

THE MINNESOTA WEAVER

Volume 2, Number 6, March, 1977

**COMING
UP**



MARCH PROGRAM AND OPEN DISCUSSION

Thursday, March 3, 7:00 p.m.

Discussion of contemplated move and hiring of an administrator (see article on page 3)

Two slide presentations

1. Single Element: Myriad Forms
a slide kit from Handweavers Guild of America
showing new uses for knitting, crochet, and netting
2. Homage to the Bag
an exhibit prepared by the American Crafts Council

Please come and participate in discussing these important issues which will affect the future of our Guild. If you cannot attend, but have ideas to share, please send a note to Helen VanDenBerg, at the guild office.

MARCH WORKSHOP

Thursday, March 17, 9:15-12:00 noon
The Basic Inkle Band with Nancy Haley and Karen Searle

Our series of workshops on band weaving continues with a session on inkle weaving. If you have access to an inkle loom or a small rigid heddle, bring it and learn to set up and weave a band from a basic draft. Some plain weave variations will also be shown. Sign up in advance so that yarns can be provided.

MARKETING FOR CRAFTS

A national conference on marketing crafts will be held in Mpls/St. Paul March 20 through 22, 1977. the University of Minnesota.

For more information, see page 5.

MARCH EXHIBITION AT WEAVERS GUILD

Throughout the month of March, you will have a chance to share any fiber work that you have inherited, found in an old trunk, or at an Antique Sale. Displaying your treasures along with any information you have about the pieces will make an interesting and informative exhibit at the Guild.

Please bring your items to the Guild by 9:00 a.m., Thursday, March 3. The show will be hung in time for the monthly meeting that evening.

Your pieces should be accompanied with a note giving the following information:

1. Your name.
2. Any information describing the piece such as technique or design used, the year the piece could have been made, any thing of interest with regard to its intended use or materials used.
3. How you happen to own the piece.
4. Its insurance value.

Extra attention will be given to assure good treatment of items while on exhibit.

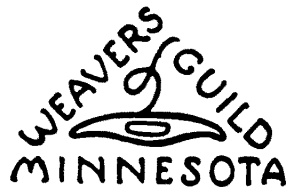
We hope you have enjoyed the exhibits of Elsa Sreenivasam's collection of Surface Design textiles and Charlotte Miller's collection of pieces of Turkish textiles in February.

Verna Kaufman, Exhibits Committee

WOOLGROWERS TOUR: A Reminder

Remember we will be touring the North Central Wool Marketing Corporation, better known merely as "The Woolgrowers," on Thursday morning, March 24, from 9:30 to 11:30 a.m. Parking is available in front of the building at 101 - 27th Ave. S.E. (half-way between Franklin Avenue and University Avenue), Minneapolis. We will meet in the main lobby of the building at 9:30 a.m. So, all you spinners, dyers, weavers, and friends who use wool in your work, join us! Please call the Guild office 332-7521, if you need a ride or to obtain additional directions. See the February Minnesota Weaver front page for details about the tour. At present the tour has a waiting list, and arrangements are being made for a second tour at a later date. If you are signed up for the March 24 tour and find that you can't make it, please call and let us know so that someone else can go!

GUILD NEWS



President . . . Helen Van Den Berg 377-4721
Vice-President . . . Judy Freeberg 824-0421
Treasurer . . . Virginia Erhard 533-9061
Secretary . . . Peggy Dokka 926-7847
Past President . . . Faye Sloane 699-4040
Past President . . . Char Miller 920-5299
Member Affairs Director . . . Beryl Smith 588-6007
Education Director . . . Suzy Sewell 721-4974
Outreach Director . . . Ann Basquin 484-3451
Educational Coordinator : Jennifer Dean
OFFICE STAFF: Margaret Pidde, Patt Keane
OFFICE HOURS: 9 - 3, 6 - 8 Mon - Thurs
9 - 3 Friday
9 - 1 Saturday

SUMMARY OF MINUTES OF JANUARY 13, 1977, BOARD MEETING

Helen Vandenberg announced an exhibit of Danish weaving at the Swedish Institute in late February and March. Spinning and weaving demonstrators are needed for the Sunday afternoons during the exhibit.

Alice Hunt of the Minnesota Historical Society will attend the February Board meeting to explain the weaving project for the Snelling house.

A bus trip is proposed for May to the Norwegian-American Museum in Decorah, Iowa.

Interim classes and current workshops are all going well.

Two Spin-ins were announced and the Science Museum in St. Paul intends to have a "Wool Festival" in May.

Possible purchase of a 16-harness loom was discussed, and tabled pending further investigation.

The Board wishes to remind all members that they are always welcome to attend Board meetings which take place at 9:30 a.m., the third Thursday preceding each Guild meeting.

An appeal was made for office volunteers.

Authorization was given to transfer \$6000 from checking to a TCF savings certificate.

The meeting adjourned to view space in a warehouse at Hennepin and Main as a possible future Guild home. A list of questions was drawn up and action tabled at this time.

Margaret Dokka, Secretary

SUMMARY OF THE BOARD MEETING' FEBRUARY 10, 1977

Janice Obst and Alice Hunt representing the Minnesota State Historical Society made a presentation of the Snelling House Weaving Project. A planning meeting for interested weavers will be scheduled soon. (Details to appear in the next Minnesota Weaver.)

Lou CasaGrande of the Science Museum of Minnesota explained the Museum's proposed Wool Festival to take place in late May. The Weavers Guild will provide volunteer demonstrators. Peggy Dokka will schedule volunteers. (Details to appear in the next Minnesota Weaver.)

Considerable time was spent discussing the future of the Guild. In view of the fact that we have no president for the coming year, and that the nominating committee feels that all avenues have been explored in this area, it is the proposal of the Board that the Guild hire an administrator. This proposal will be discussed at the membership meeting on March 3. (See following article.)

No action has been taken regarding the warehouse at Hennepin and Main, but it is the feeling of the Board that this or a similar location may be a logical choice for a Guild home. Charlotte Miller will explore the possibilities of financial aid for such a move.

In view of the resignation of Ginnie Erhard as Treasurer (due to her acceptance of a teaching position), that office is now open.

Volunteers are also needed for the mailing committee.

The membership directory will be printed soon.

Kathy McMahon will be Chairperson for Paid Workshops next year. She would like suggestions from the membership for possible workshop subjects and guest artists.

There is now an ad hoc yarn committee. (Their goals are listed in the article on page 3.)

The next Board meeting will be March 17 at 9:30 a.m. All interested members are invited to attend.

Margaret Dokka, Secretary

GUILD BOARD TO DISCUSS VITAL QUESTIONS AT OPEN MEETING

Once again the Guild faces a dilemma. The Board has for some months been exploring the possibility of moving. At the same time, the nominating committee has been unable to find a president-elect, and is now considering the necessity of hiring an administrator to ease the load of the president's job. Both of these decisions are major ones, and the board wishes to discuss these problems with the membership at the March 3 meeting, before the program, at 7:00 p.m.

Moving

This is the situation which the Board must resolve:

For some time there has been much discontent expressed over the parking problem. Now that the lot behind the Guild is a pay lot, space is available, but is costly at an hourly rate.

The condition of Dania Hall has deteriorated. Water damage from leaks and radiators raise questions about the structural soundness of the building. The wiring never has been adequate, and is especially a problem in the summer when fans and air conditioner are needed.

