their decisions were made with great care. The notes made in each case carefully outlined reasons for certification or non-certification. Those not certified were encouraged to resubmit at a later date. Of the 39 who applied, 20 received the Certificate.

HGA has voted to make the certificate of Excellence a permanent program. The board of examiners will meet every two years. The Handbook for Certificate of Excellence is currently being revised, although the changes are minor. The details of the revised program will be in coming issues of Shuttle Spindle and Dye-pot. Meanwhile, copies of the old Handbook are available free of charge at the Guild office.

Since June, Suzy Sewell has acted as co-coordinator for this pilot program. Margaret Pidde worked half time (and more!) on the program as its clerk during the summer (enabling the Guild office to be open full time instead of the usual summer hours). During the actual examination process, Pat Peshorn served as shipping and packing clerk, and Suzy Sewell acted as correspondence clerk. Irene Wood and Marj Pholmann provided support and assistance at various stages of the project. In addition, dozens of volunteers pushed dollies through the lobbies of the Curtis Hotel, unpacked and repacked boxes, and generally accomplished a great deal of just plain work. To all of the individuals who helped, named and unnamed, a big thank you for a job well done!

Charlotte Miller

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.

TO THE WEAVERS GUILD OF MINNESOTA

I would like to express my personal thanks to the volunteers who worked with the Committee on Certification of the HGA in the three-year effort to establish the ground rules for certification.

The overall committee - Irene Wood, Marj Pohlmann and Char Miller - helped us at every step in the advance preparations. Margaret Pidde unpacked and repacked and checked every box of materials, and gave each her tender loving care. I can't even imagine the labor involved in moving them to storage and then to the Curtis, but Kathryn and I saw enough of the repacking and mailing to give us some idea.

Suzy Sewell worked like a nailer in advance of the meetings, kept track of every little detail and stood over the Panel while they thrashed out the critique of each entry, then spent days notifying applicants of the results. I imagine she is still working on the final details, as is Char on her report.

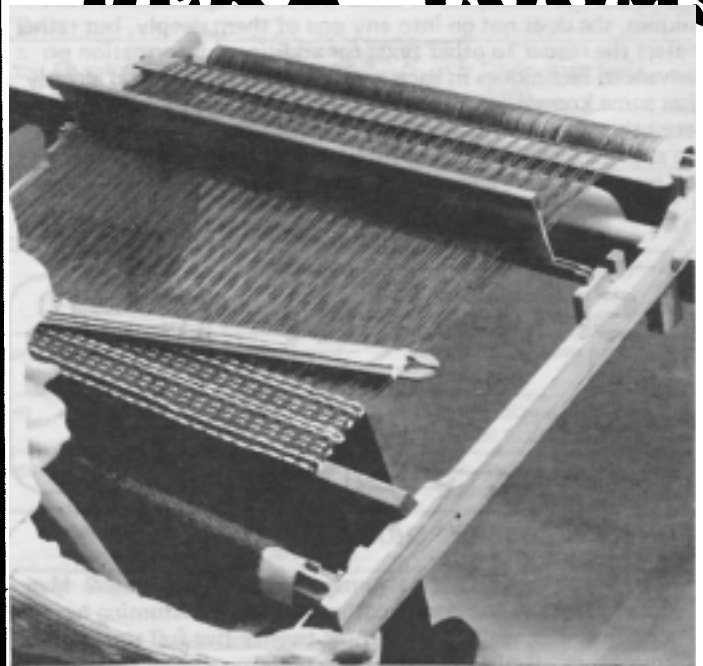
The Committee really had no advance idea how voluminous the entries would be, and the crew of volunteers worked wonders solving problems as they arose. We thank each and every one of you, and your work will be used as the basis for the permanent Certification program.

It is my opinion that no Guild in the country could have handled the pilot program so well. This could be personal bias on my part, since I stubbornly cling to the idea that Minnesota is my home Guild.

Sincerely

Faith Nunneley

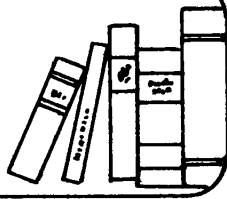
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LIBRARY NEWS



NEW IN THE LIBRARY

Look for these books on the circulating shelf of the Weavers Guild Library.

Basic Book of Finger Weaving - Ester Dendel
Embroidery Weave Workshop - Jeanetta Jones
Handweaving - Mad Duchemin
Latin American Brocades - Sue Baizerman & Karen Searle
New Design in Lacemaking - Kristina Malmberg
Shaped Weaving - Nik Krevitsky
Sixteen Harness Patterns - Irene Wood
Split Ply Twining - Virginia Harvey

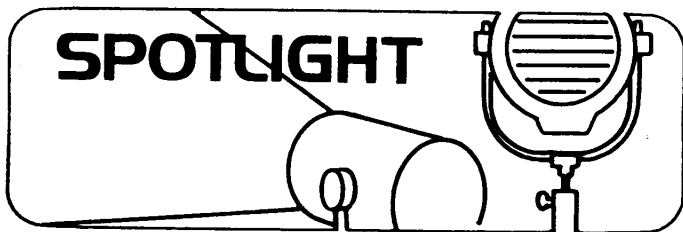
BOOK REVIEW

Textile Techniques in Metal by Arline M. Fisch
(Van Nostrand Reinhold, Publisher)

This is a book of interest to a broad range of fiber craftspeople. Many of us, from time to time, have at least toyed with the idea of treating wire or other metal components as fibers. Here at last is some concrete advice on this medium. Ms. Fisch covers an impressive range of techniques. Off and on-loom weaving, basketry, sprang, bobbin lace, knitting and crochet are covered as well as others. She discusses the special problems involved in working with metals, and describes the types and grades of metal most suitable for textile techniques.

Since she has attempted to cover the whole spectrum of techniques, she does not go into any one of them deeply, but rather refers the reader to other texts for additional information on advanced techniques in each area. For the person who already has some knowledge as a weaver (or knitter, or basket maker, etc.) this book will provide any necessary information needed to apply that knowledge to metals. The many photographs are an inspiration to explore this intriguing area.

Charlotte Miller



GUTHRIE COSTUME SHOP

Working at the Guthrie costume shop? Do you design? Many unfamiliar with the complexities of theatre costuming have asked us. No, we're two of some twenty-five full time costume employees. Rather you'll find us tailoring a wool suit, hemming a silk chiffon dress, or pushing an awl into a leather vest. We make costumes and we wear thimbles.

A Guthrie costume has a brief but exciting gestation period. The idea for the costume is conceived by a designer, who is usually at the theatre only for the production he is working on. From his sketches and conferences with the costume director,

fabrics are selected. A cutter (there are five in the shop) works out a pattern in muslin, fits the actor and cuts the fabric. There may be several fittings during the course of the construction as the designer changes and builds his idea.

