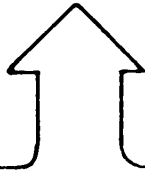


THE MINNESOTA WEAVER

Volume 3, Number 3 November 1977

**COMING
UP**



November Program
Thursday, November 3, 1:00 p.m.
"Primitive Studies," a slide lecture by Grete Heikes

Grete Heikes of Vermillion, South Dakota, is a member of the South Dakota Artists-In-The-Schools program, and was the recipient this year of a South Dakota Arts Council Individual Artists Fellowship Award.

Born in Norway, she received her weaving education at schools there and in Denmark. She also served as an apprentice to a Danish Master Weaver. She has spent some time living in the Lapp villages or northern Norway and Sweden to study the traditional warp weighted weavings of that area. Another of her studies concerns fabrics from the Bronze Age, particularly the garments of the Bog people, on which she will focus in her lecture.

Miss Heikes likes to work with all aspects of her craft: raising and shearing her flock of Finnish sheep; spinning their long, coarse wool into yarn; dyeing it with natural dyes from plant materials found on her farmland; and weaving it into superbly executed tapestries.

NOVEMBER EXHIBIT IN GUILD ROOMS

An exhibit of work done by Guild School students during the past year will be on display from November 28 through December 9. Please bring pieces to the Guild by November 25 for the exhibit.

NOVEMBER BY-MEMBER-FOR-MEMBER WORKSHOP: UNDERSTANDING OVERSHOT

Peggy Dokka will present a paper and pencil workshop for Guild members on Understanding Overshot, Saturday morning November 12, beginning at 9:00 a.m. and ending approximately at noon.

Overshot, a twill derivative, is one of the main pattern weaves which can be done on a four-harness loom and had been traditionally used for coverlets. This workshop will add another dimension to the Guild's course on coverlets for those interested in that subject.

Peggy Dokka has taught drafting and spinning at the Weavers Guild several years, and is qualified to discuss the origins of overshot, how to draft it, and methods of weaving it.

There will be a minimal materials fee for worksheets, drafting paper, and a fabric sample.

RENIE ADAMS WORKSHOPS

"Inspiration from Nature" Workshop with Renie Adams.

A two-day workshop on using the colors and textures found in nature will be held at the Guild Thursday, November 3, 9:00 a.m.—noon and 5:00—9:00 p.m.; and Friday, November 4, 9:00 a.m.—5:00 p.m.

Participants may work in any technique, and should bring a nature object with a lot of surface variability in color and texture, and a variety of yarns which reflect the colors and textures of the nature object. Call the Guild office if interested in attending.

Ms. Adams will also give a workshop in Systematic Color Variations at the University of Minnesota on November 5 and 6, 9:00—3:30. Students may work in any technique and will make color gradations in linear movement and interlocking gradations as well as further problems at an individual level. One credit will be given through Extension for this workshop. Contact Charlene Burningham if interested at 373-1874, Monday, Wednesday, or Friday.

CHRISTMAS TREE AT MINNEAPOLIS INSTITUTE OF ARTS

Our tree at the Institute is going to be outstandingly beautiful this year.

At the planning sessions, it was decided that we should use more color, so we will be using rich, warm-colored yarns—deep pinks, oranges, yellows, purples, etc., along with the natural materials and copper and brass metallics.

Betty Olson will be having working sessions at her home at 6845 Irving Ave. So., Richfield, on the second, third, and fourth Tuesday mornings in November *in addition to the Working Bees scheduled at the Guild.*

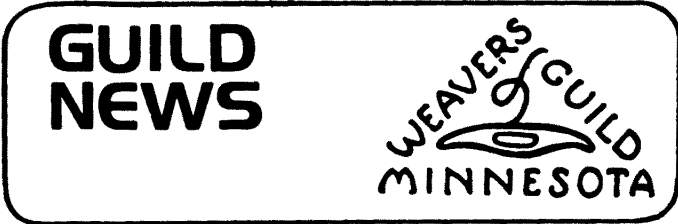
The tree will be trimmed at the Minneapolis Institute of Arts, 2400 Third Ave. So., on the morning of November 28. Please call Betty if you can plan to help, in case of any last minute changes.

Please bring your larger items for under the tree to the Guild the week of November 20—after the Fiber Fair.

Working Bees:

Wednesday, November 2, 9:00—12:00 and 7:00—9:00
 "Embellishments," tassels, braids, wrappings, Bolivian pom-poms, etc. Bring yarns.

Thursday, November 10, 9:00—12:00. "Swedish Straw Craft." Rosemary Boezi has consented to demonstrate this interesting craft. Bring a 12" x 12" piece of styrofoam or heavy cardboard to work on and fine yarns for tying.



1977 GUILD OFFICERS

- President Susan Obrestad, 777-2657
- President-Elect Joy Rosner, 824-7045
- Vice President Barbara Fritzberg, 546-3955
- Secretary Margaret Dokka, 926-7847
- Treasurer Patricia McHugh, 922-9500
- Member Affairs Director Ruth Delsart, 588-5273
- Education Director Lindy Westgard, 644-6886
- Outreach Director Lila Nelson, 378-9426
- Past President Helen Van den Berg, 377-4721
- Past President Faye Sloan, 699-4040

OFFICE STAFF

- Administrative Assistant.....Kathie Frank
- Educational Coordinator.....Sue Marcotte
- Secretary.....Margaret Pidde
- Office Assistant—Evenings.....Mary Liudahl
- Office Assistant—Saturdays.....Patt Keane

Hours: 9 a.m.—3 p.m.; 6 p.m.—8 p.m., Monday through Thursday
 9 a.m.—3 p.m. Fridays
 9 a.m.—1 p.m. Saturdays Phone: 332-7521

Summary of the Board Meeting, October 13, 1977

The minutes of the September meeting were corrected to show that the budget for the coming year is being prepared.

The problem of clarification of responsibility between the Workshop and Education committees was discussed. Henceforth the Workshop committee will be known as the By-Member-For-Member Workshop Committee. The Education Committee will have responsibility for paid workshops which, to avoid confusion, will be known as Guest Artist Seminars.

Recommendations for by-laws revisions will be presented to the Board in November and to the membership at the next general meeting thereafter.

Back copies of the Minnesota Weaver will be offered for sale in nearby bookstores at \$.50 per copy.

Woolgrowers has offered as new proposal. They ask that we make an initial payment of \$10,000 as seed money toward remodeling. (This payment would be subtracted from the final year's rent in a 10-year lease.) Woolgrowers would assume the balance of the cost of renovations. They would then rent the renovated space to us, beginning at \$2.20 per sq. ft. per year

(6,000 sq. ft.), and increasing at the rate of \$.05 per sq. ft. per year during the 10-year lease period. This figure does not include heat. There is still some question as to whether we can afford this. The search continues (Lindy Westgard in charge) for suitable space, and attempts will be made to clarify the future possibilities of our current location. Although the committee has visited numerous sites, none seem suitable at this time.

Gift certificates for Guild classes will be sold at the Fiber Fair. Ruth Delsart will do the calligraphy for them. A new publicity brochure for general distribution will also be designed.

The Guild is occasionally asked to arrange exhibits of weavings in the community. The Board has decided that this is usually not feasible and that instead we will try to maintain inspiring exhibits at the Guild and encourage groups to visit us.

A list of persons willing to work in the office on an emergency basis when the secretary is ill will be prepared. They will be trained to handle routine matters and paid \$2.50 per hour.

Ann Basquin will appear on the Country Day show, 6:30 a.m., October 26, to talk about fiber ornaments for Christmas trees.

Some Volunteer committee chairmen are still needed. We are desperately in need of a Publicity Chairman. Less necessary but nice to have is the Hostess Chairman. If no one volunteers for this job, the Board feels that we should cease having refreshments at meetings, rather than take up the Administrator's time making arrangements.

Next Board meeting: Thursday, November 10, at 9:30 a.m.

TREASURERS REPORT

**WEAVERS GUILD OF MINNESOTA, INC.
 Income and Expense Statement
 Fiscal Year Ended 8/31/77**

INCOME	8/31/77
Memberships	\$ 8674.50
Non-membership fees	970.00
Tuition	27268.10
Workshops	326.00
Library	61.89
Loom and wheel rental	158.00
Craft sales—Fiber Fair	1317.45
Sales—other with sales tax	3709.13
Minnesota Weaver	1567.00
Miscellaneous	235.00
Income from Operations	\$ 44287.07
EXPENSES	
Salaries	\$ 21179.88
Salaries reimbursed	(806.00)
Payroll taxes—U.C. tax	207.18
Special services	3008.82
Purchased for resale	4929.07
Workshop expense	750.00
Program expense	442.35
Office supplies	655.46
Printing	1087.36
Postage	512.12
Rent	4220.00
Advertising	127.90
Minnesota Weaver	2403.75
Telephone	512.23
Accounting	1015.00
Insurance	920.10
Repairs and maintenance	92.30
Depreciation—equipment	500.00
Amortization—library	589.93
Miscellaneous	185.20
Operating Expenses	42533.65
Net Income from Operations	1753.42
Other Income — Interest	599.19
— U.C. refund prior years	266.91
TOTAL INCOME	\$ 2619.52

ASSETS

Checking account	\$	1938.59
Savings account		12826.18
Petty cash		35.00
Properties	13205.80	
Reserve for property replacement	(2500.00)	10705.80
Library	5899.26	
Reserve for amortization—library	(1131.07)	4768.19
	\$	30273.76

LIABILITIES

Federal withholding tax reserve	\$	191.30
State withholding tax reserve		104.00
Deposits on frame loom rentals		1250.00
Building fund reserve		376.46
Reserve for properties and lease		25732.48
Additions to reserve fiscal 1977		2619.52
	\$	30273.76

GUILD SLIDE COLLECTION ORGANIZED

Karen Searle has re-organized the Weavers Guild slide collection so that teachers can make use of them more easily. This important part of our library could serve everyone more fully if we had additional slides of some of our own workshops (including those taught by guest artists), past Fiber Fairs, shows and exhibits at the Guild, and exhibits by Guild members at other locations. In addition, anyone who is willing to share slides showing examples of ethnic weaves, lace weaves, bound, ikat, felt, basketry and off-loom weaving techniques, please contact Karen or the Guild office. We are hoping to round out this valuable resource by having each teacher and each program speaker contribute five slides of their typical current work.