There is also some feeling that more space is needed.

In any case it is a fact that the Weavers Guild will eventually be forced to leave Dania Hall. The question is when, and whether we want to wait until it is not our choice. The building is on the national register, and eventually major restoration will be done, necessitating that the building be vacated. The rent would subsequently rise greatly, in all probability.

On the other hand, our rent (\$365 per month including utilities for 3600 square feet) is very reasonable. We have also benefitted greatly from our closeness to the University of Minnesota community. It is estimated that almost every class includes one or two persons who can be identified as University students or staff, or residents of S.E. Minneapolis.

Moving will necessitate a drastic increase in rent. Warehouses are the cheapest sort of space, and rents range from \$1.10-\$1.50/square foot on the average, and generally run at least 8-10,000 square feet. These spaces would require also expensive rehabilitation. Contacts with arts funding sources have been very encouraging, however, and it is possible that money can be found to underwrite the cost of relocating. Other ways to underwrite the cost of such large space have been suggested: 1) renting studio space to members, and 2) opening a cooperative gallery and/or yarn shop.

Clearly all of this would increase the work load of the president, existing staff, and all volunteers; and yet even now the job of the president is such that no one wants to take it on. The need for an executive administrator has been felt for years, and the board now feels the time has come to take action on this, if finances permit, whether we move or not. Bob Penshorn, CPA, who is maintaining the Guilds books, is being consulted about the feasibility of hiring an administrator.

Meanwhile, members are urged to suggest names of possible candidates for president-elect. We hope that you will attend the March 3 meeting and share your views with us. If you cannot attend but have ideas to share, please drop a note to Helen Vandenberg at the Guild office.

The Board

YARNS YARNS YARNS

Ever wished someone would tell you everything you ever wanted to know about buying yarns? Ever wished you could buy a greater variety of fibers? Find a few less expensive yarns?

The Guild is right now working to answer these prayers of serious weavers everywhere. A group of eager volunteers has decided, with Guild Board approval, to begin a three-fold program designed to help all fiber artists to obtain the right yarns for themselves and for each individual project. Here's the plan:

1. Beginning with the March 3 meeting (unless there are unforeseen mail problems!) we will be selling Knights wool mill ends at Guild meetings. They will be priced at \$.10 ounce and be packages in various multi-ounce bags. These mill ends will be sold just about at cost. The price is low because we are buying in quantity.
2. Also beginning with the March 3 meeting, the Guild is going to handle quantity discount orders with all companies that offer discounts for large orders. The best example of this is Fawcett Linens, on which a 20 percent discount is available for orders of \$100 or more. Another good example is Harrisville Design, which also has a 20 percent discount on large orders of its wool yarns. The Guild will collect your order and payment and send it in with everyone else's. The deadline for orders will be the first Thursday of the month. We will be giving a complete list of all quantity discount yarn companies in the next issue of the Weaver.
3. As soon as possible, The Guild will be publishing a complete yarn directory for all members. It will list all sources, what they carry, what terms they sell on, where their products are available locally, and so forth. Possession of this directory will be one of the benefits of Guild membership.

A fourth hope is to eventually expand our yarn stocks, when space and personnel permit. Time will tell!

The Craft Yarn selling arrangement will continue unchanged. Orders for Craft Yarns are still sent in after the first Thursday of each month.

What would we like from you? First, do you know a good yarn source we might have missed? Please call Charlotte Haglund (335-7213) to see if we know about the source you have in mind. Second, give us any more suggestions you might have about what we should do. And finally, come in and look over our samples and buying information. Enjoy!

A final word: We appreciate the wonderful retail shops we have in the Twin Cities, and our aim is not to hurt their business but to complement the fibers they offer. We want to give serious weavers a wide range of fiber choices. Everyone benefits when Minnesota weaving is of highest quality and variety.

We will be publishing price lists and more details in future Weavers.

The Yarn Committee
Charlotte Haglund
Ruth Brin
Sue Mansfield
Noreen Stratman
Irene Wood

MARY TEMPLE NAMED TO MCC EDITORIAL BOARD

Mary Temple will serve this year on the Editorial Board of the Minnesota Crafts Council. The Council publishes the Craft Connection, a bi-monthly newspaper for the Crafts in Minnesota. Issues are available in stores at \$.50 per copy and by subscription at \$3.00 per year.

NEW SPINNING NEWSLETTER

The Spinners Study Group (SSG) of Long Island, New York, which is associated with the Museums at Stony Brook Center for Contemporary Crafts, has made our Guild an honorary member. With the membership comes a quarterly newsletter: "Mother of All News." This publication contains articles about plying, moth-proofing, dyeing, and book and product reports. The first newsletter is in our Guild library now, so drop by to take a look at it. Our thanks to the SSG's thoughtfulness in bestowing this membership upon us.

GUILD MEMBERS GIVE WORKSHOPS NEAR AND FAR

Some Guild members are doing lots of travelling lately, giving workshops near and far. Irene Wood conducted a workshop on Chemical Dyes in the Duluth area in January, and in March, Ethel Pettengil will travel there to teach cotton spinning.

A group of Iowa weavers have invited Mary Temple to present a workshop on advanced rigid heddle techniques at the Weavers Web in Des Moines, Iowa, March 25 and 26. Her workshops in Des Moines last year were well received.

Karen Searle and Sue Baizerman will travel to Grand Rapids, Michigan, early in March to conduct a workshop on Brocades for the Guild in that area.

Adele Cahlander recently returned from the West Coast, where she conducted workshops in Bolivian weaving techniques in the San Francisco Bay area. In April she will be off to another workshop and speaking engagement.

SHEARING SEASON IS UNDERWAY
New fleeces available mid March
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FEBRUARY GUILD MEETING: Islamic Design

In my reviews of this year's monthly Guild programs, I have been enthusiastic, as I want our readers to have a true picture of not only content, but presentation of these programs. In contemplating the programs' quality, I find them all to be exemplary, and worthy of high praise.

The February presentation was no exception. Char Miller spoke on "Textiles of Turkey: An Islamic Approach to Design," a topic on which she is qualified after living in Turkey for several years. Read more about her background in the February issue of the Minnesota Weaver.

Char began her talk with a brief geography and history lesson of the Middle East area, very brief (necessarily) because of the complexity of the settlement of cultures in Turkey. Char describes this as a layered culture, and as we watched her slides, she pointed out examples of the Byzantine and European (Crusader) influences in Turkish architecture, wood carving, and tile mosaic work. When the nomadic Turks conquered these preceding groups, new styles were added to the old without the old being completely swallowed up.

Another influence on their design is the environment they live in: desert—bleached out colors, bleak harsh landscapes with little, if any, vegetation. Animals are their staff of life. Sheep are wild. Along the Coastal regions in Spring, there is a riot of color—an event celebrated in both their art and religion.

Because of the Turks' nomadic life, furnishings of necessity are portable: large floor pillows doubling in their travels as carrying bags; rugs on the walls and floors; and trays on low bases for tables. Everything is simple, yet ultimately functional.

Wood was a luxury, both because of its scarcity in the environment, and its extreme weight. When found, it is ornately carved and oiled. For building, clay was most available. Architecture is most frequently adobe, later decorated from top to bottom sometimes with brightly glazed clay tiles—the brilliant intricate mosaic designs we associate with the Middle East. Stained glass, too, is found in windows in the mosques.