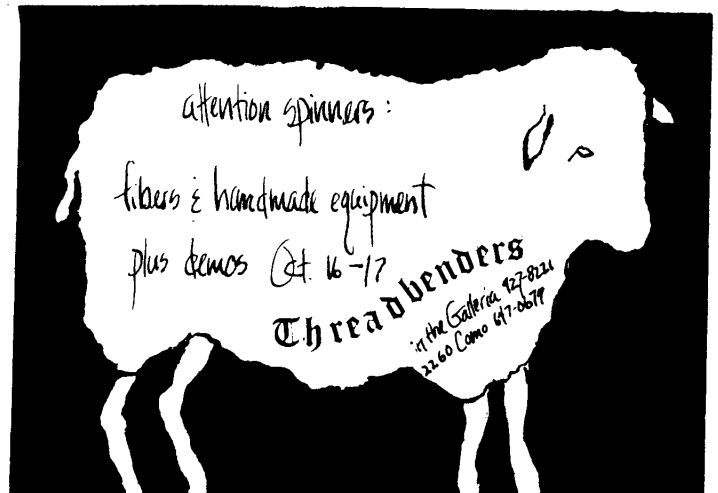
Since usually two and sometimes three plays are costumed simultaneously, we may work on a variety of materials and use different approaches to construction in one day. For Desmond Heeley's Matchmaker we did much tailoring and dressmaking, working with lace, silk, ribbon, corsets, and petticoats. At the same time, Dr. Faustus designs by Bob Morgan demanded the unorthodox: braiding shredded newspapers and nylon stockings, cutting apart an old handmade lace tablecloth and assembling it into a nightgown with string and stitchery, couching hanks of sewing thread onto wool to texture a coat, whipping lurex over pressed creases for highlights. Jack Edward's Cat on a Hot Tin Roof costumes included several silk dresses, silk men's suits and children's dresses with yards of exaggerated frills.

Attention to detail, elegant fabrics, and creative interpretation are hallmarks of Guthrie costumes. They are constructed to withstand scores of performances. Silk and wool are used profusely because they drape beautifully and they are comfortable for acting--they feel good and they breathe. Where authentic metals or heavy leathers would be too cumbersome for the actor, help from the paint and dye shop produces good imitations. Authentic seaming, closures, and undergarments are carefully worked out for period plays.

Fabrics are often changed and manipulated far beyond their original structure and design. Threads may be removed to thin a fabric. Others may be woven in or embroidered on to embellish the surface. Ribbons and trim often produce a completely new fabric of richness and depth. One costume was made by stripping a knit fabric, cording the strips, dyeing them, and finally finger weaving them together. Quilting, knitting, stitchery, macrame are often combined with sewing. Often purchased in white or beige, fabrics may be dyed the desired shades later, while printed or colored fabrics may be bleached in areas.

Because much of the work on a particular costume is done by one person, we come to know certain costumes intimately and are aware of the exaggerations and intricacies at work. There is disappointment when the costume is cut from the play entirely, but particularly rewarding is seeing the finished costume on stage--on an actor in the setting for which it was made. It is a direct and visible result of six weeks' work. After opening night the wardrobe staff maintains and repairs the costume until closing when it takes its place in the stockroom for storage, future exhibit or study.

Gloria Rither
Mary Young



SWATCH PAGE

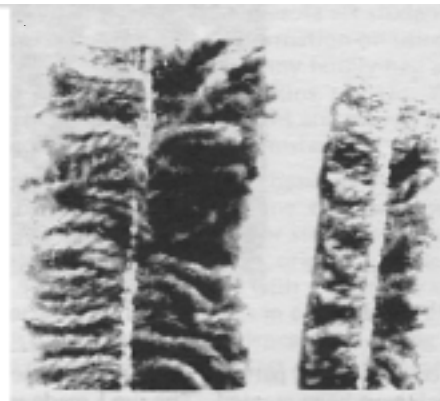
CHENILLE

A couple of years ago I was asked to give a sectional warping demonstration at the Guild. While looking for a weave that could be warped rapidly but would have some sort of special interest other than very few ends per inch, I came across directions for making chenille yarn in Harriet Tidball's monograph Two Harness Textiles: The Loom-controlled Weaves. At the time it suited my purpose ideally and since then I have done a little further experimenting.

When trying to find out a little more about chenille, I first quickly checked Verla Birrell's informative book The Textile Arts and found that it was first invented in 1839 by James Templeton and William Quigley in Glasgow for the carpet industry. Further searching in that handiest of all books, the 1911 edition of the Encyclopedia Britannica added a surprise tidbit of information. Chenille is usually thought of as a thread or yarn with a "fur feel," well apparently the word chenille is French meaning "a hairy caterpillar." I must admit it is an apt description of the yarn!



blanket material



cut chenille strips

Chenille yarn can be easily made on either a floor or frame loom. I have done both and naturally find the floor loom a bit faster, but both produce very satisfactory results.

The first step is to weave what is called the "blanket material." This requires a spaced warp of 20/2 cotton or some other relatively fine, strong thread. The warp yarn is set in the loom in groups of six arranged about an inch apart. (Tidball recommends eight but I prefer six, and this number is recommended by most of the literature I have read.) The distance between the groups of thread determines the height of the finished pile which should relate to the diameter of the weft used. In general the fatter the weft the greater the distance between the groups of warp threads.

If you are dressing your loom from the back to the front take your warp threads and beam then so they will fall in groups of six every inch. Then thread your harnesses for a tabby or plain weave. Finally bring all six threads through one dent in the reed. I usually use a six dent reed, but I have found a ten dent also works nicely. If you use a twelve or fifteen you might try using two dents right next to each other so there isn't too much wear on the warp. It is simple a matter of threading one or two dents, leaving a number of dents empty so a one inch space is created, and then slewing another group of six threads. This is the core or center of the finished chenille yarn.

If you are using a rigid heddle frame loom you will need to use two heddles. I have used two ten dent heddles but I think it isn't necessary that they both be the same. The back heddle, placed nearest the warp beam creates the shed. First thread three holes and three slots and then skip three holes and three slots; continue this pattern across the entire heddle. Then take the second heddle, line it up with the first, and take all six threads from one group (threaded three holes, three slots) and put them through one slot which is the center of the group. This heddle is used as the beater. If the tension is correct it does not interfere with the shed created by the back heddle. Treat the group of six threads as one unit while tying it onto the cloth beam. From this point on the process is the same whether weaving on a floor loom or rigid heddle frame loom.

I have found it helpful to place a guide thread on the outer edges of the warp which is not threaded through a heddle but is drawn through the reed. It is best to place this an inch or an inch and a half away from your first and last group of threads. It will draw in to create the half inch needed for the balanced chenille thread of these groups. The guide thread not only helps to keep even selvages, but it is of much assistance when cutting the loops. Periodically you must tie a slip knot in the guide thread because there is no take-up, as there is with the warp which is being woven.

Almost any yarn or combination of yarns is satisfactory. Traditionally a woolen or worsted filling has been used, but I have seen all manner of fibers mixed without ill effect. My advice in relation to this would be to either evenly mix various fibers or consciously space groups of yarn in a prearranged pattern so that varieties in shrinkage will not play havoc with the finished product. The sample picture here was made with 7/2 worsted wool which I dyed five different shades. I wound two threads on one bobbin choosing the colors randomly and proceeded to weave with a tabby treadling using two shuttles which I alternated in a very haphazard manner. I did tend to beat the weft quite firmly but must confess that I didn't notate p.p.i.!

