

# THE MINNESOTA WEAVER

VOLUME 6 NO. 5 JANUARY 1981

**COMING  
UP**



## BMFM Workshop

Thursday, January 15, 1:00-3:00 pm  
Presented by Rock

The workshop will center on a discussion and analysis of ethnic garments. Using resource and historical texts, we will see how line, color, and embellishment work together to become garments which are functional, comfortable and possess integrity of design. Students are encouraged to bring designs and questions regarding projects they would like to pursue.

## MEMBERS MEETING

Coming up in February will be a special event for the members meetings on February 5. Laurie Waters, past president of the Minnesota Lace Society, will be presenting lectures on lace. She recently returned from three weeks of study at the French National Needle-lace Workshop in Alençon. More details will be in the February newsletter.

**GUILD  
NEWS**



Office Hours: Monday through Friday, 9:30-1:30 pm  
(no weekend hours)  
Phone: 644-3594, 644-0263  
Staff: Peggy Benson

*Mary Skoy is serving as the Board of Directors contact person for January. If you have any questions, problems or comments, please contact her.*

If you can volunteer some time in the Guild office, please call Shirley Herrick at 571-7846.

## NEW MEMBERS

November 1980

Karen Hoffman  
21495 Ravenna Tr.  
Welch, MN 55089  
388-4156

Jean Tjoflat  
1826 Ulysses NE  
Mpls, MN 55418  
788-5561

Debra Tisdale  
481 Dayton Ave. Apt C  
St. Paul, MN 55102

Carol Wesiberg  
2009 Herschel Ave.  
St. Paul, MN 55113  
645-0309

Jan Volkenane  
1256 Lincoln Ave.  
St. Paul, MN 55105  
H: 698-9329  
W: 347-3211

Avice Erickson  
4036 Bryant Ave. S.  
Mpls, MN 55408  
822-6555

Elizabeth Zweigle  
10211 Scarborough  
Bloomington, MN 55437  
835-1026

Margaret Arnason  
Box 224  
Marine on St. Croix, MN 55047  
433-2049

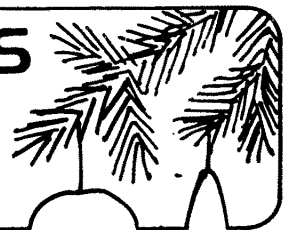
Martha Luzader  
2157 Commonwealth  
St. Paul, MN 55108  
645-8625

Lynn Edwards  
2527 Bryant Ave. S. #200  
Mpls, MN 55405  
872-9735  
871-5515

Wendy Bettaglio  
4325 - 30th Avr.  
Mpls, MN 55406  
722-7529

Correction:  
Patty Enright  
13147 McKusick Rd. No.  
Stillwater, MN 55082  
439-0275

**CHRISTMAS  
TREE**



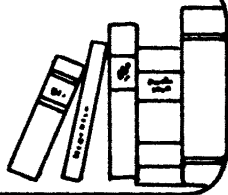
## MIA CHRISTMAS TREE

by Dianne Swanson

Thank you to all the people who have helped on the Institute Christmas tree this year and for the past three years. It's been great fun for me and I hope my able assistant from this year, Mary Luidahl, will accept the chairmanship for next year and that she will receive the wonderful support that I have. Thank you a lot!



# LIBRARY NEWS



by Caroline Miller

Join Adele Cahlander on January 17 from 1:00-5:00 pm at the Yarnery in Leisure Lane, 7101 France Ave. So., Mpls, as she introduces her new monograph, *Sling Braiding of the Andes*, written in consultation with Elayne Zorn of the California Academy of Sciences and Ann Pollard Rowe of the Textile Museum of Washington, D.C.

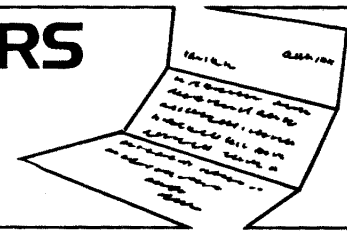
A special monograph price of \$10.00 will apply on this day. Adele will demonstrate techniques from the book.

The Library Committee will hold two working bees at the Guild:

January 13 at 7:30 pm  
January 21 at 10:00 am

All interested members are welcome. Bring scissors and pen. Potential workers who cannot come at these times, please call Caroline Miller at 724-3210. Other hours will be cheerfully arranged. Typists urgently needed.