The determinants of Islamic design are several. The environment is one, as I've described; the religion, another, a combination of a unity and submission to God who holds the key to the Good Life which we can attain if we cooperate with His plan; a third is the love of simplicity overlaid with simplicity overlaid . . . creating seemingly immense complexity until it is separated back into the individual layers; a fascination with geometric form (number and organization of pattern); calligraphic forms, since words are seen as the word of God as well as "The Thing" and are therefore highly valued; garden and floral themes, for these represent the ultimate in luxury, unattainable by most people except through their art.

I found it intriguing how much the religion of these peoples influenced their art, and Char, too, indicated that to fully understand the art of the Turks would be to investigate the religion more fully than she had time for. But I must include here some hints of what the Islamic religion contains: concepts of wall and door as religious concepts! Contemplate that!

More to the point of the weaving, Char's slides included some pictures from museums in Turkey, examples of natural dyeing materials which are collected from the area where they grow wild; a variety of weaving implements used, among them wooden cards which are used by the nomads, a wooden rigid heddle paddle for use in backstrap weaving, and string heddles used in backstrap weaving as well.

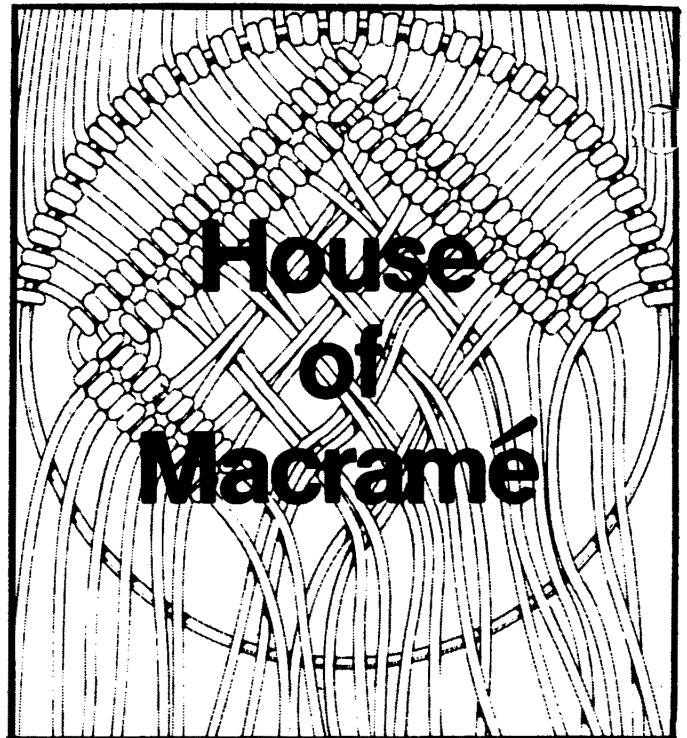
Various methods of weaving are employed by the Turkish weaving. The Ghiordes knot, of course, is the best known. Kilim weaving, a form of flat slit tapestry, is common. Jijim technique is created by discontinuous weft weaving. Sometimes tufts are added to let the evil spirits out which may have gotten tangled in the weaving. Soumak, a wrapping technique which can look like knitting when it is done several rows side by side and reversed in direction, is also used. In fact, Char had some slides and some pieces displayed which were done entirely in soumak.

After the slide show and talk we were able to walk around the room and gaze with wonder at many examples of the rich work of these creative nomadic peoples. Char had brought back with her from five years in Turkey pile rugs and kilim rugs, saddle bags, costumes, belts, and hangings. Verna Kaufman had hung them beautifully with labels describing their process and their origin, if known.

A spread on the front table of books covered topics of relevant information, from design to the actual weaving of these items. Perhaps we could make available a bibliography for anyone who might be interested. Contact the Guild office, and I will see what I can do to prepare one.

Thank you Char Miller for sharing your special topic with us, and your collected treasures.

Kathie Frank



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Beads Wall hangings

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SPECIAL EVENTS

UNIVERSITY WORKSHOP: MARKETING FOR CRAFTS

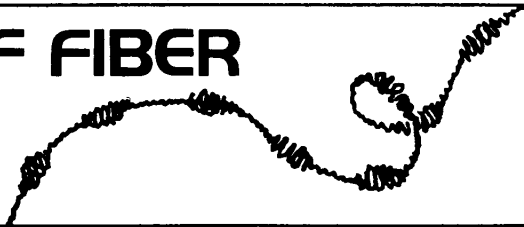
"Focus on Crafts: Marketing" will begin at 7 p.m., Sunday, March 20.

An invitational craft exhibition and film festival will open the conference to be held in McNeal Hall, the new multi-million dollar Home Economics facility which houses the department of Design. Other conference events are scheduled including a tour of the Institute.

Participants at the conference may choose to attend four workshops out of such varied topics as costing and cost analysis, cooperatives, grant writing, publicity, photography, wholesaling, retailing, agents, marketing designs, and resources such as Volunteer Lawyers for the Arts, and the U.S. Small Business Administration.

The conference is sponsored by the National Association of Handcraftsmen in cooperation with the Office of Special Programs and the College of Home Economics, University of Minnesota, with support from the National Endowment for the Arts. Attendance is limited to 500 registrants. For further information, contact Joseph C. Ordos, Department of Design, McNeal Hall, University of Minnesota, St. Paul 55108; or Gerald Wagner, Office of Special Programs, University of Minnesota, Coffey Hall, St. Paul 55108, phone: 373-0725.

OF FIBER



by Cathy Ingebretsen

I originally conceived this list to encourage experimentation in basketry. I feel though, that the materials and fibers used often overlap between one technique and another. It's as unnecessary to limit oneself to weaving only with wool, cotton, and linen, as it is to limit oneself to making baskets only with round reed and raffia. You might want to consider trying some of these materials with whatever form of fiber manipulation you use.

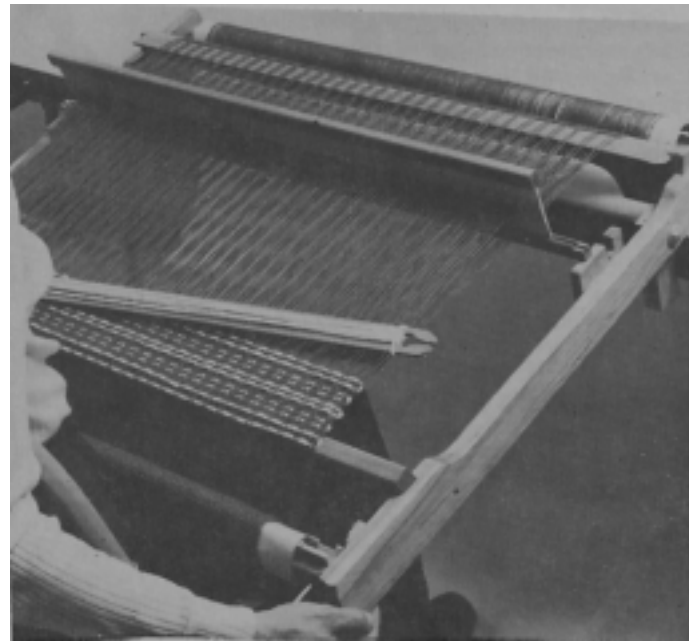
- | | |
|-----------------------------|-----------------------------------|
| round reed (wicker, rattan) | sisal |
| flat reed | jute |
| half oval reed | ropes |
| raffia | cables |
| cane | ribbon |
| ash splint | leather strips |
| fiber splint | fur |
| rush (cattail leaves) | cloth strips (felt, braided, ...) |
| fiber rush | chair webbing |
| grasses | paper |
| corn leaves | plastic |
| willow | computer tape |
| vines | piping (upholstery) |
| sea grass (Hong Kong Grass) | plexiglas |
| coconut fiber | wire |