This is a fabulous project for leftover bits and pieces of yarn. If you can take a wild mixture, use as is, but if you are a bit more conservative, try over-dyeing the whole lot. In general a common household dye will work on most yarns. If you simply want the yarns toned down a bit try an over dye of grey--but don't get me off on the subject of dyeing! I do suggest though, that one dye the yarns before weaving rather than after, because the chenille does have a tendency toward felting as there are so many exposed ends.

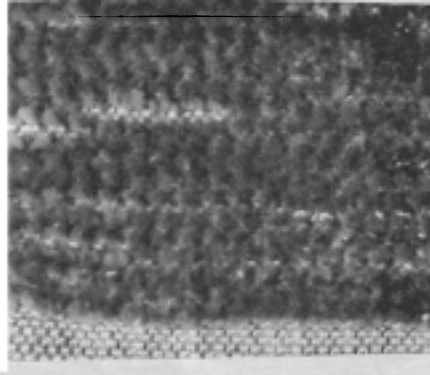
After you have woven off this warp, cut it off the loom leaving enough warp to tie knots at the ends of each group of six threads. This is to prevent it from unraveling! I've tried glue but in the long run I prefer the more tedious knots because the end isn't stiff.

Now the fun begins--you may cut the blanket material into strips. These strips are your chenille yarn. Cut straight down the space between the groups of warp threads. For a sample of the blanket material I simply used scissors, but for a six and a half by two and a half foot rug I tried electric scissors. This was an improvement but they did tend to get clogged and needed to be taken apart several times while cutting the 300 yards of required chenille (the blanket material was 10 yards by 30 inches). Another thing that helped me along with the cutting business was to leave some material and scissors by the phone and whenever it rang I cut strips of chenille!

When weaving this up into a reversible rug I used a 5/8 linen set at five ends per inch. On my chenille for this project which was made from thick and thin home spun which had been unevenly dyed, I used two shuttles. A rug ski shuttle with the chenille on it and a boat shuttle which held some 7/2 worsted which I used for spacing between the chenille shots. The rug took only 5 shots of chenille per inch with 3 shots of spacing between each of these. This spacing can vary from being non-existent, i.e., all the weft is chenille to six shots of plain weave between each chenille weft. The sample board at the Guild shows examples of woven chenille with two, four, and six shots of plain weave between with a small square of cut and looped chenille from the selvage. I like this idea but it is pretty impractical unless you weave very long thin warps of the blanket material.



dense chenille fabric



woven chenille with
tabby spacing

To create various patterns one can weave several different warps of blanket material and then alternate the various chenille yarns which have been created. The rug I made used this idea by weaving ikat yarns -- space dyed chenille which naturally created a pattern when woven. I enjoyed it but it took a great deal of mathematical computation. In the end the project was not too successful because I didn't take the time to view the weaving from a greater distance. I had carefully planned everything, and it seemed to be going well but I neglected to look at it from afar! Adjustments could have been easily made and disappointment avoided.

Another point of care should be taken in regard to measuring. Because these double faced rugs are so thick, it is difficult to measure properly. On my next rug I'm going to mark off yards on the warp and see if that helps.


I have read that in industry the chenille strips are passed through deep grooves in a heated roller which sets them in the shape of an "u." In this way all the pile is on one side. I tried directing all the pile in one direction with a thin metal strip while weaving but didn't have much success.

Most of my experimenting with chenille has been with rugs in mind, but it works nicely for trimming on clothing, drapes, etc. I wouldn't use it solidly for this, as the end product is rather heavy.

Happy Weaving and Experimenting,
Lotus Stack

References used:

- Two Harness Textiles: The Loom-Controlled Weaves by Harriet Tidball, c 1967
- The Textile Arts by Verla Birrell, c 1959
- A Guide to Textiles by Mary Evans and Ellen B. McGowan, c 1939



ooh! ahhh!
um-hum!
umm...
YEAH!

18326 Minnetonka Blvd.
Deephaven, Minn 475-2521



Yarn shed

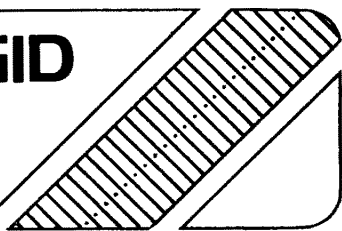
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THE RIDGID HEDDLE



by Dianne Swanson

Beginning frame loom students enthusiastic about completing their 1st project, a pillow or a bag, frequently request quick and easy ways to assemble and finish it. Here are a couple of suggestions.

What to put inside a pillow?

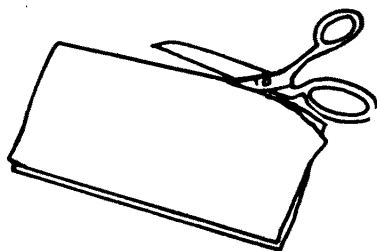
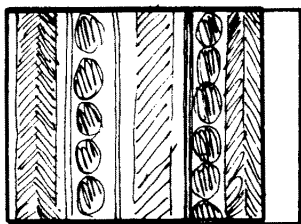
Molded foam is the easiest because it is not necessary to make an inner lining. A lining is necessary to contain polyester or fiberfill. The advantage of polyester or fiberfill is economy. A small molded pillow form can cost as much as a bag of fiberfill that will make 2 pillows.

Inner pillow slip

An inner pillow slip can be muslin, polyester or any firmly woven light weight fabric. Cut 2 pieces of fabric 1 inch smaller than your weaving. Sew a 5/8 inch seam around the edges leaving a 5 inch opening. Turn right side out and stuff with the desired amount of filler. Sew the 5 inch hole closed.

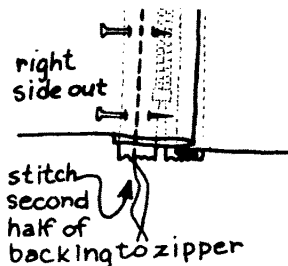
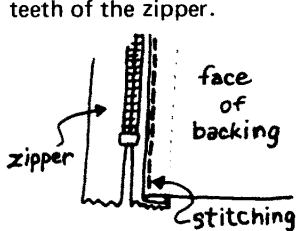
Pillow cover with fabric back and zipper

Select a zipper 2 inches shorter than the weaving width. Cut a piece of fabric 2 1/2 inches longer than the weaving length and the same width. Fold the longer measure in half and cut along the fold.



Fold the edge of one of these pieces back 1/4 inch. Pin it to the front side of the zipper 1/8 inch from the teeth of the zipper. Stitch close to the edge of the fold.