# LETTERS



To: Weaver's Guild of Minnesota

From: Esther S. Downs

I have my copy of the Minnesota Weaver's Guild History. I read it with much pleasure as the years rolled away and I was back among my friends in Minnesota.

To try to answer your query: "Who was Felix Payant." How clearly I can see him! He was an artist (from Cleveland, I think) who came to Minneapolis for a year of study. Possibly at the Walker Center? I have forgotten. At any rate he made a very interesting addition to the Guild.

Of all these good people who were once such a large part of my life--only one remains--Savetta Livingston who lives down the coast a bit.

Cordially,

Esther Downs  
(Mrs. Lynwood G.)



# the Yarnery

Author's Party  
Saturday - January 17  
1-5 pm  
Sling Braiding of the Andes  
Leisure Lane  
7101 France Avenue  
Edina



1648 Grand Avenue, St. Paul 690-0211

Rosedale Shopping Center, Roseville 631-2800

Leisure Lane Shopping Center, Edina 922-7179

# FIBER SOURCE COMMITTEE



WINTER FEATURE ON FORTE FIBERS ENDS JANUARY 15.

We will be ordering from Forte Fibers of Colorado. Forté offers lovely singles and 2-ply yarns. In addition they supply beautiful natural fibers--two kinds of silk, several cashmeres, mohair, camel hair and down and goat hair. These will spin up into marvelous yarns.

Following is a review of INSTRUCTIONS FOR ORDERING for group buying. . .reprinted as a review for WGM members and to introduce new WGM members to the system.

The order sheets and sample folders are stored in the yarn cupboards in the main WGM meeting room.

1. Fill out a separate sheet for each company.
2. Be sure your name, address and phone number are on each sheet.
3. Payment must accompany your order. If ordering from more than one company, one check for all the orders is fine. Make checks payable to *Weavers Guild of Minnesota Fiber Source Committee*.
4. Deadline for orders is the first Thursday of each month, except for features which have their own deadlines and are posted on the bulletin board.

5. Most orders take about a month if the item is in stock. However, orders requiring a specific amount to get a discount will be held until that amount is reached.
6. You will be notified when the order can be picked up.
7. Make a duplicate for your own records if you need one.

We do not include Fawcett wool in the group buying as no quantity discount is offered other than purchasing a pound of a color rather than a 2-ounce tube. You are better off ordering this yourself or with others interested in the same colors.

When ordering, remind others of group buying opportunities; orders grow faster this way.

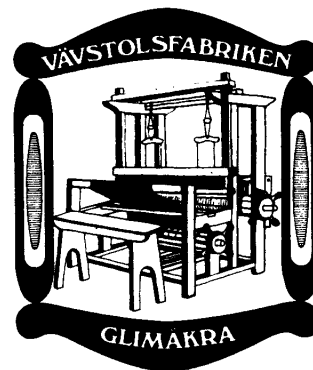
If you wish to get up a group order for items not already included in WGM group buying, we would be happy to include this information in the *Weaver*.

When you buy yarn from the cupboard between meeting days, please be sure the bottom half of the tag is included with your payment.

## LAMB'S KORNER

Mary Lis is on vacation. Her column will resume in March.

# Glimåkra Looms



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# SCHOOL NEWS



by Kathy Tilton McMahon

Many interesting and informative classes are scheduled for the winter months at the Guild . . .

One of the classes you might be interested in is Dianne Swanson's Floor Loom I class that will be starting February 2nd. Also starting that day is Ruth Arnold's Review of Basic Floor Loom Weaving Skills.

If you would like to learn some Tricks of the Trade: Shortcuts for Warping the Floor Loom, sign up for Charlotte Miller's one-day session on February 6.

Now is the time to learn how simple it is to use a Frame Loom. Mary Temple has a Basics class starting January 27th in the evening or Karen Searle has a day time class starting February 11th. Intermediate Frame Loom Skills will be taught by Mary Skoy in her class beginning January 10th. Mary Skoy will also be teaching

a Frame Loom III class, Unusual Fibers on the Frame Loom beginning February 14th. Or give Frame Loom III: Krokbragd a try with Mary Temple starting February 7th.

For those of you who have always wondered how to spin, Marcie Archer has a Beginning Spinning class starting February 3rd.

Adele Cahlander's Braids Plus mini-classes begin January 31st. Check your catalog for the one (or two or three or five) that interests you most.

On Saturday, January 17th, Denise DeJarlais will be giving her seminar on European Tapestries at the Minneapolis Institute of Arts. Call the MIA at 870-3131 for reservations.