Think especially in terms of each material's TEXTURE and STABILITY. If you're interested in wall hangings and sculpture, there are endless possibilities. For instance, wire is often worked into a piece to aid in the shaping. It can be hidden or be part of the surface texture. Reeds are often worked into Roman Shades and placemats for rigidity and density. I have seen baskets made of each of these materials, pillows made with fur, yardage made with ribbons, curtains made with plexiglas rods and cut shapes, and floor mats made of ropes and coconut fiber.

Where do you get these materials? They are fairly readily available at yarn stores, fabric stores, hardware stores, hobbycraft stores, junk stores and by gathering them or knowing a generous friend. (Try the yellow pages of your phone book.)

You may need a pruning snips or a wire cutter to cut some of the materials. You may also need to soak some things in lukewarm water until they are pliable enough to work with. (I'm referring to most of the materials in the left hand column.) Fiber rush and fiber splint are both paper products and should not be soaked. If a piece will be used outside, you may want to spray it with Blair Spray Clear Protective Coating (available at Wet Paint, 1690 Grand Ave., St. Paul) or something similar. Polymer medium or Shiva Acrylic Matte Medium diluted 1 to 1 with water, work well to stabilize a piece and the medium dries invisible when painted on lightly.

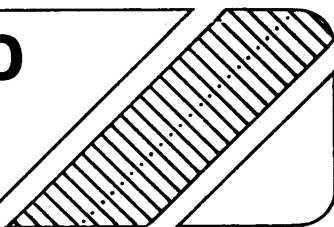
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THE RIGID HEDDLE



LARGE PROJECTS by Cathy Ingebretsen

Here are some large projects that you might want to consider.

Hangings, 2 and 3 dimensional	sculpture	
Room dividers	curtains	rugs
bedspreads	blankets	afghans
clothing	floor pillows	loom bags
tablecloths	upholstery material	

Designing

For most large weavings, it is a good idea to go through some kind of designing process, to aid you in your decisions on: Which colors? Their placement? How much of which fibers? Which sett? What design? What structure? What size? How much shrinkage? . . .

Weaving a miniature piece will often let you see how your colors, fibers, and design are working. You can then readjust elements and solve many previously unconsidered problems. Designing is only an aid—it should not be looked at as a barrier to freedom. Use your designing as a means of growth, not a restriction. You may want to consider that:

It is easier to weave a large balanced, but not symmetric, piece because you don't have to be quite as exacting in your measurements and beating, and you have more freedom to change as the weaving progresses.

It is easier to have overall patterns or ones that don't necessitate matching to an adjoining section.

The weft in a 5 inch wide piece will beat in tighter than in a 20 inch wide piece. You should realize this if you are doing a sample or weaving various widths for a finished piece.

Always purchase more yarn than you're planning on using, so you can change your design and have enough yarn for adding fringe, tassels, etc.

Techniques

Your choice of techniques will often be determined by what you are weaving and the impression you would like it to have. Refer to past Rigid Heddle columns and other articles, magazines, books, classes, and friends. You might want to get out the March 1976 Minnesota Weaver and refer to the Frame Loominations column listing some of the "limitless possibilities."

Tips on Weaving

It is often faster to put on an interesting warp and weave primarily with one weft, than to put on a one yarn warp and weave with 10 different weft yarns and shuttles—especially if your edges are going to show.

Your beating may change depending on your mood. You may want to try to set aside large amounts of time so that your weaving will have large, consistently packed areas. You may need to avoid weaving on a piece if your mood changes drastically. Or, because many people unconsciously weave to the beat of any music that is playing, you may want to record some music to help regulate your mood and your beating.

It is often easier to weave yardage and cut it, than to repeat the weaving of shaped parts of larger pieces and figure the shrinkage. (Do consider the strength of the structure, though, because woven selvedge edges are stronger than a cut edge.)

It is often better to warp 2 or 3 20 inch looms and weave the similar sections consecutively.

Good craftsmanship applies to the back of the pieces as well as the front.

It is sturdier to weave your facings as part of the piece rather than sew other material on for facings.

Remember that the same care and detail should go into a large piece as you'd put into a small one. Don't cheat by packing too loosely or thinking size will make up for a poor design or bad craftsmanship.

Measuring

Pin a new cloth tape measurer to the beginning of your weaving and let it roll up with your weaving around the cloth beam. (Caution—cloth tape measurers do stretch out of shape in length. If the size is critical, make sure your tape is accurate.) Or pin or tie a measured "guide string" onto the beginning of your weaving and let it roll up with your weaving around the cloth beam. You could have small "guide knots" tied onto the strings at strategic places. (Avoid elasticized yarns for your guide string, cotton carpet warp works fine.) Or tie 8 inch long strands around the right hand warp thread at regular intervals (i.e. after every 7 inches of weaving). You can easily count them without unwinding the weaving.

Always measure with the warp out of tension.

When figuring the length of your warp, remember that you will be measuring with the warp out of tension, but you will be winding the warp under tension. Make sure to allow extra length for the elasticity of the yarn. (Many weavers figure on a 40 inch yard.)

Continued next month

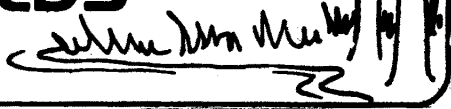
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FROM WOODS & FIELDS



by Connie Magoffin

Our tour of Hubbell trading post at Ganado, Arizona, was fascinating. John Lorenzo Hubbell bought and settled at the trading post in 1878 and, according to the brochure, was more than a prosperous businessman, who, besides numerous trading posts, eventually owned stagelines, freightlines, and many other business ventures. He was also a guide, teacher, and friend to the Navajos. His trading post was not only a place for the Navajos to trade rugs and silver for needed items, but a gathering place for their friends and relatives. In the storehouse of Hubbell were two Navajo women demonstrating, one spinning on the Navajo spindle and the other weaving a copy of an old rug that was laying on the floor in front of us. It was amazing to see their hands flying—so swiftly—it was like a beautiful dance. I chatted for a while with Pat Montague who works at Hubbell. Of course, my first questions concerned the natural dyes used by the Navajos. He couldn't give me much specific help other than to show me their Navajo dye charts, but he did offer to answer any future letters. He also strongly urged me to visit the Museum of Northern Arizona at Flagstaff. I was soon to find out why. Since it was already afternoon, we decided to spend the night as already planned at the Grand Canyon, but to make a detour on the way to Boulder City through Flagstaff.

The visit to the Grand Canyon was like my first view of Niagara Falls. It's so advertised and so much is made of it, I always prepare myself for a slight disappointment. In both cases, I was awed as I was supposed to be—it was hypnotic—almost unreal—incredibly beautiful!