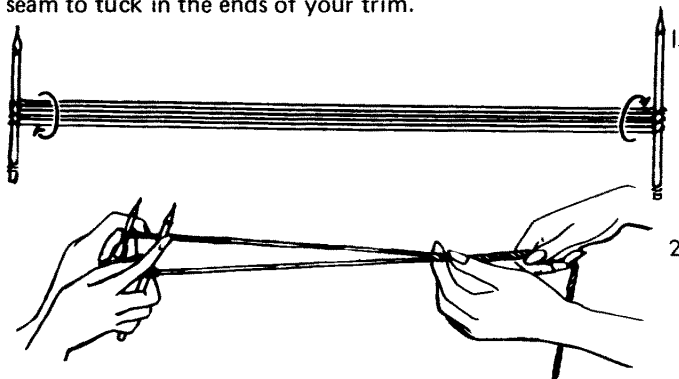
Fold the edge of the other piece back 7/8 inch. Pin to the front side of the zipper overlapping the zipper and the stitching of the first piece. Stitch together 1/4 inch from the teeth of the zipper.



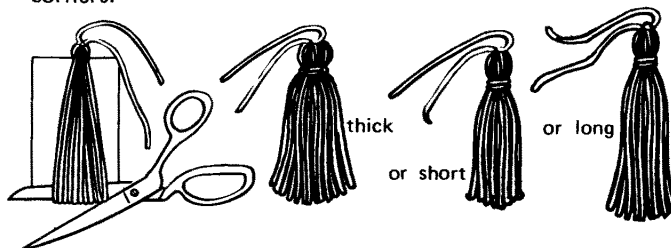
Lay the weaving on top of the assembled backing right sides together. Smooth gently and pin together. Trim off excess backing if it is larger than the weaving. Stitch a 5/8 inch seam around all sides. Use the straight edges of the backing as your guide if the selvages of the weaving vary a little. Unzip and turn right side out.

Finishes

Some decorator pillows look complete and finished at this point. Others need some extras such as braid or twisted yarn cord around the edges or tassels in the corners. The strands of yarn for a twisted cord should be cut three times the finished length desired. Stretch several strands of yarn between two pencils. Have another person help you. Each person twists one of the pencils clockwise. When the yarn is fairly tight, one person holds both pencils and the other holds the middle of the yarn loosely. The strands will wind together. Wrap the loose ends with thread and secure. Hand stitch this cord to the pillow edge. It may be necessary to slit one corner seam to tuck in the ends of your trim.

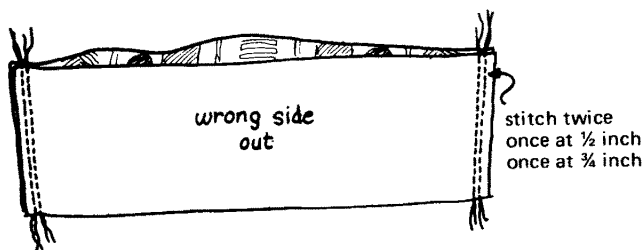


Tassels in each corner are another way of finishing. To make a tassel, wrap yarn around a piece of cardboard 1/2 inch longer than the desired finished size. Experiment to find the number of times to wrap to get the desired fullness. Tie a 5 inch strand around all the yarn at one end of the cardboard. Cut the yarn at the other end of the board. Gather the loose ends together and wrap a strand of fiber around them, about one half inch down from the tied end of the tassel. Sew the ends of the wrapping strand into the inside of the wrapped portion so that it won't ravel. Attach by sewing the 5 inch tying cord to the corners.



Greek Bag with fabric lining

Cut the lining 1 1/2 inch shorter than your weaving. Put the right sides together and stitch the ends together.



Fold weaving against weaving and lining against lining. Make sure seams meet at the sides. Stitch side seams leaving a 5 inch opening at the bottom edge of the lining.

Turn right sides out. Tuck in the 5 inch opening seam allowance and overcast closed. Push the lining inside of the bag.

QUARTERLY REPORT FROM THE EDUCATIONAL COORDINATOR, SEPTEMBER 1976

For this report, I'd like to give you some of the statistics I've compiled on the 1975-76 school year. The information below applies to the Guild school from September 8, 1975, through August 27, 1976, and includes classes, mini-courses, and summer workshops run by the school.

Total number of classes held - 95
Number of different subjects taught - 48
Total number of students enrolled - 877
Average number of students in each class - 9.25
Total number of Guild members taking classes - 740
Number of nonmembers taking classes - 137
Number of people who joined the Guild when taking a class - 251
Number of people who were already Guild members when taking a class - 489
Number of people who took only one class during the year - 478
Number of people who took more than 1 class - 148
 Number of people who took 2 classes - 85
 Number of people who took 3 classes - 39
 Number of people who took 4 classes - 13
 Number of people who took 5 classes - 8
 Number of people who took 6 classes - 1
 Number of people who took 7 classes - 1
 Number of people who took 8 classes - 1
Number of teachers - 27
 Number of teachers who taught 1 class only - 8
 Number of teachers who taught 2 classes - 3
 Number of teachers who taught 3 classes - 3
 Number of teachers who taught 4 classes - 6
 Number of teachers who taught 5 classes - 2
 Number of teachers who taught 6 classes - 2
 Number of teachers who taught 9 classes - 2
 Number of teachers who taught 10 classes - 1

While I'm giving some figures, you may be interested in some information about the Bulletin mailed out in September.

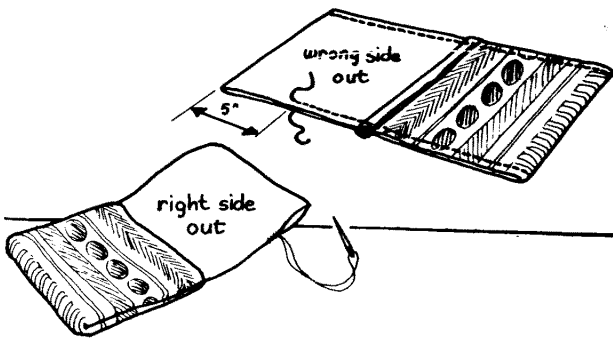
Number of person-hours spent on Bulletin - 200+
Cost per copy (including mailing at bulk rate) - 13¢
Number mailed to members, to people requesting a class schedule, and to those signed up at the State Fair - 2,400
Number of people who signed up at the State Fair - 800

Jennifer Dean

DESIGN WORKSHOP

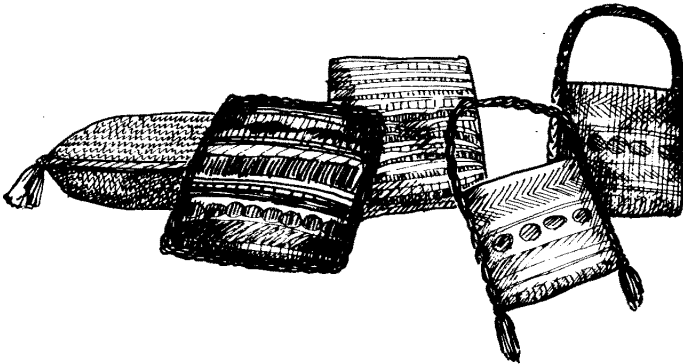
Is it possible to spend one of the hottest weeks in August at the Weavers Guild quarters and enjoy oneself? The participants in Marjorie Pohlmann's Color and Design Workshop would join me in a unanimous "Yes!" Marj's week-long workshop consisted of lectures and exercises in color and design work applicable to all members involved. We found that our fiber involvement was quite diversified; floor loom, frame loom, crochet, macrame, basketry, stitchery, dressmaking. Members shared slides and photos of their work along with actual pieces brought to class. One day was spent viewing slides from Marj's extensive collection. Trips to the Minneapolis Institute of Arts, where Lotus Stack showed us textiles from their antique collection and to the West Lake Gallery to view the Guild show were enjoyed by all. On the final day of the workshop, we visited Marj's studio and a church where we viewed three sets of paraments and a "banner-mobile" she had created for the church. Marj Pohlmann is most generous about sharing her expertise and experience with interested weavers and offers a most interesting workshop.