GUILD MEMBERS GIVE WORKSHOPS NEAR AND FAR

Several of our members have been travelling and giving workshops and programs for other guilds. Irene Wood visited Fargo, N.D., on October 12 to present a program on Coverlets to the Fargo-Moorhead Fiber Craftsmen's Guild, and a workshop on warp painting. Karen Searle visited that group in September, with a program on Brocades and a workshop on Frame Loom Techniques. Meanwhile in nearby Fergus Falls, MN, Pat Penschorn was conducting workshops in Beginning Frame Loom Techniques.

Adele Cahlander conducted a workshop in Bolivian Weaving in Duluth on October 14-16, and in late October will leave on a workshop and lecture tour of the East Coast. Her stops along the way include workshops in Cincinnati, Philadelphia, and Washington, D.C.; a stop in New York City to visit friends and see an exhibit on Warp Patterned Weaves of the Andes; a lecture and Braids Workshop at the Rhode Island School of Design, and a visit with relatives in the Boston area.

NOTES FROM THE ADMINISTRATIVE ASSISTANT

So often when I am introduced to someone and the inevitable question: "And what do you do?" is asked and answered, I am delighted to find a gleam of recognition at the name "Weavers Guild." A lawyer, a teacher of English as a Second Language, an intermediate level art teacher, a mathematics graduate student (all female), and a primary elementary school teacher (male) are just a few of those I have met who have indicated they have thought of or actually had at least one course at the Weavers Guild. It underscores in my mind the impact the Weavers Guild continues to have on the population in the Twin Cities.

Our most recent grant proposal was submitted in October for a try at the grants to be issued in December by the Minnesota State Arts Board/Metropolitan Arts Alliance. We are trying

again for Regional funds after the request we made in June for Statewide funds was rejected. We present a strong case, on the basis of existing community requests for information, demonstrators, teachers, and exhibits. This seems like a natural area to develop, one we hope the Metropolitan Arts Alliance will recognize as a project worthy of funding so our talents may be offered to a larger population.

Space is an ever-present problem—and currently on everyone's mind. Like the "And what do you do?" from people I've just met, I am greeted by "When are we moving?" by everyone at the Guild. Lindy Westgard has been looking at warehouses, garages, offices; and she is reading the classified real estate ads daily; she has called building owners and realtors. Woolgrowers still wants us to come to their building very badly, but there are some details which need careful scrutiny before we make a final commitment: heating, zoning, and code requirements. Do we have a heating and/or energy specialist among us? Please let me know if we do. We could also use help from any Guild members who would like to look at s-p-a-c-e.

You can help us order the priorities in our search for a place.

Please rate the following factors in the order of their importance to you personally. Number them from 1 to 8.

- ground floor (street level) location
- location (central to St. Paul and Minneapolis)
- neighborhood (PF-LRS vs S-LRS*)
- parking (available and free)
- peace and quiet (low traffic street)
- public transportation near-by
- windows (natural light source)
- other; what?

*We probably cannot afford Prime First-Level Retail Space (PF-LRS) close to the charming shops and restaurants. Second-Level Retail Space (S-LRS) means we would have manufacturers, office and auto part suppliers, or second-hand shops as neighbors. If every one of you reading this article will fill out the above list, or write it on a post card right now and send it to me at the Guild, we will be able to evaluate the spaces we see in light of your priorities. It will help us find a space most people will be happy with.

As this issue goes to press, all Committee Chairmen are meeting to discuss the plans the Committees have made for the year. We are urging all chairmen to involve as many people on the committees as possible. If there is some aspect of the Guild operations which appeals to you, please let us know. Then we can put you in touch with the proper chairman. The hope is that everyone can contribute a little in terms of time rather than a few burning themselves out by working too hard. We hope you will feel like participating somehow.

Many thanks to all of last year's Committee Chairmen for returning their budget request forms to the office so promptly.

Copies of the current By-Laws which govern the Weavers Guild are on file in the office. If you have suggestions about ways the By-Laws might be changed to improve the Guild, please address those suggestions to me by the November membership meeting, November 3.

Kathie Frank

Note: Kathie is at the Guild every Wednesday and one other day during the week.

Our deepest sympathies are extended to Betty Peter on the death of her husband, Arthur, early in October. Her address is: Betty Peter, 10750 Santa Fe Dr., Sun City, Arizona 85351.

INTRODUCING



LILA NELSON, OUTREACH DIRECTOR

Lila Nelson first became interested in weaving when her husband was a student. His advisor's wife had a huge floor loom in the living room and Lila was intrigued, though a bit intimidated. She began her own weaving with a two-harness table loom from the Salvation Army store. This small beginning led to much study and learning about weaving, the acquisition of an 8-harness Macomber, and teaching at the Guild. Lila was Education Chairman during the first year of our school's existence, nearly ten years ago, and has seen a tremendous increase of interest in the fiber arts since that time.

After her husband became Director of the Norwegian-American Museum in Decorah, Iowa, Lila got into the work of cataloguing the textile collection there. This led to study about textile restoration and preservation. She attended an excellent workshop on this subject at the Winterthur Museum in Delaware. Eventually the work at the museum pre-empted teaching Guild classes.

At the Midwest Weavers Conference held in St. Paul in 1974, Lila taught a workshop on Scandinavian weaving techniques. She also received a second prize at the conference for her tapestry depicting the Three Wise Men in styles and techniques from 17th century picture weaving in the Gudbrandsdal area of Norway. This tapestry is now on display at the School of the Ozarks where Lila will be teaching a week-long workshop on tapestry at the end of October.

Sue Obrestad

FAYE SLOANE PAST PRESIDENT

The 1975-76 president of the Guild holds a special position on the Guild board as a result of her work. She is a dedicated Guild worker having also been Education chairman, Fiber Fair chairman, and in charge of many other activities.

Faye is a lover: a dog lover, food lover, nature lover, and lover of weavings. She is perhaps best remembered for "George," the huge natural double weave hanging she did for Charlene Burningham's class several years ago. She also loves reds and uses them as neutrals, she says, in her lovely contemporary home that has many weavings.

Faye is currently busy with some weaving, with Robert who is 17, Buster—the Golden Laborador, and her husband who is very tolerant of her weaving. She is presently a substitute teacher in the St. Paul Public School System.

Lis Jones



Photo by Lis Jones.

Yarn shed



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Vippelä



Threadbenders

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- In St. Anthony Park 647-0677
2260 Como Ave., St. Paul

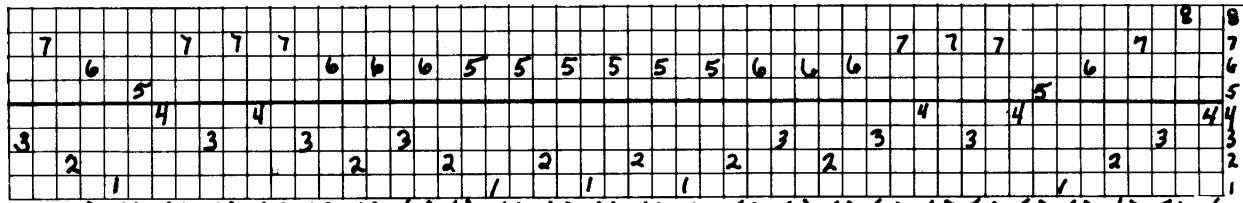


Figure 4. Draft for pattern in both warp and weft direction. \cup = sleyed together

The threading (Fig. 4): one threads each type of pattern alternately—first on the first four harnesses (the first thread of our weft overshot), then on our second four harnesses (the first thread of our warp pattern) and so on. Notice that these are the same threadings put together that I showed previously in figures 1 and 2.

Now we must consider the tie-up in figure 5a. Part I and Part II illustrate the usual tie-up for an overshoot in the weft direction. Only four harnesses are involved. When treading, one uses the usual treading sequence of the weft overshoot pattern (as in figure 2). We have just moved the tabby (part II) to treadles number 9 and 10. Treadles number 5 through 8 will be used for the warp patterning (as in figure 5b).

Now Let Us Look at the Sample

Yarn: Wool mills ends from Plymouth Yarns, Bristol, PA.