Monday morning we were on our way to the Museum of Northern Arizona and the unassuming building we saw as we pulled off the road was no indication of what was to come. I was immediately impressed with the quality and the attention paid to detail in the dioramas and, almost more importantly, by the concise, yet most informative captions. Our time was limited and I felt like a kid in a toy store with only one penny to spend. I had to pass over much of the museum so that I could at least study the Navajo weaving area. As I expected, it was excellent. Following are some of the displays included:

1. The development of Navajo weaving from 1860-1890, including rugs using Saxony yarn, Germantown yarn and a real bayeta from before 1805, found with a burial in Canyon de Chelly. Bayeta was the English cochineal-dyed red cloth, traded to the Indians by the Spanish, which was unravelled and reused as yarn.
2. A wall of regional rugs showing such examples as Two Grey Hills, Chinle, and Crystal, among others.
3. To illustrate the weaving process, a handmade Navajo loom is set up with a rug started by Lim Tososie.
4. A marvelous area clearly illustrating eight weaves used by the Navajos, such as plain weave, diagonal twill and different kinds of diamond twills.
5. An exhibit of samples of natural dyes used by the Navajos and examples of their resulting colors.

I spent some time that afternoon at the research area of the museum talking with a woman who had done some experimenting on her own with dye plants of the area and we talked about the possibility of a future trade of information. She also directed me to a botanist there who helped me with specific identification of some of the plants I had collected.

That afternoon we left for Boulder City and a too short, one-day visit with my family. Tuesday morning we arose early for a tour of Boulder Dam and that afternoon I spent at the University of Nevada, Las Vegas. Last summer my mother had sent me two newspaper articles that I wanted to check out. One was about Kathy Kauffman, a crafts instructor for art classes at UNLV and elsewhere. She is a spinner, weaver, and dyer and of course has done lots of experimentation with desert dyes. I stopped at the art department, but she was in the process of moving to California. I did leave a note and I have since received a card from Kathy saying that she would be interested in future correspondence.

The other newspaper article was about L. Paul Mercer, who, between his retirement in 1966 and his death in 1972, passionately pursued the crafts of spinning, weaving, and dyeing. He not only purchased every book and pamphlet he could locate on these subjects, but spent three Septembers with a Navajo family learning their techniques. His books, along with a scrapbook that he kept that included letters from such weavers as Harriet Tidball, were donated to UNLV. I spent several frustrating hours in the library trying to locate this collection. No one had any complete list and I could find only a small number of the books in the card catalogue. It was after my sixth inquiry, including an urgent "Are you sure you don't have anything?!", that they finally remembered the scrapbook. Again, by then my time was short, so I regretably had to hurry through. The scrapbook was fascinating and it was comforting to find someone else that saved every scrap of paper that "might some day be needed!" I had found no references to natural dyeing until I flipped over the last few pages while my mother urged that we really had to be going. There it was!! Mr. Mercer's notes on dye formulas and color representations included some yarn samples with the 14 pages of recipes and where these were missing, he had simulated the color using Derwent Colour pencils including the pencil number and the order in which they were used. I was allowed to Xerox the notes (alas, the color was lost) and the woman who had found the scrapbook gave me some additional names of people I might contact. My unexpected trip had certainly turned up new avenues to pursue.

As I packed to go home Wednesday morning, the odor of the rabbitbrush and mormon tea in my suitcase was overpowering. I wondered what the airlines would say! It was all worth it, the yellows, vivid orange-golds and brassy greens I got with even the dried rabbitbrush were beautiful. The colors get me dreaming of a return trip to the Southwest.

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MUSEUM SHOWCASE



by Lila Nelson

A TOUR THROUGH THE TEXTILES AT VESTERHEIM

Textiles constitute one of the major collections at Vesterheim, the Norwegian-American Museum, in Decorah, Iowa. Nearly every type commonly used in the rural areas of Norway from the seventeenth century to the period of immigration in the nineteenth century is represented, as well as domestic textiles used by the Norwegians after their arrival in America and into the twentieth century. The collection also includes nearly every type of tool used in both countries to produce and care for these textiles.

If you have occasion to visit the main museum building, you will see the first examples of textiles in bed covers and wall hangings in the simulated partial interiors of homes from various districts in Norway. The earliest of these a seventeenth century setting from Setesdal, includes a bound weave coverlet on the bed woven of two joined strips of vegetable dyed wool on a linen warp. Coverlets were also hung on the walls for festive occasions, serving the dual purpose of providing color and keeping out cold drafts. Before the advent of the corner fireplace in Norwegian homes, open hearths in the center of the floor were standard, and soot darkened the interiors. For holidays, woven hangings brought a touch of color into the otherwise drab surroundings. These hangings (aklæ) were sometimes woven in interlocked tapestry techniques in geometric designs using the primary colors with black and white, sometimes in the more quickly produced bound weave, and sometimes in a combination of these and other loom-controlled techniques.

Progressing further into the Museum, you will step into a complete Norwegian house, a replica of an 1850's dwelling the original of which is on the grounds of the Maihaugen Museum in Lillehammer, Norway. There the textiles normally found in such a home are in their accustomed places: a linen towel in the entry for the guest to refresh himself, a "billedvaev" (pictorial scene in tapestry weave) hanging behind the master's bench by the table, various other aklæ on the walls, and wool blankets and bound weave coverlets on the beds. Decorative linens will be hung if you are visiting during the Christmas holiday; otherwise these will have been stored in the large painted trunks in evidence in several rooms.

The costumes on display across from the entrance to the Norwegian home are of particular importance. These exemplify styles of dress for festive occasions in various rural areas, including an early eighteenth century bridal outfit from Hardanger complete with the traditional monumental bridal crown. In order to insure authenticity of presentation, the Museum engaged the services of Aagot Noss, a leading authority on early costumes and curator of the costume division of the Norwegian Museum in Oslo, who spent three weeks supervising the preparation and display of the clothing. All of these predate the twentieth century adaptations of earlier national costumes now popular among Norwegians and Norwegian-Americans.



Festive Norwegian Costume

The second floor of the main museum building carries you, like the immigrants whose life the Museum portrays, into the pioneer home in America. A simple, one-room log house (built originally from one huge pine tree in the Decorah area and reconstructed within the Museum) reflects the tremendous changes in the lives of the emigrating Norwegians. Their desire to adapt to patterns in the new homeland is reflected in the colonial overshot bedspread which replaces the bound weave coverlet and in the buffalo robe draped over the corner trunk. This adaptation is especially evident in the clothing displayed to the right of the log house: store-bought cotton has replaced the hand woven linen and wool; a new sophistication in style is apparent; and the distinctive provincial costumes are replaced by typical American dress of the period.

On the third floor of the main museum building you will reach the exhibit devoted solely to textiles, at present numbering about 224 articles dating from circa 1750 to the twentieth century. The objects are organized on the basis of their construction, with Irene Emery's Structure of Fabrics the guide for divisions and definitions.

You will first see textiles made from single element one-thread techniques common to Norway: milk strainers of cow's hair in circular looping done with a needle, two-color knitted sweaters and socks, tatted lace for edging collars and cuffs on national costumes, crocheted doilies, and doilies knotted with miniature fish netting shuttles. Next are objects in single element but multiple thread techniques: plaited bands which serve as garters for men's hose, runner fringes finished in elaborate four-strand braiding, doilies of bobbin lace, lamp shades of macrame, and linen runners edged in bands of sprang.