## GUILD ANNUAL MEMBERSHIP

Individual . . . . .	\$25.00
Family . . . . .	\$30.00
Retired . . . . .	\$15.00
Fulltime Student . . .	\$15.00
Sustaining . . . . .	\$40.00 or more

Subscriptions to the Minnesota Weaver  
(for persons living 50 miles or more  
from the Guild) . . . \$9.00  
\$11.00 foreign

# NEW! Harrisville Singles \*

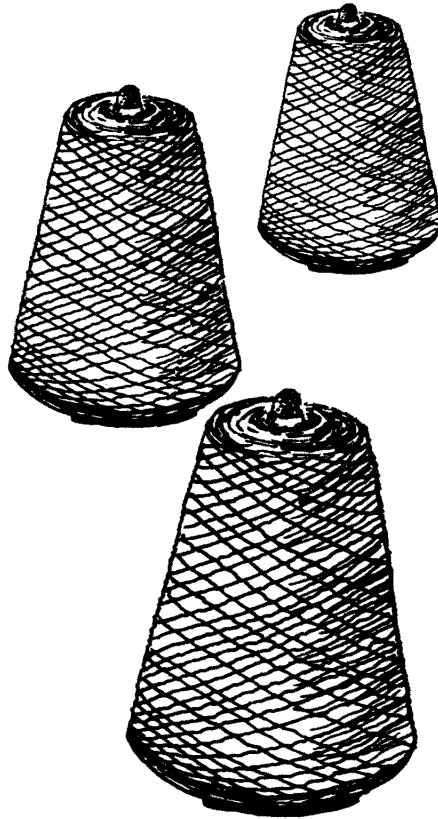
100% virgin wool with long fiber length for strong yet soft yarn.

Wool is dyed before spinning—subtle heather effects—fast and brilliant colors designed by Nell Znamierowski.

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1/2 lb. cones—1000 yds.  
\$6.00 cone

\*Coordinates with Harrisville 2 ply and Designer 1 ply yarn. Come and see our gorgeous swatch book of fabrics made from these yarns!

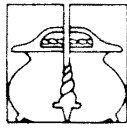


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# HGA NEWS



from Irene Wood  
HGA representative for Minnesota

## CALL FOR ENTRIES: WOMEN IN DESIGN INTERNATIONAL COMPETITION '81

Women In Design International is holding its first international design competition to recognize the work and achievement of outstanding women in all fields of design. Selected designers will be awarded publication in the Women in Design International Compendium, an illustrated review and source book.

Endorsed by the National Endowment for the Arts, the Women in Design International competition is open to professional and student women both nationally and internationally. Work may be entered in the following categories: graphic design, illustration, photography, industrial design, fashion design, fiber art, textile design (printed and woven fabrics), theatrical design (costume and sets), environmental design (planning, architecture, landscape, interior), sculpture, painting, silkscreen, etching, lithography, jewelry design, ceramics, and an open category for miscellaneous.

Entries are to be submitted on 35mm slides, with a limit of 12 slides per category. The competition will be juried by a panel of internationally recognized designers, educators, and editors including: Angela Danadjieva, architect, Jann Church, graphic designer, Margo Grant, interior designer/architect, Inger McCabe Elliot, textile designer, and Arline Fisch, goldsmith.

There will be a maximum entry fee of \$40; entries can be made in more than one category for an additional fee. Members of Women in Design International or local Women In Design chapters will receive a reduction in these fees. The deadline for entries is March 31, 1981. For entry forms, write to: Call for Entries/WID International, 530 Howard Street, Second Floor, San Francisco CA 94105. Attn: Rebecca Covalt. For additional information call 415/285-9106.

## CONGRATULATIONS TO ADELE

The National Endowment for the Arts in Washington, D.C. has awarded Clotilde Barrett, editor of the Boulder-based magazine, "The Weaver's Journal," a grant of \$2,500 to help support the publication of *Sling Braiding of the Andes* by Adele Cahlander.

# FROM WOODS & FIELDS



by Connie Magoffin

Hello! I'm back again after a self-imposed sabbatical and I am "dyeing" (sorry!) to tell you about all the new dye plants that I've learned about since last

spring. One of the most exciting is the blue and purple range of colors from blue concord grape skins. More about that next month, however.