Light colored yarn approximately 7/2 used as warp and tabby in weft overshoot; also used as borders, background, and weft in warp overshoot patterning.

Dark colored yarn is slightly heavier and is used as weft pattern yarn in weft overshoot and is used as warp pattern yarn in warp patterning.

N.B. The Warp Pattern is treated as a supplemental warp (see Rosner article and Tidball monograph for treatment of supplemental warps.)

Sett: 8 ends per inch

Photos:

Photo 1^a weft overshoot. Note that the floats are in the horizontal direction. Watch the diagonal squaring if you are weaving as drawn in. This is a two shuttle weave—one pattern shot followed by a tabby shot.

Photo 1^b shows the pattern in a warp direction. Note that a tabby is woven on the first four harnesses simultaneously with weaving the warp pattern. The tabby appears as a background where the warp pattern thread is, and also as a border. This is a one shuttle weave. It yields a pattern quickly and easily.

Photo 2 shows the entire sample utilizing both the weft and warp patterns. One could think of many uses for this—as borders on wall hangings, clothing panels, or table linens. There is a very pleasant progression from the horizontal-weft to the vertical-warp pattern. The bottom area of the sample shows that all the floats can be made to appear on the topside by treading all four warp pattern harnesses (treadles 5 through 8) and weaving tabby. One can envision a variety of things to do with these floats, as fringes or long floats on a tabby background.

Photo 3 shows the backside of the fabric. There are long floats of the warp pattern when only the weft pattern is being treadled.

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- Rosner, J. Minnesota Weaver, Vol. 1, No. 7, April 1976.
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- Tidball, H. The Weaver's Book. Macmillan. 1961.
- Supplementary Warp Patterning. Monograph #17. 1966.
- Zielinski, S. Encyclopedia of Handweaving. 1959.

We would love to hear about your experiences with this weave, other weaving ideas you have, helpful hints, or weaving problems you want answered.

Happy Weaving and Experimenting,
Joy Rosner

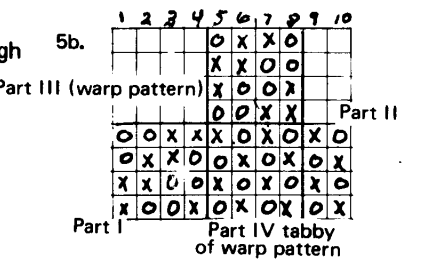
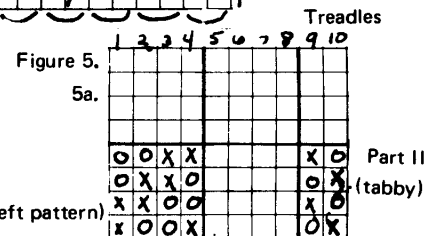


Photo 1^a

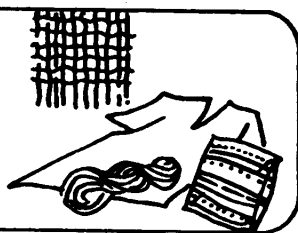
Photo 1^b

Photo 2

Photo 3



FIBER FAIR



November 16 (Wednesday) 11:00 a.m. to 8:00 p.m.
Check-in for all items sold at the Fiber Fair.

November 17 (Thursday) 9:00 a.m. to 4:00 p.m.
Staging—arranging of items to be displayed.

November 17 (Thursday) 7:00 to 9:00 p.m.
Pre-Sale for all Guild members, providing them with an opportunity to view and purchase the fiber work.

November 18 (Friday) 11:00 a.m. to 9:00 p.m.
Public Sale

November 19 (Saturday) 10:00 a.m. to 5:00 p.m.
Public Sale

November 19 (Saturday) 5:00 to 6:30 p.m. Checkout
(Pick up and check out of all items not sold.)

6:30 to 8:00 p.m. Cleanup.

All Fiber Fair participants must bring their sale items to the Guild between 11:00 a.m. and 8:00 p.m. on Wednesday, November 16. If you can spare some clean brown paper bags, please bring them along on the 16th. They are desperately needed and will be much appreciated. Please be sure that you have filled out the white form itemizing all pieces for sale. Also, be sure to have a Guild tag on each piece with your number and price filled in and a sturdy tag of your own which contains cleaning instructions, fiber content, etc. With all this done in advance, check-in should run very smoothly. Remember, nothing will be accepted before or after check-in time!

Members' Viewing

Thursday evening from 7:00 to 9:00 p.m. the Fair will be open to Guild members only so you can have the first opportunity to view and purchase the fiber work. The Fair will be open to the public on Friday and Saturday.

Check-Out

All participants must pick-up unsold items between 5:00 and 6:30 p.m., Saturday. If you can't make it, send a friend to pick them up for you.

Guest Artists

As a new and exciting addition this year, we have arranged for three Guest Artists to offer items of special interest to us (the fiber artists). They will offer metal, wood, and ceramic pieces designed for use with our fiber works. Such things as stick pins, buttons, and hand carved beaters are in the works. There will be a special, small area of the Guild designated as a "Weavers' Store" and this will include our Guest Artists and all other items of special interest to those of us who produce our own fiber pieces.

We are looking forward to another successful Fair! Be sure to pass the word to your friends and post your flyers in some busy, conspicuous spot.

The Fiber Fair Committee
Kathy Martin
Pat Boutin Wald
Linda Bouchard
Irene Meyers
Sarah Weld

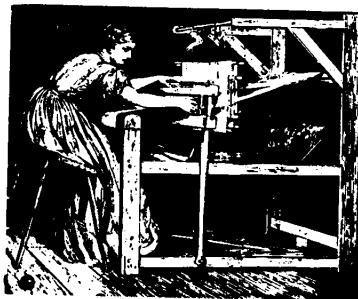
Weaver's Guild of Minnesota

4th Annual Fiber Fair Sale

November 18th & 19th

Friday 11am-9pm

Saturday 10am-5pm

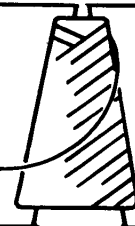


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YARN CO-OP



YARN CO-OP

Beginning with the November meeting, yarns will be available for sale in one of the back rooms from 12:00–1:00, and also after the meeting. Remaining yarns will be available in the library between meetings. New yarn samples will be posted on a bulletin board in the office. From time to time we will be putting up a small display in the library of articles woven from fibers available through the Guild.

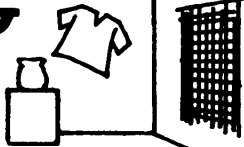
Also starting with the November meeting, samples and prices for Borgsi Lund yarns will be available to order. These lovely Scandinavian yarns come in a wide range of colors and types.

Happy Weaving!
Charlotte Haglund

Note: Charlotte Haglund's phone number is 335-7212. It has been printed incorrectly in previous issues.

Have you wanted to add a bit of unspun fiber to a project only to discover it's sold by the pound and you want ounces? Or would you like, as a spinner, to experiment with a variety of fleeces but find the minimum order is for five pounds per breed. By pooling, we can place an order and realize a savings besides. If this idea appeals to you, the Yarn Committee would appreciate a call to indicate your particular fiber/fleece interests. Call 545-2983, Noreen Stratman.

SHOWS & EXHIBITS



MASTERS THESIS EXHIBITIONS, U of M DESIGN DEPT.

Color and Design Problems in Fiber and Clay

Sue Egerman and Daralyn Pfeiffer currently have a show in the Goldstein Gallery, McNeal Hall, St. Paul Campus. The show opened October 14, to run "about" two weeks; if you hurry you may still be able to see it.

Design for Liturgical Spaces

Edna Gonske's Thesis Exhibition will be on view at Gethsemane Lutheran Church, 715 Minnetonka Mills Rd., Hopkins, MN, from November 16—November 25. The opening will take place on November 16 from 2:00—5:00 p.m. Guild members are cordially invited to attend.

ART AUCTION

The Mental Health Association of Minnesota will be holding the first Annual Juried Art Auction, Friday evening, November 11, 1977, at the Lafayette Country Club on Lake Minnetonka. The Association is organizing what they hope will become a prestigious show that will benefit both the Minnesota artist and the Mental Health Association. They are asking for multi-media work in varying price ranges. All works will be juried; there is no entry fee. Works will be accepted from October 24 through November 4. For further details, contact Shirley Sultany or Norris Adams at the Mental Health Office, 835-4282, and see the notice on the board at the Guild office.

MIDWEST CRAFT COMPETITIVE EXHIBITION

The Rochester Art Center is sponsoring a competitive exhibition December 3, 1977, to January 1, 1978. Cash awards will be given for excellence. All Minnesota craftspersons are eligible to submit up to three works in clay, fiber, wood, glass or metal. The entry fee is \$10 for up to three works. The entry form, fee, and slides are due November 5, 1977. Entry forms and additional information may be obtained by writing the Rochester Art Center, 320 East Center Street, Rochester, MN 55901.

QUOTES

The principle and the process of spinning have remained much the same throughout history. In our present industrial culture, handspinning is by no means obsolete. The development of spinning tools and machines has increased production, but our highspeed power equipment cannot spin cotton at 250 miles to the pound—as was done on handspindles in India. Nor can machines produce alpaca at 191 miles to the pound—as was done by the ancient Peruvians.