Section of the Hardanger Embroidery display in the Textile Gallery on the Museum's third floor.

The multiple element techniques are represented by nearly all of the types of weaving common to Norway: plain weave and its variations in colors and textures, various tapestry weaves, straight and diamond twills, satins, damasks, and supplementary weft techniques of rya, overshot, brocade, and other inlays. Embroidery is represented by thread count techniques such as crosstitch, Holbein, needlepoint, and klosterson as well as pulled and drawn work, and by free embroidery techniques in a variety of stitches.

Although most of the Museum's many looms and spinning wheels are still in storage, you can see examples of several types in common use in the third floor textile area. These include a cradle loom used to produce tapestry bands for apron and skirt borders in some parts of Norway, several sizes of rigid heddles, and a free standing type of inkle loom for making bands. A massive two-harness counterbalance loom with a rag rug in progress exemplifies the meeting of Norwegian and American traditions; though made in the Midwest, the loom is Norwegian in structure and details while the rug on it is a typical American product.



SPRING CLASSES COMING UP IN MARCH

Be sure to check your Weavers Guild Bulletin for information about upcoming classes this month. An exciting Weavers Guild class may be just the thing you need to take you through the March-April doldrums. (Will winter ever end?)

Here are just some of the classes that start in March:

BACKSTRAP WEAVING

An inexpensive, ancient-style loom, the backstrap loom gives you a great deal of versatility in what you can weave, and it links you to the millions of weavers, past and present, who have woven with nearly identical tools. Karen Searle will help you construct your loom and learn how to use it. Wednesday evenings, starting March 2.

FOUR HARNES DOUBLE WEAVE

Would you like to learn how to make padded and quilted fabric right on the loom? To make tubes? Double cloth? These are just a few of the many techniques you'll learn from Sue Baizerman. Also, learn two kinds of double weave pickup. Here's your chance to really understand what double weave is all about, and to see many of the creative possibilities it has. Monday and Wednesday mornings, starting March 7.

DOUBLE WEAVE ON THE FRAME LOOM

Ready to explore other interesting possibilities for your frame loom? Mary Temple has an answer. She's developed a special way to do double weave, so that you can make two-layer cloth, padded and quilted fabrics, tubes, etc. This class is offered only once this year, so this is the time. Monday afternoons, beginning March 14.

NAVAJO I

Jan Carter repeats one of the all-time favorite courses at the Weavers Guild. She'll tell you how to construct your own Navajo loom before class, and during class she'll teach you Navajo tapestry weave techniques. But you'll also learn hand-spinning and natural dyeing as part of this course, so you can weave your own designs in handspun and dyed yarns. Tuesday mornings, starting March 15.

NATURAL DYES I

The trend toward "going natural" is well represented by Connie Magoffin's course in natural dyes. Weavers everywhere are gaining new appreciation for the subtlety, range, and beauty of the colors locked in natural dyestuffs. Connie gives you the key you need to make these colors your own. Saturday mornings, beginning March 19.

COLOR AND PATTERN EFFECTS

Do you find yourself always putting on one-color warps? Neutral colors, at that? Or are you a little bit hesitant when putting on stripes or multiple colors? Cathy Ingebretsen will give you both inspiration and confidence in designing warps. Work with paper strips and yarn wrapping. Stripes, checks, plaids, log cabin, and other warp-regulated patterns will be covered. For floor loom and frame loom weavers. A one-day workshop, Thursday, March 31, or Saturday, April 2.

TED HALLMAN WORKSHOP IN MAY

You should sign up now for the Ted Hallman workshop on May 12-13-14. It's going to be an exciting three days, and we expect the course to fill up quickly. Mr. Hallman has expressed a great deal of interest in the Minnesota Weavers Guild, so all-in-all it should be a great experience.

The Education Committee



Ted Hallman

RETURN THOSE QUESTIONNAIRES

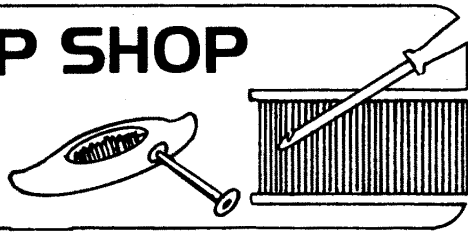
If you haven't returned your questionnaire on floor looms yet, please fill it out and send it to the Guild right away. The deadline has passed, but your information and opinions still could be helpful at this time.

We want to make the booklet on choosing a floor loom as complete as possible, so we need lots of input. We think the book will be very helpful to all weavers, even those who already own floor looms. And we also think it's going to be a tremendous success (financially).

We will keep you posted on our progress. Thanks to all who sent in their questionnaires so promptly.

The Education Committee

SWAP SHOP



When pinning woven pieces together (parts of a garment or halves of a pillow), the plastic picks used with hair rollers work better than common pins. Their size prevents their being lost in thick fabrics.

To sew an invisible seam from the right side: hold selvedge edges parallel, bring needle through 2 weft loops on one selvedge, working right to left, bring needle through 2 weft loops on opposite selvedge, again working right to left. Pull sewing yarn tight enough so that it doesn't show and seam is firm. You can adjust to make stripes match perfectly by sewing through 3 weft loops on one selvedge and only one on the other.



path of joining stitches

Sue Obrestad

COLOR EXPERIMENT

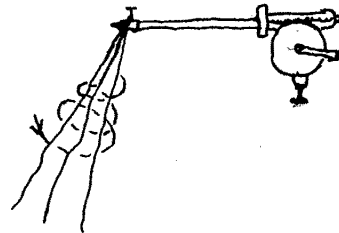
To experiment with color on sample warps or to change the color of samples, paint the warp with acrylic paints mixed with water or use a felt marking pen.

Shuttle Spindle & Dyepot

BOBBIN WINDER AS A SPINNING WHEEL

To ply yarn, wrap a piece of tape at the end of shaft of a bobbin winder, insert a pin through the tape. Hook yarn to be plied around the pin, holding yarn with left hand separating the threads with the fingers, rotate winder with the right hand. When first length is sufficiently plied, wind on shaft of winder, hook around pin again, and ply next length. Nubby and novelty yarns may be made in this manner.