Most important for now is that Volume 3 of *A Guide to Dye Plants* is ready. Anyone who purchased a book directly from the dye garden group and whose name we thus have (this does not include anonymous Fiber Fair or Arboretum Fall Festival sales) will be or has already been notified personally and will have the option of obtaining the same copy number of Volume 3 as that of the Volume 2 they purchased last year. Many of you have already sent in your checks, however, if you have not been notified by now, please call me at 822-8358. Of the limited edition of 150, many were sold at the Fiber Fair and most of the remaining copies will be ordered by owners of previous volumes. There are a few copies however, still available for purchase.

If you have not yet seen the book, let me tell you (boast) a little about it. Each year we include five new dye plants that are available locally. The book in a portfolio arrangement, each of the five folded 8" x 11" pages includes an excellent botanical description by Ann Fox, a reproduction of an exquisite pen and drawing by Carolyn Davis-McCullough, and a dried and pressed specimen of the dye plant mounted between clear acetate so that it may be viewed from both sides. A brief description of the potential dye color is also included. This year's dye plants produce some terrific colors: they are grape, buckthorn, crown vetch, cosmos and ragweed. The loose format allows each owner to refile the dye plant information into his own category and they may be punched and stored in a small notebook if desired. Past volumes are available for study in the Weavers Guild and Arboretum libraries.

If you wish to purchase a copy of Volume 3 please fill out the order form below, or send a facsimile, along with your check made out to Weavers Guild of Minnesota Dye Garden and mail to Connie Magoffin, 3248 Colfax Ave S., Mpls, MN 55408. You may pick up your copy at my house (call first) or if you want it mailed, note the postage and handling charge.

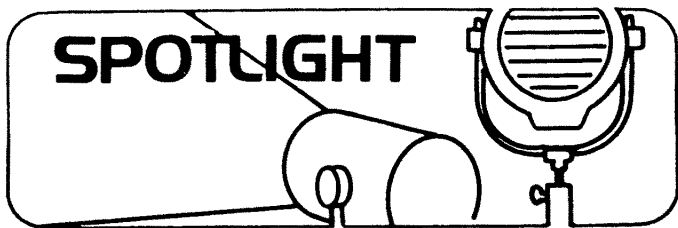
We also have packages of notecards available. Each package contains two each of the five drawings from Volume 1 (marigold, sumac, leafy spurge, smartweed and poplar). All profits will go toward the installation of a dye garden at the Arboretum. Copies are limited so order soon!

Order received from:

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(or pick up from Connie)		TOTAL	\$ _____
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tax		.12	_____
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(2 pkgs @ .65)			_____
(or pick up from Connie)		TOTAL	\$ _____





by Caroline Miller

#### TABLET WEAVING WITH PETER COLLINGWOOD - DULUTH 1980

Peter Collingwood, noted English weaver, teacher and author, conducted two workshops last June in the northerly Midwest: Rug Weaving at UW Superior, and Tablet Weaving at UM Duluth. I somewhat nervously registered, along with sixteen others, for the workshop at UMD. Registration was a mess. I nearly ended up in a watercolor workshop. "Do I look watercolorish? Was it a bad omen? Perhaps I'm not ready for the likes of Collingwood." These thoughts pursued each other as I drove to Duluth where the natural air-conditioning had broken down. "Another omen?"

I need not have worried. The class members varied greatly in fiber experience from veteran members to mere babies in the craft; from those with much practice in tablet weaving to those with no exposure to it whatsoever. Furthermore, I soon discovered that Collingwood manages a multi-level classroom as deftly as he throws a shuttle.

I write from the perspective of a naive tablet weaver; prior to the workshop I had only the vaguest idea of the process--a good thing, as everything I knew, except that tablets function as a shedding device, had to be jettisoned anyway. Peter's mind works along an analytical, empirical track. He mines tradition, yet puts in his own twist on whatever he discovers. His students are invited to do the same.

Many of us met Peter at a reception on Sunday. He was largely silent in a friendly way. Monday morning at 9:00 we got down to business. Peter established the pattern for the week immediately. We learned first a little history, Collingwood's terminology, a few of the basics, and then a nifty continuous threading and warping method. The latter was a boon as we prepared a new warp every day. Following the initial talk and demonstration, a matter of minutes, we turned to our looms while Peter circulated, in jogging shonts, constantly observing, advising, and answering innumerable S.O.S.'s. We had plenty to engage us until the next, "Approach," from Peter. The pace seemed breakneck at times with four or five approaches a day; each time we added more to our repertoire. We occasionally asked aloud why we were suffering all of this; we had bouts of silliness. Symptoms of hard work.