From *Handspinning* by Betty Hochberg
(Published by B. Hochberg, 333 Wilkes Circle,
Santa Cruz, CA 95060.)

COMPAS FIBERWORK IN ST. PAUL CITY HALL

A fiberwork by weaver Karen Thimmesch has been presented to St. Paul Mayor George Latimer, and will be on display in his reception office in City Hall for one year. Ms. Thimmesch is currently working with experimental forms and large three-dimensional shapes. Her work has been shown throughout the state and has received several awards.



One of Bob Burningham's beaded medallion stitcheries.

SHOW REVIEWS:

Exhibit by Burninghams at Hamline

"FIBERS" by Robert and Charlene Burningham, on exhibit at Hamline University Gallery, September 6—29, included basketry, stitchery, weaving, and quilting. The baskets have a true organic look, grown from the elements, with the quirks of shape and pattern seen in natural growth. Some are natural colors, some coiled in black yarn with brilliant colors added. Some are rigid, convoluted; others seem to flop into comfortable, slightly crumpled positions. A basket made of plastic tubing seems like a sea creature—translucent—with 'tenacles' (cut ends of the tubing) reaching out in all directions. The top edge shaped into scallops furthers the sea image. A turquoise wool basket has a hinged lid and surprise coils of violet and magenta inside.

The woven and quilted pieces are color studies—color blocks in stuffed double weave, quilt blocks with geometric shapes and five colors interplayed with great variety.

Stitchery included several bargello pieces with op-art, undula-effects—and many miniature medallion-like works with such intricate pattern, detail, variety of materials (velvets, metallics, tiny beads, a feather, a coiled spring) that each one is worth a long, long look.

Sue Obrestad

Tapestry-Biennale in Lausanne, Switzerland — Summer 1977

After a year of silence (and very little weaving involvement as a result of two moves and a half-time job!) I am happy to report on a visit to the 8th Tapestry-Biennale in Lausanne this past summer. Weaving is still high on my list of priorities if the distance we went out of our way to see this exhibit is an objective measure.

Was it worth the effort? Yes and no. Not when you realize that the new ideas and truly revolutionary efforts of the last ten years in the field of weaving have brought forth a group of fiber-artists who either feel they have "made" it on the international scene and will be accepted whatever they come up with or think that artistic inspiration can take the place of excellence in craftsmanship.

Photo by Karen Searle.

Sheila Hicks unfortunately belonged in the first category. She certainly took the easy way out when she stacked the linen supply of a department store or hospital in a corner of one of the museum galleries without any rhyme or reason (as far as I could judge!).

However, after an overview, if you go back to take a closer look at specific pieces you discover that many exciting things are happening.

Weaving in the sense of "made on a loom" was evident in only a small part of the 65 accepted entries (out of 989 pieces); wrapping, knotting, netting, quilting and embroidery were some of the techniques represented with materials ranging from embroidery floss to a giant size sisal. Tapestry as a technique was only used in a few pieces. Jean Lurcat, the artist who originated the first Biennale in 1962 would not have believed his eyes had he lived to see the development in 15 years.

I must mention one tapestry. It was called "Rencontre-Non-Rencontre," a stunning piece made by Jan Hladik, an artist from Prague. He was able through the medium of tapestry to express fear and related emotions on the faces of the two people in the design—truly amazing!

**8^e BIENNALE
INTERNATIONALE
DE LA TAPISSERIE**
MUSEE CANTONAL
DES BEAUX-ARTS
LAUSANNE



The focal point of the 1973 exhibit was a gigantic rope that wound its way through the museum, disappearing finally behind the garden wall . . . (some of you may remember my slides). Now a giant red hand "ready to grasp" hovered over one of the gallery entrances. There were hangings in psychedelic colors, there was a crazy piece called "Roped air"—a crate tied with a lot of rope, without the crate, if you understand this brief description, etc., etc. I was intrigued by a couple of Dutch "statements," not for any chauvinistic reasons, but because they were simple and still very original. One

weaver combined rough wood with beautifully textured brown woven material to form a set of barn-doors; another one wove a personal diary covering many months in time, in seven colors, representing the days of the week. The length of the strip she wove each day was determined by the mood of the day. At the end of nine months, she cut the endless strip (it must have been approximately 35 yards long) into ten pieces of varying lengths. The ten strips hanging beside each other covered a complete museum wall making a very interesting, colorful, and unusual piece. Only imagine having your loom tied up that long!

The USA and Japan contributed one-third of all the exhibited pieces with not one representation from the Scandinavian countries, which did not seem to be a fair close-up of what is going on in the field of fibers. Another problem to me (and hopefully to the jury) is the comparison between entries designed and executed by the artist and those executed by an atelier or even a factory. How to solve this—I don't have the answers . . .

The visit to Lausanne was a highlight of our European trip. The Biennale, with all its imperfections, will continue to be a landmark in the development of the fiber-arts.

Femmette Holthuis
160 Ash Str.
Winnipeg, Man.
Canada R3N 0P5

Note: If you are interested in seeing some of the pieces described here, the October 1977 issue of Craft Horizons has an article on the Biennale with many photographs.

House of Macrame

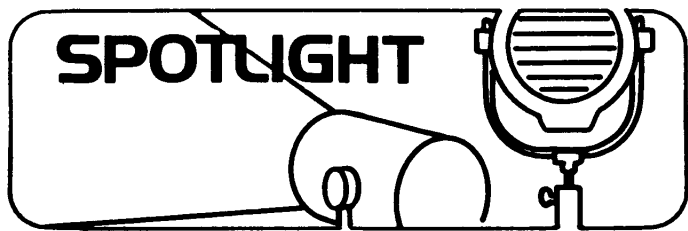
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are attempts to say in fibers something of my feelings about fire and its relationship to my life. I am not concerned with fires that are terrifying, killing, destructive forces, but rather fires that are friendly, warm, contained, nurturing forces. In another age I would probably have worshipped the Goddess of the Hearth.

"Starting with one small facet of fire, I have the freedom to choose how something can best be done; then tools, techniques, and materials will become handmaidens to the main concept which demands and demands of me that I work as well as I know with my hands and my mind to satisfy my soul. Often I do not succeed; often I am discouraged.

"I think of how it feels to be warm from the fire in the fireplace, after a cold day of working and errands away; to come home to the fire, and talk with people I love, a cup of tea, or a glass of wine. So I have made for example, a jacket of red wool. When I put it on, it surrounds me with warmth that is more than the physical properties of the wool; it is an old friend I have known forever, not a "new jacket;" a little of my hearth-fire goes with me when I go out into the cold world wearing that jacket, so I feel more secure; the heavy textured bands on the cuffs and pockets are really spaced to follow a private code—those lines and spaces are really certain people and certain times I put there to help me remember. All the wonderful fire colors I work with are warm, rich allies.



MARY FINDS INSPIRATION IN FLICKERING FLAMES

This month the Spotlight turns to Mary Temple, well-known weaving teacher and fibers person. Mary is perhaps best characterized as "well with it" in everything that she does.

In the Nottingham Critique Workshop last spring, Mary wrote about a facet of her work:

"Fire has many elements that interest and compel me. Individual pieces, whether functional or ritual object,

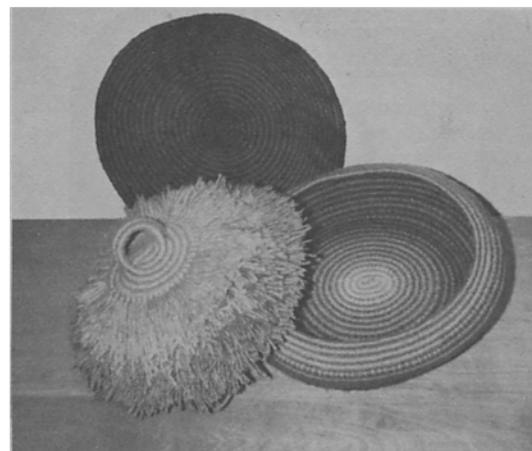


Photo by Mary Temple.

Another of my goals is to learn how to control those colors and make them work for me.

"Control is a goal of mine, but I also seek freedom as a goal. I feel my work is usually very contained and this is perhaps reflective of my background. It is a curious bit of contradiction that I find greater freedom in containment and restriction. My work, my fires, my fibers are all contained, but hopefully not constricted; domesticated, tamed to set limits like the fire on the hearth, and within those limits there is freedom for both the fire and my work to go where it will."

Among Mary's works using a fire theme are several very colorful baskets, wall hangings, her red jacket, and a coverlet.