Theo Moorman Workshop at the Weavers Guild, Spring 1974.



maple
cherry
walnut

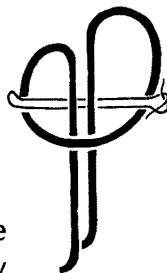
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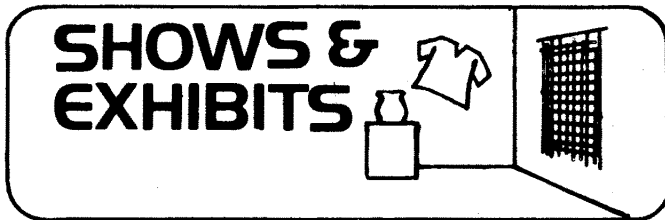


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4 harness
6 harness
8 harness

Weaving Width	(nominal)	30"	40"	45"
	(actual)	30½"	40½"	45½"

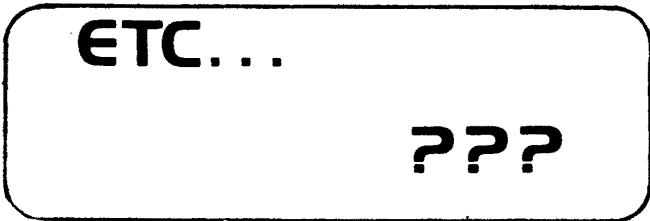


DANISH EXPRESSIONS IN TEXTILES

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

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

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




TRAVEL NOTES FROM JOANNE KEGEL

Tapestries in Spain

One of the highlights of a recent visit to Spain was seeing the numerous tapestries in the various palaces in and around Madrid. During the 17th century, Spain controlled most of Europe as far north as the English Channel. This included Flanders, so there was no problem importing tapestry weavers. As a result, Madrid has about 90 miles of tapestries in various states of disintegration. By far the prettiest, however, are the tapestries woven from the Goya cartoons. These were designed for specific wall areas of the palace at LaGranja de san Ildefonso and they resemble paintings in color and subject matter. Since they have been in place from the day they were mounted, and since they hang where sunlight does not touch them, there is no fading or necessity for repair. The larger tapestries hanging in the long rooms have not been so fortunate. The tapestry factory of Madrid is still in operation, but due to the long siesta hour we were unable to schedule a visit.

Places in Belgium

During the holidays, I was lucky enough to make a very hasty trip to Brussels to visit a friend. In addition to seeing some of the tapestries there (the best ones are on tour in this country at present), I went to Bruges which is still the lace-making area of Belgium. I visited the lace museum and saw some very fine and intricate examples of the lace made in Belgium at the height of the art. There are half a dozen shops that sell handmade laces, but it is impossible to buy any amount of yardage unless one is able to commission a local lace-maker. The museum contained a "work-room" with some very lovely spinning wheels, linen presses, irons, and the assorted paraphernalia that the ladies used.




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AlKegarn ~ Also beautiful but a lighter Norwegian rya

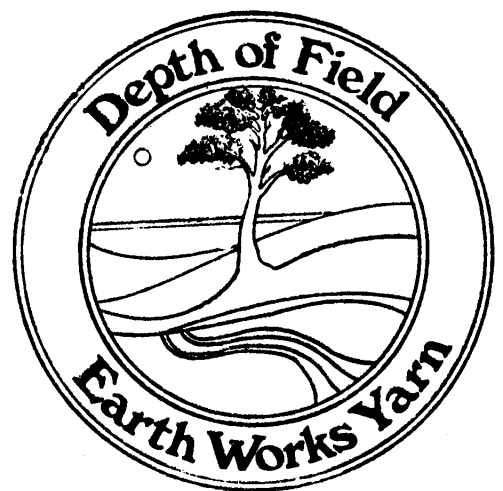
Some Yarns at 15-50% off

Lopi Overstock (limited colors)
Discontinued Novelty Yarns from Stanley Barroco
lightweight rug yarn

The Erica 20" table loom
on sale for \$15.00 was \$25.50

Turkish cotton
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Alpaca (4 ply) 1/3 off



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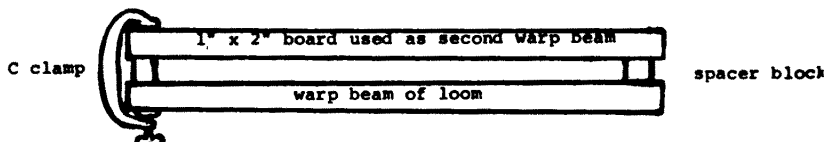
f-s 9:30-6:00

SWATCH PAGE

WEAVING VELVETS

When weaving a traditional silk velvet two warps are required. One for the pile which can be six to nine times longer than the second warp which is used for the backing cloth. Due to the costs involved, silk-faced velvets are often woven with a cotton backing. This makes the end product somewhat heavier and stiffer which is an asset or liability depending on the intended use of the finished product.

Because of the necessity of two warps it is most helpful to have two warp beams and two braking systems on your loom. If your loom isn't equipped for this, certain alterations can be made. A temporary second warp beam can be made by taking a 1" by 2" board which is as long as the warp beam which came with the loom and clamping it to your loom with small wooden blocks (children's building blocks work well) acting as spacers. It is advisable to have this second warp beam hang over the back edge rather than directly aligned with the beam on your loom so the two warps will not touch one another.



This set-up will allow each warp to move freely as an independent element in the weaving process.

If you need to add another braking system, the simplest way in the short run is to simply weight the second warp. This can be done with sandfilled pop bottles, lead weights, small baskets, or what ever. It is only satisfactory for small projects or samples however because this necessitates constant adjustment as the warp is woven off. The best solution is to put on a second warp beam (usually you can buy these from the manufacturer of your loom) and a second brake. Here a word of caution: remember that it is totally unsatisfactory to have two ratchet braking systems, one must be a friction brake in order to have even tension maintained on separate warps which are being taken up at different rates.

I have read of velvets being made with backings other than tabby or plain weave, but have never seen any other weave used where the pile was formed with the warp. (This is a comment on my lack of exposure, not on the validity of what I have read!) For the sample pictured here, I used four harnesses; two for the pile warp and two for the backing warp.

For sampling I used a one-yard backing warp for the foundation cloth of 20/2 cotton set at fifteen ends to the inch. I beamed this on the back beam with lease sticks and then threaded alternately through the first and second harnesses leaving a heddle on each of the third and fourth harnesses free for the pile warp between each cotton warp thread. For the pile warp I used a 6/2 rayon floss thread six yards long and set at thirty ends per inch. I chained this in two inch sections (sixty threads) hung over the second warp beam and threaded alternately on harnesses three and four. Be careful to have the warp supported at this point or it will be difficult to sley, as the threads will keep slipping out. At this point I sleyed a number fifteen reed three ends to a dent, i.e. one cotton backing thread and two rayon or pile threads in each slot of the fifteen dent reed. The threading reads 1, 3, 4, 2, 3, 4, etc. This is repeated as needed to cover the width of the sample. I did use four extra ground threads in the two outside dents on each side of the sample to act as a selvage.

At this point the two warps should be considered as one and tied onto the apron of the cloth beam in the standard manner in order to create an even tension for weaving. After this has been done it may be necessary to readjust the chaining on the pile warp, if a second warp beam was not used, so there is an even tension on all the threads. This can be done all at once, or a yard or two at a time, by simply combing out and rechaining. If a chained warp is used it must be evenly weighted so there is tension on all the threads at all times. It doesn't have to be tremendously heavy, but some resistance is necessary. It is quite acceptable for this tension to be less than that on the foundation warp.

Now weave an inch or two of straight cloth incorporating both warps, alternating harnesses one and three against harnesses two and four.

When you begin to weave the velvet proper, you will need to have six wires which are a couple of inches longer than the width of your warp, and a good razor blade. The diameter of the wire will determine the height of your pile. Commercial velvet usually has a pile height of one-seventh of an inch; however my original references were related to historical Persian velvets which used a wire with a 1 mm diameter, so I used a one-sixteenth inch copper wire.