The sight of grown women dragging 5' x 2" x 6" boards decorated with strings of some sort attracted stares and a few comments. My favorite was from a plasterer who accosted me one day, "Say, what is it, and when are you going to finish?" An unanswerable question in part!

Well, "What is it?" On three days it is a tablet woven band of studies in contrast, including what Mary Atwater calls, "Egyptian, the handsomest weave of all," as well as double-faced and true double-weave. Our first warp, however, was monochromatic, a signal that this workshop was to be an adventure, for few of us had ever heard of tablet weaving in a single color. We were introduced to the texturing and shaping possibilities intrinsic to tablet weaving and which do not depend upon color. As we worked each warp, but especially the plain ones, we gained a real appreciation for Peter's

insistence that we understand the basic structure of the weave, and the inter-relatedness of hands, tools, and mind.

Tablet weaving requires intense concentration. Therefore I needed most late afternoons and evenings alone with my loom to absorb and practice the daily assignments, or to transfer (sometimes translate) my notes onto graph paper, a gem of an idea given to me by another weaver.

Although we warped and wove our heads off, we had time off as well for visiting, sight-seeing, and shopping. We had relief in class also; lunch every day seemed to be a special treat. On Wednesday afternoon Peter presented a public talk and slide show, "My Life and My Studio," in which we were given a glimpse of the school-studio at Nyland and the private life of a very private man. Peter's practical turn of mind informs both his art and his life. For example, he told us that he has never owned a new loom, would not know how to treat one, and prefers sturdy, used industrial equipment, "something I can pound a nail into without apologizing." We heard that at the beginning of his career Peter decided that he had to hit upon a saleable product that would take one and a half days maximum weaving time to be profitable. The result was the rugs we all associate with him, rarely more than 45" wide, as perfect in balance and craft as he can make them. In counter-balance to the rugs, the recent macro-gauzes, huge airy pieces, adornments for large spaces, exercises in shape (enhanced by invisible armatures), color, and crossing warps anchored by stainless steel strips, provide an elegant, light-weight solution to a potentially heavy artistic problem. Peter can carry one of these works folded over his arm to where he is to hang it. Practicality, geometry, ingenuity, skill--these words epitomize Peter's art.

There is a Collingwood macro-gauze hanging someplace near Boston. I tried to find it last August. Nobody I asked, including Peter himself, could tell me where it was. As I said, a very private man.

Each of us came away with more than a bag full of tricks. My own prize is a feeling of commonality with ages of weavers who have transmitted an ancient tradition. In tablet weaving I can discern a seemingly universal trend in the evolution of all crafts, a trend from the merely practical to the decorated, elaborated, changed, extended version of an object. Is it too much to believe that such extension of the objective world reflects an inner, yearning humanity shared by all?

On June 25, 1980, when it was a record breaking 94<sup>o</sup>F in Duluth, we were midway in the course, dripping and drooping along. I would have considered such a question pure puffery then. As I sat down to write this account in November, I reflected, not only on Collingwood, but on the others I met at UMD. It is, in the end, people who count most, especially people who have worked and learned together; especially the person one of us may meet eventually in some desert place, tablet weaving in the cool of the day. We have a pre-established bond. Lest you think the previous remark describes a wild fantasy, one of the participants had recently returned from Iran where she had lived for some years and had taught finger weaving to Iranis.

#### Postscript

I just read that Collingwood began to weave on an inkle loom and pushed it to the limit before moving on to more elaborate tools. How appropriate and symmetrical that he should be engaged once more with a primitive craft. I leave you with the parting words of one other workshop participant, "Peter, when is your book (on tablet weaving) coming out? Tomorrow, I hope!"

# SPECIAL EVENTS

## SATURDAY TEXTILE SEMINARS 1980-81

Co-Sponsored by Minneapolis Institute of Arts and WGM

Seminars meet from 10:00 a.m. to 3:00 p.m. in Room 211, MIA. Tuition is \$15 for MSFA and WGM members and \$20 for nonmembers. Lunch at the Link Restaurant is included.

### EUROPEAN TAPESTRIES

The enormous Esther Tapestry (15th-century Flemish) and the 10 piece set of Artemisia (17th-century French) are rare examples of the tapestry weaver's art, represented by 42 major works in the MIA's collection. This seminar will examine construction techniques and histories of individual works in the galleries and in the museum's textile storage room. Denise DeJarlais, instructor.