Mary's background as a weaver and a weaving teacher is extensive. Because of space I can only touch on a few of her accomplishments. Many know Mary as a favorite frame loom teacher. Many know her as an accomplished student of frame and floor loom classes and workshops. Others know her as a floor loom teacher, a basket maker, a stitcher, a spinner, a dyer.



photo by Karen Searle

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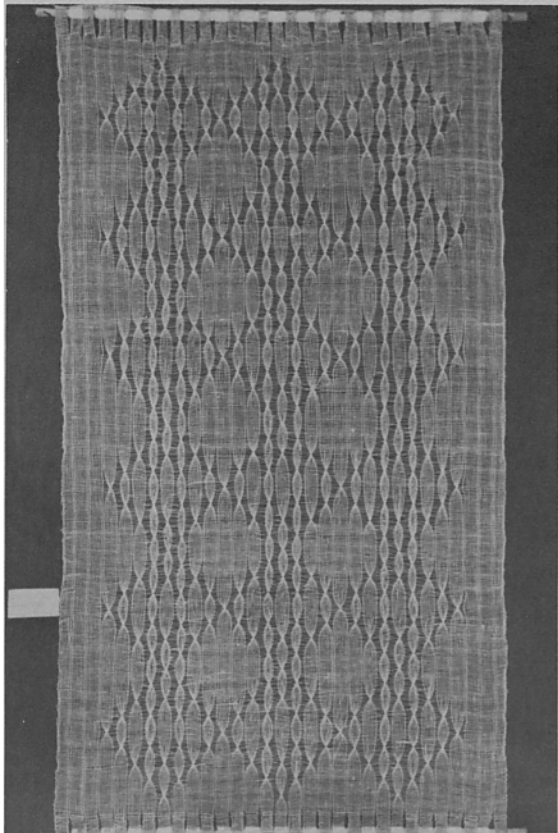
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Others have seen her work in a number of shows.

Trinity Dossal, a traditional tapestry, 60 by 72 inches hangs at the Hamline Methodist Church. Another of Mary's pieces, a banner for Pentecost, a three-dimensional processional banner, is in the collection of the Cathedral Church of St. Mark. Her basket, "In Russet Mantle Clad," was featured in Midwest Craft Magazine.

Mary has also won three awards: first place at the Midwest Weavers Conference, 1974; second place, Functional Fibers, and honorable mention, Non-Functional Fibers, Weavers Guild Juried Show, 1974.

Her work has also been in juried and invitational shows at Cypress College, California; Birmingham, Michigan; Sheboygan, Wisconsin; the Jewish Community Center, Minneapolis; the Lutheran Church of the Good Shepherd, Minneapolis; and the Minnesota State Fair.

Lis Jones

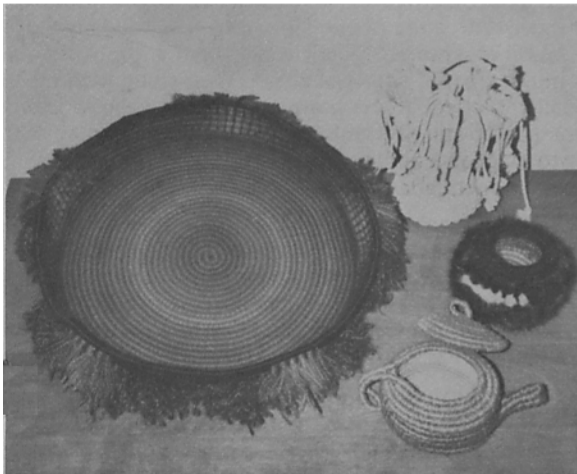
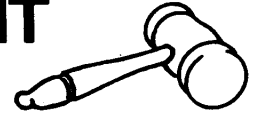


Photo by Mary Temple.

FROM THE PRESIDENT



FROM THE PRESIDENT

The Weavers Guild is a wonderfully diverse group. Our members are widely different in age, background, life-style; and we pursue different aspects of the fiber arts. It's important with so much variety around us to hold a focus in what we are doing.

I think for many of us who stuck one toe in the water, so to speak, with the acquisition of a frame loom or a spinning wheel, there came an overwhelming moment when we first realized what a vast body of water we'd stepped into and what a mighty wave could sweep us into new pursuits—from the loom to the spinning wheel to the dyepot and on from there. It's possible at that moment to feel dismayed by how much there is to learn, but also to feel tremendously excited at having entered a field where you can explore for the rest of your life and not run out of new paths.

Some Guild members like exploring new paths best, trying a little of everything, learning enough to satisfy their curiosity about a technique. Others study one area in great depth. We have members who spin for relaxation, weave purely as a hobby, and others doing commercial production, or working on commission, or entering juried competition. We have weavers who will never tire of traditional patterns and others striving to push the craft beyond its present known limits. These are all good endeavors; there's room for all of them. We seem to have appreciation or at least a comfortable tolerance for one another's pursuits.

Each of us needs to find a spot to fish in this ocean of activity. It takes a little self-analysis, some searching for the right direction at a given time. The focus can change to suit new needs, moods, or circumstances. With some individual focus all the diverse activity at the Weavers Guild can be stimulating without being too distracting.

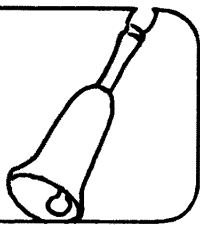
Sue Obrestad

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SCHOOL NEWS

CLASSES COMING UP



CARDWEAVING

Have you missed the starting date for the fall classes you wanted to take? Here's your last chance before the holidays. Char Miller will be teaching Cardweaving starting Tuesday, November 1. This class will cover the basic techniques of the ancient craft of tablet or cardweaving, beginning with the warping and weaving procedures, and including drafting and designing patterns. A variety of possibilities unique to card weaving will be explored as well as special applications such as wide warps. Design and drafting will be emphasized. No loom necessary!

JANUARY INTERIM PROGRAM

This program is designed for college students on leave during the month of January—or anyone interested in an intensive fiber-art experience. Here's an opportunity for total involvement with your craft!

Basic Spinning, Weaving, and Dyeing

In this course you will become proficient in a number of basic fibers skills in a short period of time. On one day of each week, you'll learn how to prepare fiber for spinning and to spin on a drop spindle and a spinning wheel. Chemical dyeing will be covered at the same time. On one other day of each week, you'll learn about dyeing fibers using natural dyestuffs. Three days of each week (a total of nine days during the course) will be devoted to floor loom weaving. The introductory session, conducted by all three instructors, will give you an exciting overview of the basic elements of fiber art. In the three weeks, you'll get instruction equivalent to these regular Guild courses: Spinning I and II, Dyeing for Weavers, Natural Dyes I and II, Floor Loom Weaving, and Intermediate Floor Loom Skills. (See these course descriptions for more information.) Bring notebook and pencil. Materials fee for yarn and other supplies, approximately \$7.00. 15 sessions (55 hours of instruction). Tuition \$100 (includes \$5.00 loom rental fee and \$10 nonrefundable registration fee).

M,T,W,Th,F January 9—27 9:00—3:00 p.m. Lotus Stack, Connie Magoffin, and Sue Baizerman

Introductory Session: Wed., January 4, 10:00—11:00 a.m.

Ethnic Weaves—Navajo, Bolivian, Turkish

The Weavers Guild is unusually fortunate to have three faculty members who are specialists in the weaving of three distinct regions of the world. This course will present the background and history of weaving in these areas as well as the role of weaving in the culture. The student will learn how to build simple looms and how to weave many different types of fabrics—smooth, flat weaves; patterned bands; and pile weaves. This course will cover Navajo I and II and will offer an expanded, more comprehensive version of Bolivian weaving and Weaving of Turkey and the Middle East. See course descriptions for more information about these three courses. Bring notebook and pencil. Materials fee for yarn, approximately \$5.00. 15 sessions (55 hours of instruction). Tuition \$100 (includes \$10 nonrefundable registration fee).

M,T,W,Th,F January 9—27 9:00—3:00 p.m. Char Miller, Adele Cahlander, and Jan Carter

Introductory Session: Wed., January 4, 10:00—11:00 a.m.

Spinning Wheel Clinic

This month the Guild will offer a two day clinic on how the spinning wheel works and why sometimes it doesn't. The clinic will be held Wednesday, November 9, and Friday, November 11, 9:00 a.m.—12:00. Spinning wheel builders Vlasta Blaha and Tony Glaski will be joined by one of the Guild's spinning instructors, Pat Boutin Wald. Jointly, they will cover: care and repair of the wheel, treadling and draw ratio: how to prevent overtwist; common adjustment problems (tension, bands, oiling) and spinning wheel vocabulary. This workshop is designed for spinners who wish to have more understanding of the mechanical aspects of their wheel enabling them to have more control over the size and character of the yarn they spin. It will provide aid to antique wheel owners interested in getting their wheels into good working condition. It will also be an excellent preparation for those planning to buy a wheel, who wish to know what wheels are available and which are best suited to fit their personal needs. Tuition is \$12; to register call or write the Guild office. Space is limited due to the number of wheels involved and individual attention required. Anyone wishing further information concerning the course, please call Pat Boutin Wald, 331-8202.

GIFT CERTIFICATES

Speaking of the holidays, have you thought of giving gift certificates for classes to your friends? Many of our beginning classes start again in January. What a terrific way to encourage someone to start weaving! I can speak from personal experience. That was the encouragement I needed to start taking those classes I had been talking about for so long. Another great idea might be to go together with other friends or family and give a joint certificate for one of our interim courses. The tuition is \$100 for members and represents a sizable investment for anyone. But wouldn't you be pleased if someone surprised you with such a fabulous gift. Of course there is nothing wrong with hinting to your friends that this is just what you want for Christmas! The possibilities are endless; but mostly they are great ways of encouraging your friends to "get into weaving" and supporting the Guild School at the same time. My first experiences at the Guild School made possible by a gift certificate are fond memories now. The learning and the inspiration that took place in those first classes have stayed with me for a long time.