Marilyn Herrmann

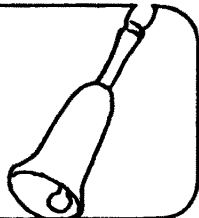


A braid or twisted cord can be used for the handle of this style bag. The handle can be stitched onto the side seams of the bag with a tassel made of the ends, or it can be attached on the sides and the bottom and the ends tucked inside a bottom corner seam. (See the instructions for twisted cord above, under "Finishes.") When using a flat braid for a handle it can be made stronger by backing it with a gros grain ribbon.

Two books that have ideas for other styles of bags to make are Mounting Handicraft by Grete Knoncke, Van Nostrand Reinhold, and Weaving Techniques and Projects put out by Sunset Books. Some fun ideas for assembling pillows can be found in the recent Jean Wilson book, Weaving You Can Use.



SCHOOL NEWS



WEAVERS GUILD AND SCIENCE MUSEUM - A NEW PROGRAM

The Weavers Guild and the Science Museum of Minnesota have embarked on a new and exciting joint venture this year. We are holding three of our regular classes at the museum itself, giving ourselves the opportunity to take better advantage of the textile collection of this fine museum. The three classes to be held at the museum are: Basketry (in the fall); Latin American Brocades (in the winter); and Navaho 1 (in the spring). Mr. Lou Casagrande, Curator of Anthropology at the museum, will attend the classes and provide inspiration and assistance to all participants. For more details, see the class schedule.



Else and students discuss a problem.

Photos by Karen Searle



Cutting the swatches

REGENSTEINER WORKSHOP

There once was a time when building blocks were reserved strictly for the toddler set, but not so for those attending the **BLOCK WEAVE WORKSHOP** given by Else Regensteiner, August 16-20 at the Weavers Guild. There were times for many of the participants that they truly were seeing "blocks before their eyes" instead of the better known "spots before their eyes."

The workshop was built around fourteen different types of block weaves that could be done on either four or eight harnesses. Each participant in the workshop was responsible for warping at least one and sometimes two looms so that there were "extra" warps that the participants could move on to when they had completed the sample. The general progression was that each workshop member was to complete fourteen different samples. During the week two additional warps were added so that by the conclusion, if all were completed, each participant went home with sixteen samples. Needless to say, many of the participants spent many extra hours completing their individual samples either during the workshop week or in the weeks that have followed.

Ms. Regensteiner concentrated her lectures and samples on the versatility of the summer and winter weave, bound weave and double weave. There was some experimentation with blocks formed by twills and the Peter Collingwood method of crossed wefts. Probably one of the most talked about highlights of the workshop was Ms. Regensteiner's personal samples. Many "ooh's" and "aaah's" were exclaimed as she brought forth each new sample and lights of recognition were apparent since many of the samples Ms. Regensteiner showed us were some of those used as illustrations in her books. Needless to say, autograph sessions were held during the workshop.

Participants felt that the workshop was well worth the hours spent and for some, the distance traveled. Some came from North Dakota, Iowa, towns outside the immediate Twin Cities as well as local members. The general consensus was that "building blocks" on a loom can be fun.

Bev Skoglund

NOTICE

Correction in new Class Schedule Bulletin (already, doggone it!): Under Introduction to Floor Loom Weaving, the class beginning Feb. 2 meets Wednesday and Friday, Not Monday and Friday. Please make this change in your copy of the Bulletin.

OCTOBER CLASSES - OLD FAVORITES AND NEW DEPARTURES

The classes starting in October include several old favorites, ones you may have missed in the last year or two. Now's your chance to take Navaho Weaving, one of the most popular Guild courses. Or you can take Dyeing for Weavers, and gain the freedom that comes with being able to dye your own fibers, feathers, and fur. Design and Construction of Floor Looms returns this year also. It was very well received last year and is taught by James Ingebretsen, a professional loom builder. Textile Printing also is back, starting in October, as are Card Weaving and Basketry.


The subject of Basketry leads to some of the new courses available in October. You can take Basketry during the day at the Guild, or you can, in the evening, be part of a new Basketry class held at the Science Museum of Minnesota. The regular course will be enriched by the opportunity to examine the Museum's collection. (For details about other courses at the Science Museum, see the article on this subject elsewhere in this issue.)

Shaping Garments on the Frame Loom, taught by Mary Temple, also starts in October. Here again Mary illustrates the great potential of frame loom weaving.

The Guild has been blessed by the recent arrival of Pat Boutin Wald from Seattle, who is an accomplished fiber craftsperson with impressive credentials. One of her specialties is Felt Making, and she'll be giving a class in this subject on October 14 and 16. This is another one you won't want to miss!

For details on all these classes, please see the Bulletin.

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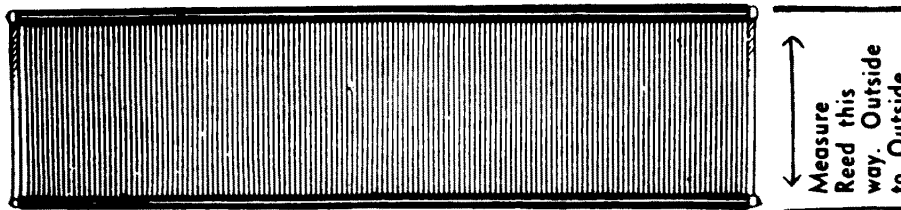
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THE SIDES OF OUR REEDS ARE ½ INCH THICK AND FIT INTO ALL STANDARD BEATER FRAME GROOVES ON ALL MAKES OF LOOMS. END BARS ARE ¼ INCH WIDE.

For the past 45 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.

All reeds are made to the exact measurements you send so be sure to double check your measurements. When ordering, always state outside width of reed. From outside to outside and you will always get a sure fit. Please send check or money order with your order unless you have an account with us. All orders are made and shipped promptly. We offer credit to rated concerns.

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 \$9.00

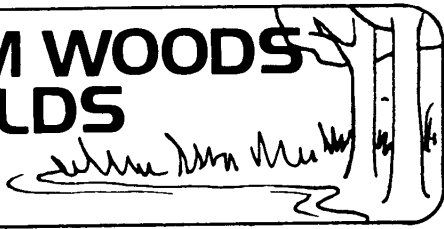
From 4 dents per inch up to 25 dents

4 inches high outside	33½ cents per running inch
4¼ inches high outside	34½ cents per running inch
4½ inches high outside	35½ cents per running inch
4¾ inches high outside	36½ cents per running inch
5 inches high outside	37½ cents per running inch
5¼ inches high outside	38½ cents per running inch
5½ inches high outside	39½ cents per running inch
5¾ inches high outside	40½ cents per running inch
6 inches high outside	41½ cents per running inch
6¼ inches high outside	42½ cents per running inch

For reeds over 25 dents per inch write for price and furnish full specifications.