Saturday, January 17, 10 am-3pm, Room 211. Limit 20.

February seminar: Islamic Embroidery

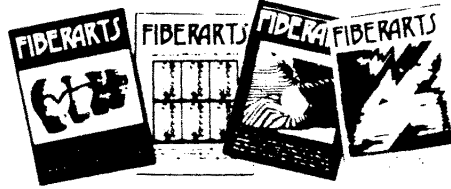
### A SPECIAL NOTE FROM DENISE

Few people realize the great treasure of the European tapestry collection at the Minneapolis Institute of Arts. It is one of the finest collections in the United States. The forty-two pieces are mostly Flemish, French, and Italian, ranging from 15th century to 18th century.

The seminar on January 17 will take a brief look at the structure of tapestry, then follow the history of European tapestry along a time line. Slides of the collection and details will be shown. After lunch at the Link, we will tour the galleries to examine the borders and techniques used within the tapestries on exhibit. A trip to the textile storage room will follow, to see the museum's Coptic tapestry and other smaller pieces not on exhibit.

Take advantage of this opportunity to learn more about the history of tapestry through this exceptional collection.

# FIBERARTS



FIBERARTS Magazine is devoted exclusively to contemporary fiber: weaving, soft sculpture, dyeing, basketry, clothing, stitchery, knotting, and crochet/knitting.

Published every other month, with three special-topic issues per year, FIBERARTS brings you the best and most exciting of today's fiber work—and the people who are doing it.

Whether you're an appreciator-from afar or a working professional, FIBERARTS will stimulate your imagination—and your eye—with articles and colorful photos covering the many aspects of fiber: from the latest exhibitions to designing a studio, from explaining techniques to showcasing promising newcomers, all written in a lively, informative style to help you get the most out of your fiber activities.

Join with the thousands of other fiberists who are reading and enjoying each issue of FIBERARTS. In fact, we guarantee you'll like it. If you're ever unhappy with FIBERARTS, just let us know and we'll refund your money for the unspent issues.

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## VISIT EXOTIC MARKET-PLACES



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# INTRODUCING

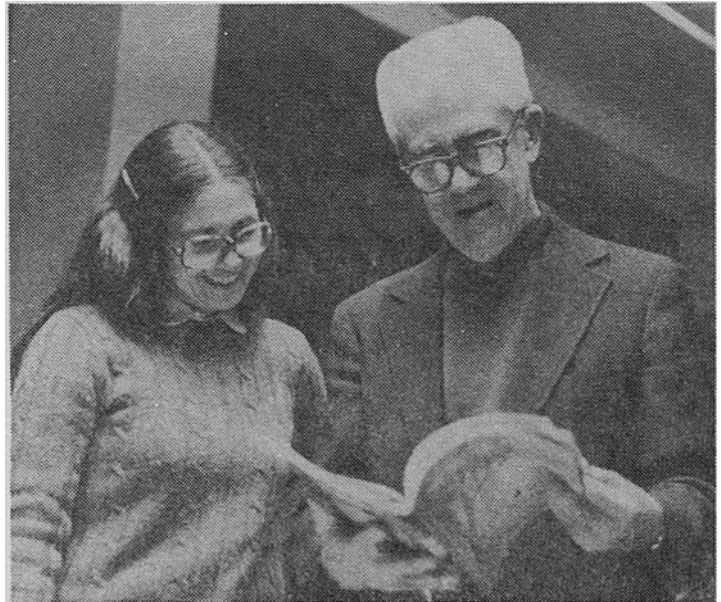
## Board of Directors

BY KATE FOREMAN

Paul O'Connor, Treasurer of the Board, has been weaving steadily for the past ten years, after his first class taught by Anna Smits at the Y. Paul, a retired chemistry professor at the University of Minnesota, was naturally led to an analytical approach to weaving, evidence by his series of articles on double weaves in *The Weaver*. He has also delved into the effects of double weave on color combinations, structural weaves, and, his current 'study' for the past six months, Collingwood's shaft switching techniques with rugs.

Paul has written on a book on the different twills available with up to eight harnesses. With the help of his son, the twills were computerized. The book has been at the publishers for about 1½ years; last word, received nine months ago, was that it would be published in three to six months.

Paul and Pat, his wife, spent time abroad in science education projects; they explored fiber activities in India, Japan, and South Korea. Paul is the weaver of the family, and Pat is the spinner and knitter--mutual interests without an overlap.