If you're interested in a gift certificate, call Margaret Pidde in the office, and she'll help you arrange the details.

Sue Marcotte

MAYAN WORKSHOP

Highly stylized dancing figures—perhaps a man and a woman—seemed to move with a ray of sunlight across the brilliant red and white fabric of a huipul. The chattering of a fiddle playing lively folk music created a festival atmosphere along with the richly brocaded fabrics. In counterpoint to the music, women's voices accompanied the rhythmic thump-thump-thump as weft was beat into place in a circle of backstrap looms. The spicy aroma of cheese enchiladas, chalupas, and rice filled the air.

A scene in San Cristobal in Chiapas, Mexico? or Lake Atitlan, Guatemala? or any one of the centers of a tenacious Mayan culture? In reality, a group of women gathered at the Science Museum of Minnesota to learn about the everyday life and art of the Mayan weaver in a weekend class taught by Karen Searle, Sue Baizerman, and Pat Boutin Wald.

Some came with an interest in Mayan culture, others with an interest in Latin American brocades and the techniques of backstrap weaving. For whatever purpose, everyone was able to experience the richness of the Mayan culture as it is reflected in its beautiful textiles.

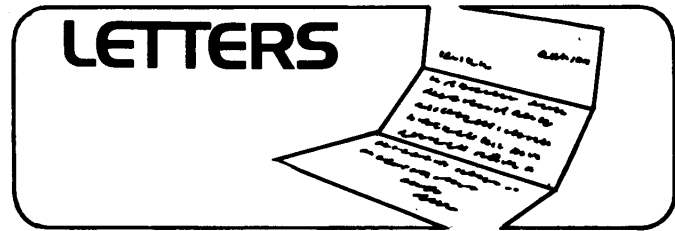


Spinning demonstration by Pat Boutin Wald at Mayan Workshop.

Lou Casagrande, Curator of Anthropology at the Science Museum, recounted a story about his purchase of a piece for the museum which captures the essence of the place of weaving in Mayan culture: In the state of Chiapas, Mexico, he saw a "hat" worn by a man. Accompanied by his wife, who wove the piece, the man agreed to sell the "hat." As the man removed the "hat," his wife grabbed it and began beating him with it. The man was neither surprised nor angered, but waited for his wife to complete the ritual. Casagrande explained that Mayans believe a part of the soul of the man was captured in the hat and had to be returned to him before he could part with the hat.

Mayans wear their art daily. The textiles so admired by others are more than museum pieces, they are an integral part of Mayan religion, life, and culture. To those of us who found ourselves immersed in a Mayan cultural experience, however far removed from Chiapas, the "souls" of weavers as well as wearers were present as we learned the backstrap weaving techniques.

Nancy Haley



TOOTING OUR HORN

"I am a member of the Bloomington (Indiana) Spinners and Weavers Guild and a subscriber to The Minnesota Weaver . . .

I would like to mention how valuable The Minnesota Weaver is to me personally and our guild generally as I pass information on to the guild. Recently two more of our members . . . also subscribed to your journal—further evidence of the expanding interest in the Weavers Guild of Minnesota.

"Our guild is three years old; beginning this season we are attempting to expand our newsletter and hope to include a sample (swatch) in each issue. I am enclosing a copy of our September, 1977, newsletter . . . for your files.

"I have visited your guild twice . . . and hope to be there some time to visit a guild meeting.

"Your people have a standing invitation to visit our guild anytime they are in the area.

Cordially,
Maggie Lynch, Coordinator,
Bloomington Spinners and
Weavers Guild
1200 N. Indiana — 50B
Bloomington, Ind. 47401



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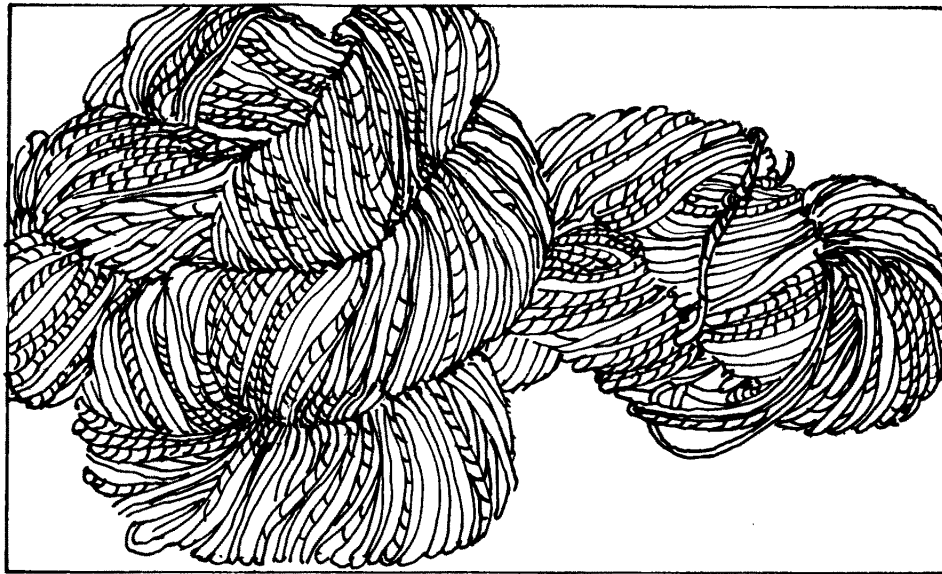
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TELAS DE LOS MUERTOS

TELAS DE LOS MUERTOS: RESIST-DYEING

by Suzanne Baizerman with Suzy Sewell

Illustrations: Sue Baizerman

Photographs: Karen Searle

There are three resist-dyeing processes which are found the world over but are commonly known by their Indonesian names. One is Ikat, a process in which the warp (or less typically the weft) is bound and dyed before weaving. Another is Batik wherein a substance, such as wax, is applied to a woven cloth which is then dyed; the substance prevents dye from penetrating the cloth. Yet another process is plangi. Here, a portion of a cloth is drawn together, bound and dyed. In all these processes, some action has been taken to prevent dye from penetrating a given area of cloth or yarn. When this action is reversed (bindings or other resists removed) a pattern appears. As Jack Lenor Larsen says in the foreword to his book, The Dyers Art, "The marriage of thirsty cloth and liquid color produces ornament not on cloth but in it."¹

In ancient Peru, ikat and batik are not commonly found. Fabrics which resemble batik may actually be painted cloths. Ikat fabrics were being done late in Pre-Columbian Peru and not very extensively (although they are not uncommon in the Andean areas today).

There are Peruvian plangi which were excavated from Paracas sites (buried early in the Christian era) and the technique is found in every later period. However the majority are from the Late Intermediate Period, just prior to the Spanish Conquest. Particularly noted for these textiles are the sites at Chancay. The Science Museum's collection is likely from this area.

The Science Museum has twelve examples of cloths done in the plangi technique. Of these, ten are very similar. They average 40" square. They consist of two-four selvage pieces joined together. (To a casual observer, the join would go unnoticed, obscured as it is by the design.) They are in excellent condition. Some have no holes; others have only minor defects.

When these textiles came to the Museum they were half wadded, half folded and looked so delicate and fragile we were unsure how they would take our attempts to unfold them. We felt it important to store them rolled up, so flattening was essential. One part of the cloth stuck to another quite alot (see "Materials," below), but we did succeed. We were shocked to find out what excellent condition the cloths were in. Even more impressive, one cloth we unwrapped turned out to be five nearly perfect textiles! Such is their gossamer thinness; one 40" square textile would, if wadded up tightly, fit into a teacup.

There are two other tie-dyed cloths in the collection. One is like those just described above except it is a much thicker cloth (see Photo 1). It is a fragment of a larger cloth. This cloth and the ten described above are natural white and various shades of brown. The twelfth cloth in the collection is a small fragment (5½" x 10½") and is deep blue with white patterning (see Photo 2).

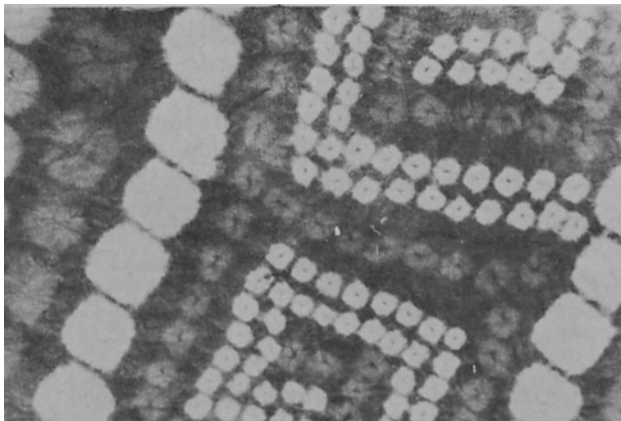


Photo 1: A 74-16-28

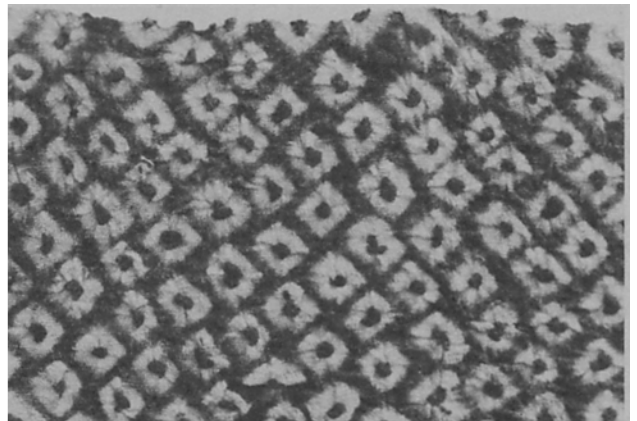


Photo 2: A 72-24-36g

Structure of the Fabrics

The ten similar plangi fabrics are executed in a balanced plain weave, averaging about 20 threads per inch, warp and weft. The other two textiles are firmer plain weave. In the Peruvian textile literature, one can find examples of tie-dye done in other fabric structures such as gauze.