We give a special price on reeds when ordering six reeds or more of the same dents per inch, length, outside width. Write for prices, and state quantity wanted.

FROM WOODS & FIELDS



by Connie Magoffin

It is far too easy to discuss and experiment with natural dyes to think only in terms of dyeing wool yarn. However, the possibilities of the application of natural dyeing reach far beyond. In this column I will not attempt to tell you the "how-tos" nor do I intend that I know all the applications. But it is time for me at least to list some of the possibilities.

Let's consider an alternative to dyeing yarn. It is possible to dye wool not only in yarn form but also in fleece and cloth form. One advantage to dyeing fleece is that any unevenness in color can be carded out. Another advantage is that colors can be blended together during carding to achieve heathers and secondary or tertiary colors that might be difficult to obtain in dyeing. Cloth can be dyed solid colors or, several other techniques which will be discussed later, can be used in dyeing cloth. Remember, too, that many different types of yarns can be dyed for use in embroidery, weaving, crocheting, knitting, macramé, etc.

Now let's consider an alternative to wool. Almost any natural material can be dyed. In addition to the four basic natural fibers (wool, cotton, linen and silk), I have tried many other materials such as raffia, sisal, cane, paper, feathers, angora rabbit, mohair, alpaca, and dog hair. I haven't been successful

in dyeing leather, however, a man that I talked to at a demonstration was going to try it on the leather jackets he makes. I also think grasses and other materials for basketry would be fun to try. In addition to these natural materials, Lotus Stack discovered that some kinds of nylon can be dyed with natural dyes.

Now that you are familiar with the different materials and forms available, it is time to explore other uses and techniques for natural dyes. ikat, tie-dyeing, and batik are age-old natural dye techniques that could absorb contemporary application. Top-dyeing can take on an even more interesting aspect when used with these techniques. Last spring Lotus Stack and I gave an elementary demonstration on warp painting using natural dyes. Much further experimentation with this exciting technique is warranted. A University of Minnesota art student called me some time ago and wanted information on using natural dyes with an air brush. This year my family had a great time dyeing Easter eggs with onion skins, tea, etc. We made lovely patterns on the eggs using ferns and clover, a Swiss tradition according to Rosemary Olmsted.

There are other uses for natural pigments besides dyeing. Wood was often stained by rubbing with dyes; one example is walnut hulls. Tapa cloth was traditionally dyed or stained with natural dyes. Inks and cosmetics were, of course, originally made with natural pigments. History is permeated with terrific stories involving the importance of natural dyes in our ancestors' lives. Botany and chemistry are two of the sciences I am trying to penetrate. As you can see there are endless avenues of pursuit.

Several of these areas are explored in the classes at the Guild, Natural Dyes I and II. Others are ones I've tried at home and yet others I've only read about or dreamed of trying. I hope I have inspired you to explore some exciting new areas of natural dyeing.



the Yarnery

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PRESENTS

fall workshops

knitting without tears

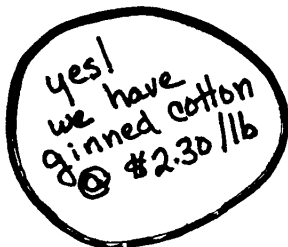
FEATURING ELIZABETH ZIMMERMANN

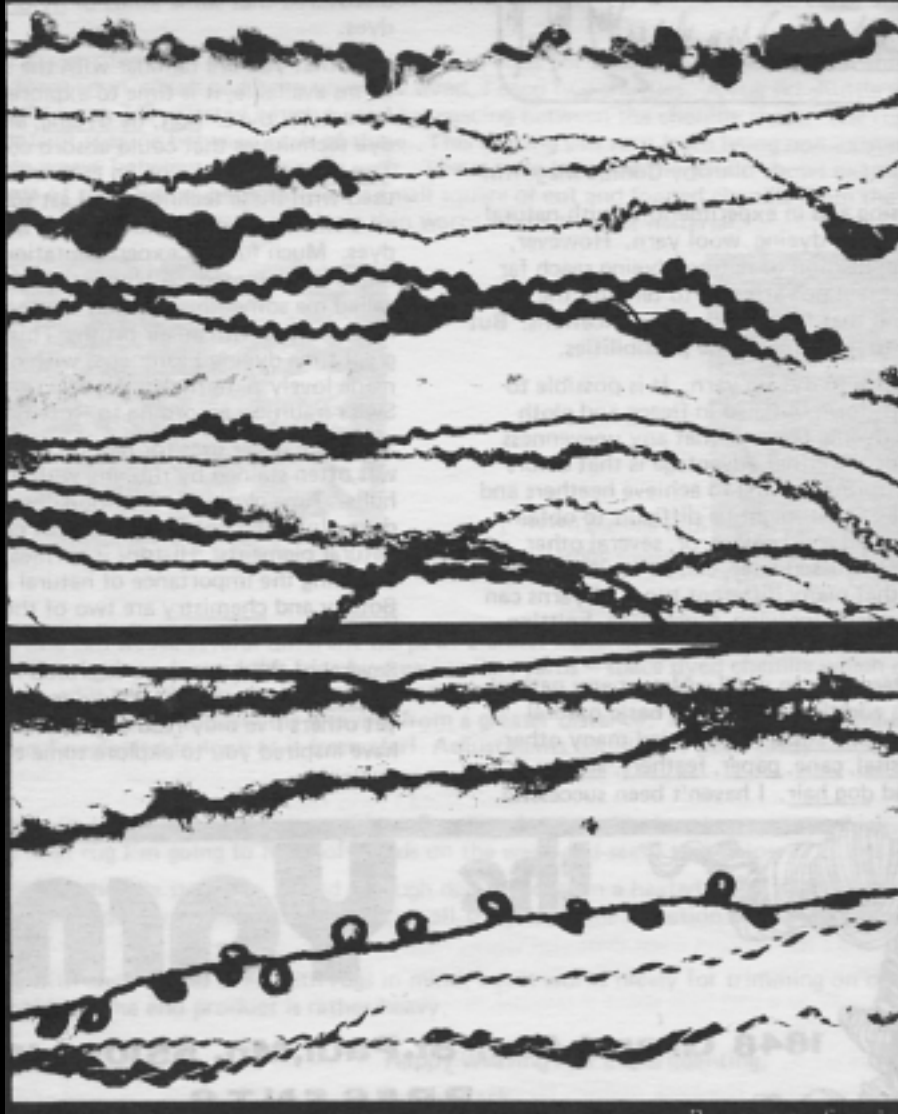
OCTOBER 26 - 27 - 28; Tues, Wed, Thu.

AND Needlepoint Basics

WITH LAVONNE HORNER

NOVEMBER 17, Wed. NOVEMBER 20, Sat.





Representative Strands

A collection of unusual yarns . . .