With harness four raised, insert one wire exactly as you would any ordinary weft, then weave three shots of plain weave beginning with harnesses one and three raised. Now raise harness three and insert another wire and weave three more shots of plain weave. The weft for the plain weave should be relatively fine. I used the same 20/2 cotton which was used in the ground warp. Your harness movement should be:

- no. 4 raised, insert wire
- 1 & 3 raised, insert ground weft
- 2 & 4 raised, insert ground weft
- 1 & 3 raised, insert ground weft
- 3 raised, insert wire
- 2 & 4 raised, insert ground weft
- 1 & 3 raised, insert ground weft
- 2 & 4 raised, insert ground weft
- 4 raised, insert wire

Repeat until desired yardage is woven.

After the six wires have been used as inserts, the first two may be cut out and reused. The traditional way is to pull a razor long the top of the wire cutting the loops created in the warp by the wire. In this manner the wire is freed and the velvet pile is created in one process. Historically the wires used for velvet have a fine groove down the entire length which acts as a guide for cutting. I didn't have such a guide, which made the cutting somewhat time-consuming. I did try pulling the wire out and using a seam ripper to cut the loops. This was certainly faster but the pile wasn't quite as even.*

In this way the wires are constantly rotating. Having four wires always in the fabric while weaving is probably a bit of over-kill, but the first time I attempted velvet with only two wires, half of my warp fell to the back of the loom when I cut the first wire out!

An advantage when weaving velvet is a heavy beater. It helps to pack the rows of pile tightly together, creating a richer fabric. The Persian looms used for velvet had beaters with ninety pounds of lead!

The velvet described herein is called a "W" velvet because of its construction and is quite a sturdy fabric.

Construction of "W" velvet



I also tried to weave what is called a "U" velvet, which is woven with fewer plain shots between the exposed pile; however I had some difficulty with the pile pulling out, and felt that it was not sturdy enough to be useful.

Construction of "U" velvet



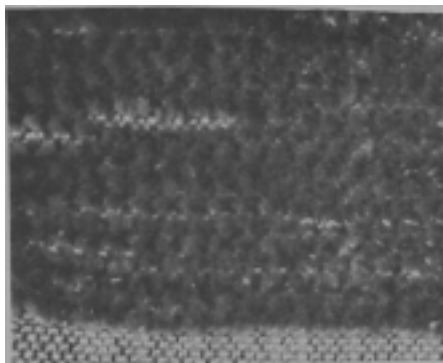
This particular weave, i.e. warp pile, has a number of possibilities. It is called velvet when the pile is composed of fine silk or silk-like yarns, but when made of a deeper pile composed of wool the result is to be seen in the famous Wilton carpets.

I have seen beautiful velvets made from warps which have been spaced dyed in the "ikat" technique and read of the Lyon's weaver George Gregoir who was known for his warp painted (chine) velvet portraits. Space dyed wool warps used with this technique but with the loops uncut are used to create "tapestry rugs."

*Since weaving this sample I have used grooved wires and found that they not only simplify the cutting but greatly speed up the weaving process.

Further note:

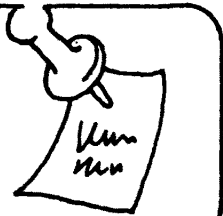
Since my first experiments with velvet I have taken several commercial velvets apart and analyzed under a 10-40 power microscope several historical velvets made in Italy and France. There appears to be a great variety of weft treadling in the construction of velvets. Some used only three harnesses with all the pile warp exposed during each cutting. (When I tried this I lost all the pile warp when beating the next shot after cutting!) On all the velvets I looked at, their threading was slightly different than the sample I did and probably an improvement, as I did have a slight problem with bubbling on the back of the fabric. The standard form seems to have an even alternation between pile warp and ground warp. That is, the threading would be a straight 1, 2, 3, 4, with the ground warp on harnesses one and three and the pile warp on harnesses two and four.



Happy Weaving and Experimenting,
Lotus Stack

Photo by Jay Magoffin

BULLETIN BOARD



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

For Sale: Four-harness table loom (Weavecraft) with 20½ inch weaving width. Includes three reeds and a detachable mechanism for weaving with pre-warped spools. This is an easy weaving loom with excellent shed. Call Jean Seeker at 455-7206.

Looking for that special unusual touch for your wall hangings? have some highly twisted branches from a corkscrew willow that would be ideal. Diameters range from about 3/8 to 1½ inches. Priced in the \$1.00 – \$2.00 range. Call Jean Seeker at 455-7206.

Volunteer needed

To teach an elderly resident of a board and care home to weave on a frame loom. If interested, contact Sue Taylor, Activities Director, Lake Auburn Home, Excelsior, MN 55331. Phone: 443-2421.

Wanted to Buy:

Spool Rack. Lynn Marquardt, 331-8584.

DYE GARDEN

If you like to garden and/or are a natural dyer, read on!

Jan Carter and I are pursuing the possibility of planting and maintaining a dye garden at the University of Minnesota Arboretum in Chaska. We have received tentative approval to start plans and we will have a meeting with Arboretum staff on February 23 to gain more concrete information. We are in the process of making a list of dye plants to include in the garden and planning the layout. If you have any ideas please let me know. We will especially need workers to help prepare the ground, plant, and weed the dye plants. We could have weeding picnics—the Arboretum is a beautiful place! It will be a fun and very educational venture. Call me now if you are interested in helping, 822-8358. We need your support!

Connie Magoffin

OFFICE VOLUNTEERS

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

NOTICE:

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

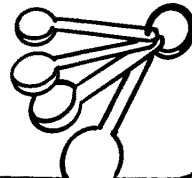
NOTICE

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

NOTICE -- GUILD PUBLICITY

Our publicity chairman, Sue Obrestad, asks anyone planning a Guild event, exhibit, or activity of interest to the public, to contact her with details for notices to newspapers and/or radio stations.

COOKS CORNER



Recipe from Connie Magoffin

Several Guild members have enjoyed this bread and it has been a traditional food in our family Christmas Eve buffet for years. It comes from a former neighbor who believes it was originally published in a Lutheran Brotherhood Insurance magazine. I've tried at least 10 different Swedish Rye recipes and this by far surpasses them all, so don't eliminate or substitute ingredients, each makes its special contribution. The recipe makes 6 loaves, thus plan to freeze some, or, what's more fun (Mary Johnson, Kathy Martin, and I did this), get 2 or 3 friends together for a bread baking day and divide the results!

(Eunice Carlson's) Swedish Rye Bread

2 pkgs yeast	Mix into paste and let stand.
1½ tsp sugar	
1½ cup warm water	
2¼ cup white flour	
3 cups milk, scalded	Mix together separately.
1½ cups water	
7½ tbsp margarine	Mix well.
¾ cup brown sugar	Add to above two mixtures.
6 tbsp white sugar	
1½ tsp salt	
¾ cup molasses	
4½ cup rye flour	
1½ cup white flour	
1½ tsp anise seed	
2 tsp caraway seed	
4½ tbsp dark syrup	

Add 3 cups white flour.

Part 5¼ cups white flour on board.

Fold in rye mix and knead.

Let rise.

Put in loaves.

Let rise.

Bake at 350°F for 35-45 minutes. Makes 6 loaves.



Fragment of "Billedvaer" or "picture weaving" from Norway dated 1646. From the Vesterheim Collection.

THE MINNESOTA WEAVER

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DEADLINE: The 10th of each month.

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DATES TO REMEMBER!

MARCH						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

For details see "COMING UP" on page 1.

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