Scaffold weaving: There are also outstanding textiles described and illustrated in the literature which are woven in what is known as "scaffold weaving." There are not any examples in the Museum's collection, but it is such an interesting technique that it bears mention in this series.

Apparently it was done as follows. A temporary, very widely spaced scaffold warp is set up. Weft is wrapped on it "figure 8" fashion. This discontinuous weft interlocks with neighboring wefts at design boundaries as in tapestry (see Fig. 1). When the whole design has been laid out in this manner, the loom is then taken apart and reassembled in such a way that the former weft becomes the warp. Now weft is needle-woven into the new warp. Most commonly the new discontinuous weft would interlock with neighboring wefts (see Fig. 2). In the case of cloths that were to be tie-dyed, the weft was woven with slits between adjacent areas (see Fig. 3). After weaving was completed, the scaffold warp was removed, normally leaving a complete cloth, with bold color areas that looked as if they were darned together (see Fig. 2). In the case of the cloth with slits, a collection of small separate cloths were created when the scaffolds were removed. These cloths were then tie and dyed and carefully reassembled (Fig. 4). These are some of the most aesthetically pleasing pieces to survive Pre-Columbian times. (See back cover).

Materials

All of the Science Museum's plangi textiles are executed in cotton, probably the native *gossypium barbasense*. The Latin name refers to the hairy nature of the cotton and likely accounts for the cloths tendency to cling to itself when two layers come in contact. In all the museum samples, the cotton is spun in the "S" direction and has a hard twist. It is used single ply. There are examples in the literature of all wool plangi fabrics, notably those involving tie-dyed scaffold weaving.

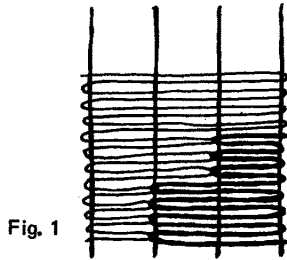


Fig. 1

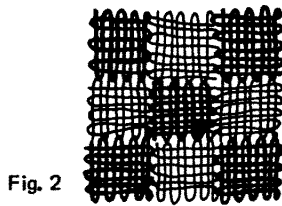


Fig. 2

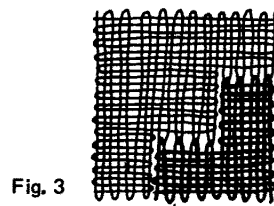


Fig. 3

Process

Most likely the development of resist-dyeing occurred as a result of accidents in the course of routine yarn or fabric dyeing—mistaken bindings or resists applied to yarn or cloth. In addition the ancients had likely seen the results of something such as sun-fading on fabric², and perhaps the potters use of negative designs.

In its more refined form the Peruvians probably executed tie-dye in the following way. First, two four-selvage pieces were joined together (Fig. 5). Then the new large piece was folded in half on the diagonal. Tying of the pattern was subsequently done through a double thickness of fabric (Fig. 6).

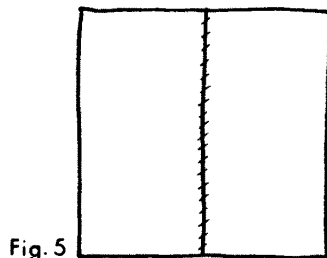


Fig. 5

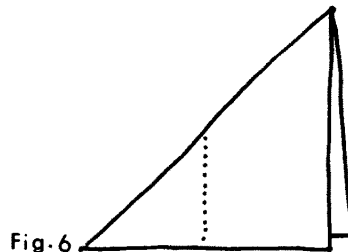


Fig. 6

Designs are built of small, squarish shapes. Each small square was probably folded and bound with yarn. The small dot in the middle of each square was likely the result of inserting a small seed or pebble inside the cloth prior to binding.

Then the cloth would have been dyed. After dyeing the resists were removed to reveal the patterning.

In some museum examples one dyebath has been used. In other examples there have been two or more dyebaths. Sometimes only half of the cloth was dipped into the dyebath.

Dyebaths would progress from lighter to darker values. Before each dyebath additional bindings would be made to retain the previously dyed color. Other bindings would be removed to capture the up-coming color.

Design

One does not look to the typical tie-dye cloth for innovative design or color. Favorite ancient Peruvian designs—stepped fret patterns particularly—appear and reappear. Colors are typically shades of brown. The patterns are uniformly composed of squarish shapes approximately 1/2" across. These shapes are lined up in rows diagonally across the fabric.

Eleven of the Museum's pieces are done in shades of brown on natural white cotton ground cloth. The other example is deep indigo blue ground with the same white shapes.

At certain angles, the design can hardly be seen, so sheer is the cloth. Viewing the piece at an angle the design appears.

¹Larsen, Jack Lenor. The Dyers Art: Ikat, Batik, Plangi, Van Nostrand Reinhold, N.Y., 1976.

²Ibid., p. 13.

ETC...

???

Book Review

Because of the interest expressed in historical textiles and textile conservation at the October Guild meeting, I would like to recommend the following book and publication.

Caring for Textiles

Karen Finch O.B.E. and Greta Putnam

Line drawings by Danielle Bosworth

1977. London. Barrie and Jenkins. 104 pages. Illus.

This book, written by the director and those who have worked with her of England's Textile Conservation Center, is best described in one of its opening paragraphs.

It is certainly not intended as a textbook for those who wish to learn how to conserve textiles with a view to taking this up as a career, nor as a do-it-yourself book in the accepted sense of the term, but rather as a guide to those processes of display, storage, cleaning, and conservation which we feel can be safely undertaken by responsible people seeking to care for textiles. We have tried to explain the dangers and difficulties inherent in dealing with old, fragile and degraded materials and to point out some of the problems which can arise. The existence of these difficulties may not be suspected by those who are skilled in dealing with present-day fabrics.

The book does give specific solutions for several problems, but Karen Finch, with whom I talked in early October, stressed the need to read the entire book before addressing oneself to a particular project in order to fully realize the variables that must be considered.

This book would certainly be helpful to those who own historical or ethnographic textiles which they wish to preserve and/or display.

Publication on Historical Textiles

For those particularly interested in information relating to current research on historical textiles, the C.I.E.T.A. Bulletins may be of interest. They are issued annually by Centre International D'Etude Des Textiles Anciens (International Center for the Study of Ancient Textiles) based in France and contain articles not only relating to historical textiles but occasionally information on traditional techniques is also included. The articles are either in English or French. Of special assistance is the textile bibliography (again predominately oriented toward historical research) in each issue which is prepared by the staff of the Victoria and Albert Museum's Textile Department. These bulletins may be obtained by becoming a member of C.I.E.T.A., 34, rue de la Charite - 69002 Lyon, France. Membership is \$20.00 per year. The Library at the Minneapolis Institute of Art also has these bulletins.

Lotus Stack

de Novo Weavers Issue Delayed

The issue of de Novo magazine focusing on weavers in Minnesota, referred to in last month's issue of Minnesota Weaver, originally planned for November is now scheduled to appear in their winter issue—out about January. There will be no November issue.

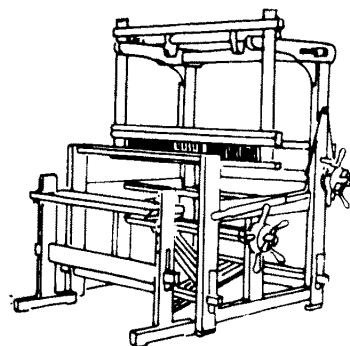
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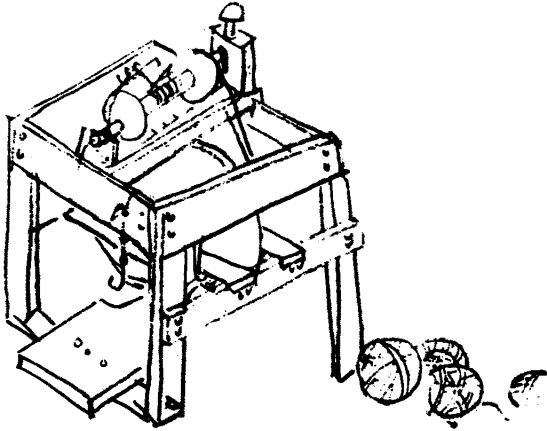
I have a shop where many models are exhibited and where we also sell looms and accessories. You are welcome to pay us a visit.