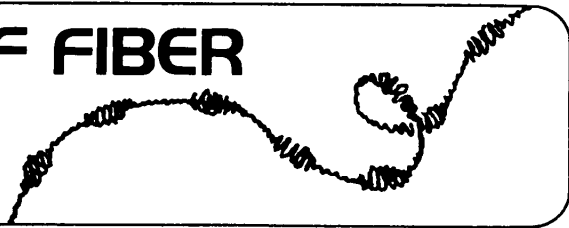
Stanley Berroco has an incredibly wide range of colors and textures that are suitable for any kind of creative work in fiber, including weaving, macrame, stitchery, knitting etc. □ The boucles and textured yarns are strong enough for warp yarns and the variety of textures when woven together makes lush and sensuous fabrics. The color mixings are especially unique in that many of the yarns are not one flat color but a blended range of related hues. □ Our selections include domestic, imported, loops, novelty, twists, brushed, solid, multicolor, space-dyed, 100% wool, or various fiber blends.

The complete Stanley Berroco line is available at

DEPTH OF FIELD

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OF FIBER



by Cathy Ingebretsen

YARN SIZES

It is helpful to understand how yarn sizes are determined to aid you in buying the correct amount of warp and weft yarns.

Most yarn sizes are given with two numbers. Generally the top number is the count (counting X number of yards per pound based on the diameter), and the bottom number is the ply (number of spun threads twisted together). (Sometimes the numbers are reversed.)

THE HIGHER THE COUNT NUMBER, THE FINER THE YARN (single ply), also in general, **THE HIGHER THE PLY NUMBER, THE STRONGER THE YARN.** Most yarn sizes are figured from a number 1 count.

1 count cotton has 840 yds/lb

1 count wool has 560 yds/lb

1 count linen has 300 yds/lb

(jute, hemp, ramie, and grass linen are all calculated on the linen count)

2 count cotton has 2 x 840 yds/lb or 1680 yds/lb (twice as fine)

10 count cotton has 10 x 840 yds/lb or 8400 yds/lb

These are the figures for single ply staple fiber yarn. If there is more than 1 strand of a fiber (2 or more ply) you have to divide the yds/lb by the number of ply.

10/2 linen has 10 x 300 yds/lb or

$$\frac{3000 \text{ yds/lb}}{2} = 1500 \text{ yds/lb}$$

Note: The above count numbers are given for staple fiber yarns. Filament fiber yarns are measured in deniers. 1 denier = the weight in grams of 9000 meters of yarn. A 40 denier yarn is 4 times as large as a 10 denier. With filament yarns, the greater the number, the coarser the yarn.

Following is a list of some books which discuss the above information.

Black, Mary. New Key to Weaving. Bruce Pub., N.Y., 1949 & 57, pp 14-15 (sizes), 542-3 (burning tests), 544-52 suggested articles to weave and materials.

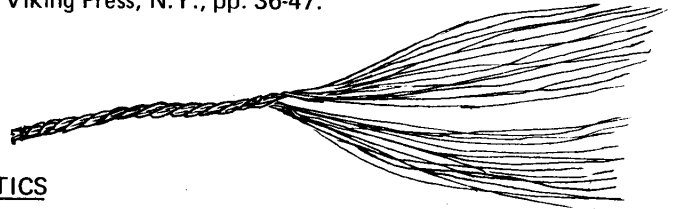
Creager, Clara. Weaving A Creative Approach for Beginners. Doubleday & Co. Inc., N.Y., 1974, pp. 37-41.

Held, Shirley. Weaving A Handbook for Fiber Craftsmen. Holt, Rinehart & Winston Inc., 1973, pp. 79-89.

Potter and Corbman. Fiber to Fabric (second edition). Gregg Pub., McGraw-Hill Book Co. Inc., 1945 & 54, chart pp. 30-31.

Tidball, Harriet. The Weavers Book. Macmillan Co., 1961, N.Y., pp. 11-21.

Waller, Irene. Designing with Thread: From Fibre to Fabric. Viking Press, N.Y., pp. 36-47.



FIBER CHARACTERISTICS

FIBER	SOURCE	STRENGTH	ELASTICITY	RECEPTIVITY TO DYES	FLAMMABILITY	FINISH	WASHABILITY	NOTES
Cotton	seed hairs of plant	medium	low-fair	bleaches well good	high	merc.-lustrous unmerc. dull	machine wash hot water	soft fabric, little body, absorbent
Linen	stalk of flax plant	high	low (so wrinkles)	good	high	varies	hot water	stiff fabric, high absorption subject to abrasion
Hemp	plant fibers	high	low	hard to bleach but takes dark or bright dyes	high	varies	warm water	stiff fabric
Jute	plant fibers	medium	very low	hard to bleach but takes dark or bright dyes	high	lustrous	warm water	stiff fabric, scratchy, abrades easily
Wool	sheep	low unless plied	med-high	excellent	medium	dull, matte	warm-cool, don't shock	soft fabric with body
Mohair	angora goat	low-med	med-high	good	medium	lustrous	warm water	warm, scratchy fabric; can be brushed
Silk	spun by silkworm	med-high	medium	good	medium	natural sheen	warm-cool don't shock	soft, draping fabric; fades in direct sun
Rayon	reconstituted fiber	varies	medium	good	high	shiny	warm water or dry clean	soft fabric, may pill
Nylon	synthetic extruded fiber	high	high	poor	medium	shiny	warm water	does not wrinkle; mildew proof
Acrylic	synthetic fiber	low-med	med-high	good	medium	matte, dull	warm water, do not dry clean	soft fabric, fade resistant

Fibers can be identified by burn tests. For description of burn tests, see From Fibers to Fabrics, by Elizabeth Gale.

SHOWS & EXHIBITS



LYNN KLEIN TO SHOW AT MPLS ART INSTITUTE

Lynn Klein, Guild member and a member of our teaching staff, will participate in the Market Street Program for Minnesota Artists beginning November 11th at the Minneapolis Institute of Art. Lynn will be the only weaver in the group show, and will be showing recent works; experiments with carefully controlled space dyed yarns, woven in simple techniques as they come off the skein.

The Market Street Program is a survey strategy providing artists with an access to exhibition spaces and other resources. The strategy is based on an artists professional view identifying issues, issues and colleagues.

The program is currently under the direction of the MIA. Its goal is to develop an exhibition program based on attitudes of Minnesota artists evaluating one another as colleagues. Six exhibitions are planned for the coming year.

BETTY PETER AND SUZY SEWELL TO HAVE JOINT SHOW

Guild members Betty Peter and Suzy Sewell will have a small show of recent works at the First Unitarian Society, 900 Mt. Curve Ave., Minneapolis, during the month of October.

JANE LAROQUE TO SHOW IN NOVEMBER

Jane V. L. LaRoque, Guild member from Wisconsin, will show her tapestries together with the paintings of Faith Lowell at the Skye Gallery in St. Paul., beginning November 7th. Jane's pictorial tapestries feature such subjects as people, landscapes, and wild flowers. She is particularly interested in Guild member response to her work, as she lives in an isolated area with little feedback from other weavers.

ETC...

???