Ann Fox and Paul O'Connor

Ann Fox, Secretary of the Board, feels that the Guild's greatest asset is its members. As members change and grow, the Guild must also then change and grow. We must recognize that the Guild is not a college that is able to provide a large variety of courses; therefore some members might have outgrown their need for the Guild. Prompted by questions on the intangible nature of Guild membership if one is not taking classes, Ann emphasized that By-Member-For-Member workshops are a tangible asset for members. Publicity is necessary for both BMFM's and for the clearinghouse of fiber artist's functions that the Guild also performs.

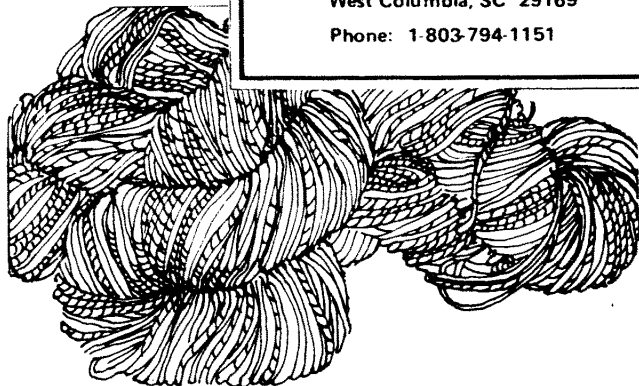
Ann became a member of the Board as a result of the Town Meeting crisis, feeling that the Board needed new ideas and new energy--new people who were not already frustrated/wearied with the impending crisis.

Ann is involved with the Dye Garden and a spinning study group, as well as demonstrating at the State Fair, etc. "The most interesting people I've met since we moved to St. Paul," in 1976, "are Guild members."

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*Guild members are requested to fill in the following form for IRS information.*

### COMMUNITY SERVICE RECORD

Name \_\_\_\_\_  
 Service \_\_\_\_\_  
 Date performed \_\_\_\_\_  
 People involved \_\_\_\_\_  
 \_\_\_\_\_  
 Amount of time (# of hrs) \_\_\_\_\_  
 Type of service \_\_\_\_\_  
 Type of audience \_\_\_\_\_  
 Number in audience \_\_\_\_\_

*Please return this form to the Guild office.*



# SPECIAL REPORT

NOTES ON TEXTILE CONSERVATION by Pat Hilts,  
Madison Weavers Guild

## HOW TO WASH A TEXTILE

Most weavers collect at least a few textiles and are therefore concerned with preserving such fragile objects. Fortunately, a little thought and common sense will go a long way in that endeavor.

"To clean or not to clean" is a question which often confronts the conservator whether amateur or professional. In general, if a piece looks okay, feels okay, and smells okay, it does not need cleaning though it may need pressing if it is wrinkled. Even if a textile does appear to need cleaning, it may not be possible to do so. An amateur should not attempt to clean anything which seems excessively fragile. When in doubt, seek professional help through the nearest large museum or textile chemistry department. In spite of the warning, there is still considerable scope for the amateur conservator. If the item in question is not literally falling to pieces, it can probably be safely cleaned with proper care, even if it is a very old fragment.

Once the decision to clean a textile has been made, there remains a choice of cleaning methods. The first and simplest is with air and mechanical action, that is gentle vacuuming, shaking or brushing. These methods will remove loose dust and dirt and should be employed whenever such soil is present whether or not subsequent cleaning is planned. When vacuuming, use low suction and protect the piece with a wire screen or some nylon netting stretched over a frame. Encrusted soil can sometimes be removed by gentle tapping and scraping with the fingers or other suitable implement.

Naturally, most soils will not yield to such simple treatments, and the conservator must consider further steps. In general there are two options: wet cleaning (water and detergent) or dry cleaning (organic solvent). Each method has its advantages and disadvantages. Wet cleaning does a better job of removing most types of soils but also carries some risk of damaging the fabric. Dry cleaning is less likely to do damage but may not remove certain types of soils. The decision of whether to wet clean or dry clean will be based on an analysis of the nature of the textile fibers, the dyes and pigments used, special finishes such as the glaze on chintz, and the types of soil present. Knowledge of a textile's age and provenance give clues as to the probable fibers, dyes and other materials used. Similarly, a knowledge of the textile's former use (clothing, furnishing, etc.) and its past history (dug up from a grave site, collected by an anthropologist, for example) give clues as to probable stains and soils, some of which may not be removable.