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Spin-Off '77

Spin-Off '77 is a new Annual Interweave publication edited by Anne Bliss. The booklet, devoted to spinning and related subjects contains articles by Paula Simmons, Allen Fanin and other noted figures in the spinning world. Two of its contributors are or have been members of our Guild. Pat Boutin Wald has written an article on feltmaking for the publication. Another article, on "Spinning Down Under," is by Janet DeBoer, a former Guild member now living in Brisbane, Australia. Spin-Off is available for \$4.50 from Interweave, 2938 N. Co. Rd 13, Loveland, CO 80537.



All items submitted to the Minnesota Weaver should be in writing and sent to the Guild office. Material is due on the 10th of each month for the following month's issue.

Help Wanted

If you have woven articles
you would like to place for
consignment sale, please contact

COUNTRY WEAVERS AND CRAFTSMEN

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Slide Registry

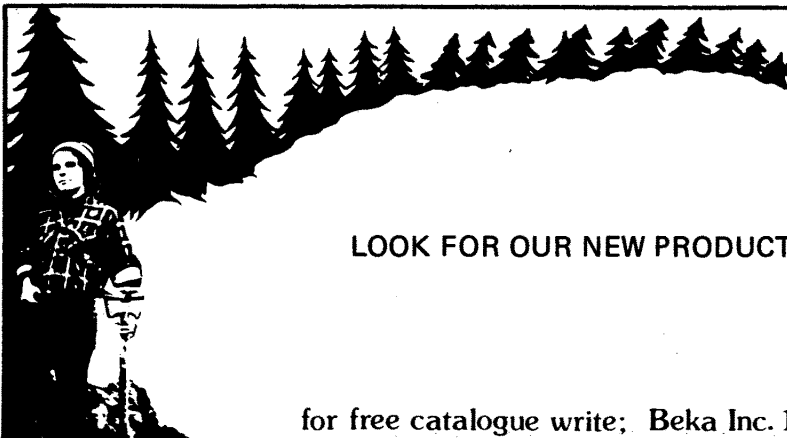
Various government agencies which purchase art have, in the past, had difficulty in locating the types of art work they seek. For this reason the National Endowment for the Arts has established the National Slide Registry. It is a central slide resource center for potential buyers in all fields. There is no jurying or pre-screening of slides. The registry will function as an impartial directory of American art. Artists in all media are encouraged to send their slides. Slides will be accepted on a first-come first-served basis while the space allotted for 1978 is available. Artists wishing to be represented should send five slides to the National Slide Registry, Suite 426, 806 Fifteenth St. N. W., Washington, D.C. 20005. Include name, address, phone number, and a registration fee of \$5.99. Slides and fees which arrive after allocated space is taken will be returned.

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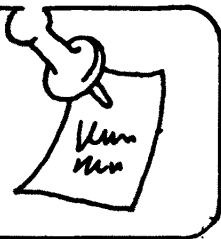


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BULLETIN BOARD



HELP NEEDED TO MAIL THE MINNESOTA WEAVER!!!!!!

The newsletter and the bulletin mailing committee needs more members to help. The mailing is done once each month except December, June and July. It is done on a weekday morning and is a 2-3 hour job, depending on how many people there are to help. If you are willing to help collate, staple, label, and sort the Minnesota Weaver, please call Natalie Adler at 533-8390. Natalie (and Margaret in the office) will greatly appreciate your assistance.

WANTED

Volunteer frame loom teacher to help somewhat handicapped 26-year-old man with weaving. He has had some experience with rugs and loves to weave. He also needs a loom and other supplies. Call Mary Doerr, 933-1578.

Ashford spinning wheel to buy or rent. Nancy Doetsch, 866-8454, afternoons and evenings.

Tapestry loom, at least 36" weaving width with foot treadles, or name of source for instructions to build. Call 507/451-0275 or write to C. Hodil, Rt. 2, Box 117, Owatonna, MN, or leave message at 559-4329.

STUDY GROUP OPENINGS

Spinning Study Group II has openings. Please phone Mary Temple (484-1596) for more information if you wish to join them.

FOR SALE

Three antique spinning wheels:

1. Child's wheel (?), very small, primitive, \$125.
 2. Blue, flat table, probably Norwegian, needs work. \$175.
 3. Saxony, painted lt. green-gray, spins beautifully. \$250.
- Ann Basquin, 484-3451.

Grooved dowels for Guatemalan-style backstrap looms. 18" long. \$.40 each plus tax. Karen Searle, 636-0205.

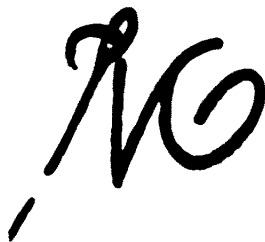
Peggy Dokka, 926-7947, and Ruth Brin, 926-4353, will have a limited quantity of Orvus, a cleaning product for delicate fabrics available for sale at cost.

WEAVINGS WANTED

Traditional weavings to buy or for consignment in shop featuring North American crafts and folk arts. Orrel Thompson, American Sampler, 100 N. 6th St., Butler Square, Mpls, Mn 55403.

Please remember to return your library books on time.

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.



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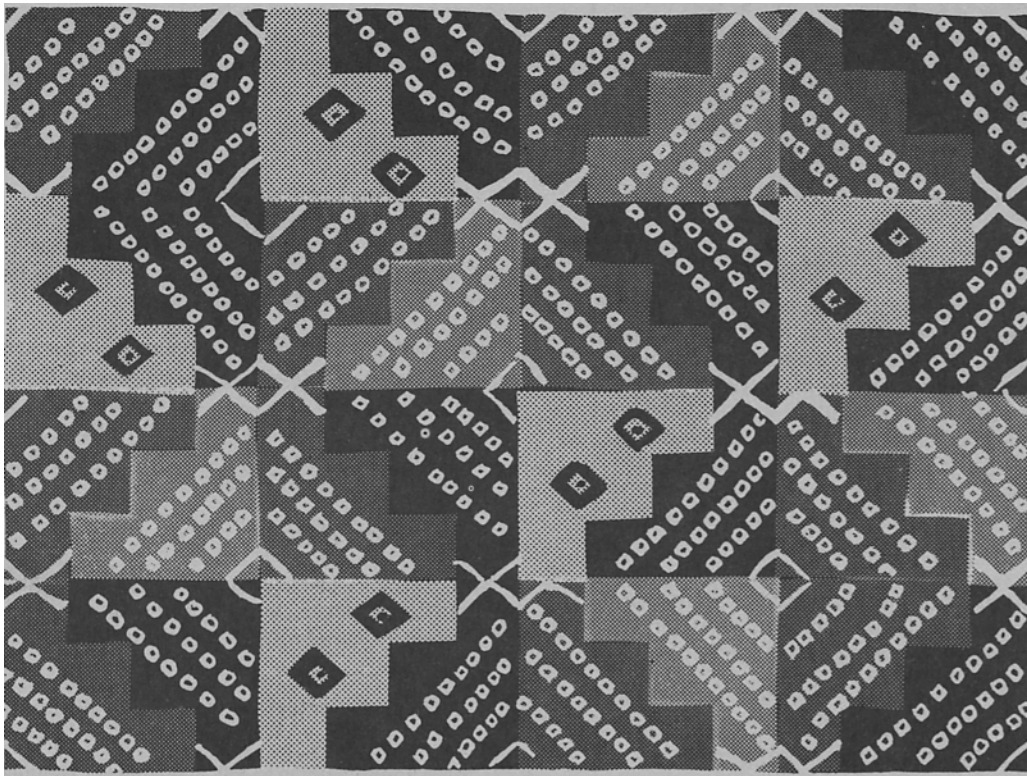


Fig. 4: Drawing based on Fig. 24 in *Warp-Patterned Weaves of the Andes* by Ann Pollard Rowe, The Textile Museum, Washington, D.C., 1977. (p.16).

THE MINNESOTA WEAVER

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

DATES TO REMEMBER

- Wednesday, November 2, 9:00 a.m. and 7:00 p.m.,** Working Bee for MIA Christmas Tree, Embellishments
- Thursday, November 3, 1:00 p.m.,** November Meeting. Grete Heikes, slide lecture, "Primitive Studies."
9:00—12:00 and 5:00—9:00, "Inspiration from Nature" Workshop with Renie Adams.
- Friday, November 4, 9:00—5:00,** "Inspiration from Nature"
- Thursday, November 10, 9:00 a.m.,** Working Bee for MIA Christmas Tree, "Swedish Straw Craft."
- Saturday, November 12, 9:00—12:00,** By-Member-For-Member Workshop, "Understanding Overshot."
- Wednesday, November 16, 11:00 a.m.—8:00 p.m.,** Fiber Fair Check-In.
- Thursday, November 17, 7:00—9:00 p.m.,** Pre-Sale at Fiber Fair for Guild members.
- Friday, November 18, 11:00 a.m.—9:00 p.m.,** Fiber Fair Sale
- Saturday, November 19, 10:00 a.m.—5:00 p.m.,** Fiber Fair
5:00—6:30 p.m., Fiber Fair Check-out
6:30—8:00 p.m., Fiber Fair Clean-up.
- Week of November 20:** Large items for Christmas Tree due.
Items for Student Exhibit due.
- Sunday, December 4, 1:00—4:00,** Annual Guild Open House.

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