GUATEMALAN BENEFIT WEAVING SALE

Sunday, October 24, is the date set for a benefit sale of Guatemalan hand loomed weavings. The sale, sponsored by the Third World Institute, will raise funds to aid reconstruction in the Indian highlands of Guatemala.

With 27,000 deaths and over 1,000,000 homeless (1/6th of the population) the February 4 earthquake ranks as one of the worst disasters to hit Central America. In the region of Chimaltenango - many of whose weavings will be represented in the sale - virtually 95% of all buildings were destroyed. But it is also an area with a strong cooperative movement with good organization among the peasants. They have defined their needs and are working to meet them.

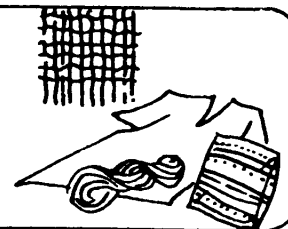
The normal supply of trained masons was sufficient for yearly replenishing of homes, but could not hope to cope with the extended devastation. Monies are already available through World Neighbors and Oxfam-England, to start a school for masons. Proceeds from the sale will thus serve three purposes: 1) provide building supplies for new cooperative buildings in the villages; 2) serve as training grounds for new masons working on the coop buildings; and, 3) after being repaid by the co-ops into a revolving fund, be available for credits to peasants who want to buy land.

According to Doug Johnson of TWI, the sale is expected to raise about \$3,000 for the project. It follows a smaller program in April which netted \$1,400. All profits will be sent to the Chimaltenango co-ops through World Neighbors.

The sale will feature weavings from many highland areas - Tonicapan, a center for foot loomed broadcloths; Jocotenango, Xelaju, San Antonio Aguas Calientes and other important weaving centers.

The Guatemalan Benefit Weaving Sale will be held in the lounge of the Newman Center, 1701 University Ave., S.E., Mpls (across the street from the Armory), on Sunday, October 24, from 9:00 a.m. to 3:30 p.m. For more information call Doug Johnson, 331-3437.

FIBER FAIR



Entry deadline for the Fiber Fair is October 31. Other dates to remember are:

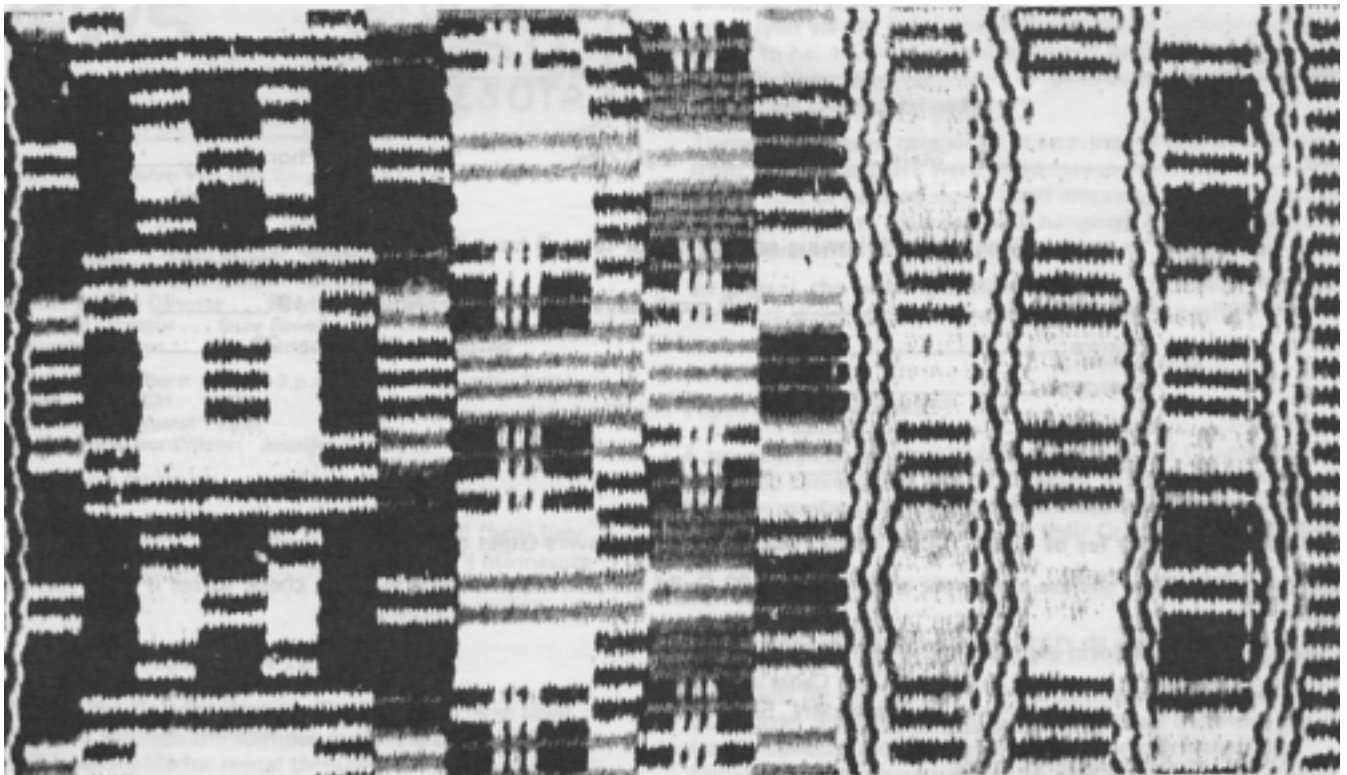
- November 11th Selection Committee Review
Necessary for new entrants only. The hours are from 1-3 p.m. and 7-9 p.m. on this date only.
- November 17th (Wednesday) Check-In
For all items to be sold at the Fair. The hours are from 10 a.m. to 8 p.m.
- November 18th (Thursday) Staging
From 9 a.m. to 4 p.m., culminating in an Opening Party for all Guild members, providing an opportunity for members to view and purchase fiber work.
- November 19 and 20 (Friday and Saturday) Public Sale
Friday, November 19 from 10 a.m. to 6 p.m.
Saturday, November 20, from 10 a.m. to 5 p.m.

Pick-up and Check-out of items not sold will be from 5-6 p.m. following the Fair on Saturday.

The entry fee is \$3.00 and the Guild will receive 15% of what ever is sold. Upon receipt of the entry form and fee, a sheet of suggestions and guidelines will be sent to each entrant. Tags will also be sent to each entrant, and if more are needed they can be picked up in the Guild office.

Whether you're fresh from a beginning class or have been weaving for years, we're looking forward to seeing your work at this years Fair.

Cathy Ingebretsen
Lynn Klein
Irene Meyers
Sarah Weld



Verna Kaufman's bound weave sample from Regensteiner class

**THE MINNESOTA
WEAVER**

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DEADLINE: The 10th of each month.

Editor	Karen Searle
Swatch Page Editor	Lotus Stack
Shows and Exhibit Editor	Suzy Sewell
Fibers Editor	Cathy Ingebretson
Rigid Heddle Editor	Mary Skoy
Natural Dyes Editor	Connie Magoffin
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Photographics	Rose Broughton, Jay Magoffin
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DATES TO REMEMBER!

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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&2