Armed with background knowledge of the textile, the conservator can proceed with some tests, the most important of which is for wash fastness of dyes. Such tests can be rather complex, but for amateurs, a simple and direct one exists. First, wet a cotton-tipped swab

with some plain (distilled) water and moisten an inconspicuous area of the color in question. After a few minutes (two or three) blot or rub the area lightly with a white tissue. If no color shows on the tissue, follow the same procedure using a fairly strong solution (one teaspoon per cup) of detergent and any other agent (Calgon, for instance) chosen for the wash. If no color, as opposed to soil which may come off, appears, the item can be safely wet cleaned.

If wet cleaning proves unfeasible, dry cleaning can still be attempted, but again each color should be tested as some few late 19th and 20th century dyes will bleed in dry cleaning solvent.

For the moment, let us assume that wet cleaning is possible. Now an appropriate detergent must be chosen. Latest intelligence reports that the Textile Museum in Washington, D.C., uses Lemon Joy. However, for the sake of label reading and general information, some discussion concerning the chemical nature of detergents is called for. Synthetic detergents are preferred over true soaps because, unlike soaps, they are little affected by hard water. In addition, detergents will clean satisfactorily at lower temperatures and pH values than will soaps.

However, the detergent picture is somewhat complicated by the existence of three main types: anionic, nonionic and cationic. Sodium lauryl sulphate, sodium lauryl sulphate and the alkylaryl or alkyl-benzene sulphates are common examples of anionic detergents. The first mentioned example is favored by conservators for washing wool, and it and closely related compounds may be discovered by careful reading of shampoo and bubble bath labels. Some baby shampoos look like good bets for washing old textiles. Nonionic detergents bear names such as alkyl ethylene oxide and alkyl aryl ethylene oxide. "Lissapol N" is a trade name nonionic detergent, as is "KYRO EO". Both anionic and nonionic detergents are recommended for textile conservation. The cationic detergents are mainly useful as fabric softeners, disinfectants, and dry cleaning detergents. In general, fabric softeners are not recommended for conservation work because they attract dirt. On the other hand, some of the quaternary ammonium salts, which fall into the cationic class may be useful in providing protection against bacteria and fungi.

Once a detergent has been chosen, wet cleaning can begin, but this does not mean throwing the piece into the washing machine. Old textiles, even sound appearing ones, are weak, and all textiles are heavy when wet. Therefore, the textile must be supported lest it tear from its own weight. Small items can be satisfactorily handled by sewing them between two layers of nylon net using fine cotton thread. (Monofilament nylon is a NO-NO as it can cut the threads of the old textile.) Bigger, heavier pieces such as coverlets need much stronger supports and because of their bulk and weight may be beyond the capability of an amateur. Also, distilled water should be used for cleaning, and amounts sufficient for a large item may be unobtainable.

The washing bath itself is made from distilled water and detergent mixed in at the rate of two tablespoons of detergent to one gallon of water. The temperature should be 100°F. For whites which have been grayed by old hard water and soap curds, two tablespoons of sodium hexametaphosphate may be added. Calgon used to be the recommended source for this substance, but recent label reading indicates that the formula now contains calcium carbonate as well. The last named ingredient is undesirable because of its high pH value which is destructive.

continued

The size of the pan and the total amount of washing mixture will depend on the size of the textile. Whenever possible the textile should lie flat and have at least two inches of water.

When all is ready, the textile is lowered gently into the bath and allowed to soak one or two hours, during which time it should be moved about gently at intervals to allow fresh water and detergent to come in contact with it.

After soaking, the textile must be thoroughly rinsed in distilled water and then dried quickly. (Slow drying allows the fabric to oxidize and become yet more brittle.) To aid drying, excess moisture can be blotted up with clean towels. If a gentle flow of warm, dry air can be provided, so much the better. Be sure, however, that the air is free from dust. Once the textile is dry, its cleaning is complete and it is ready for any subsequent procedures.

Pat's articles on textile conservation originally appeared last year in the newsletter for the Madison Weavers Guild. Part II on storage and display will appear in the March issue of the Weaver.

### SEEK & FIND

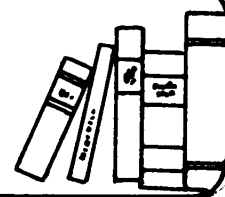
### LOOMS

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J	A	T	A	P	U	B	P	O	P	I	U	R	O	A	O	B	A	D
D	A	P	T	Q	A	Y	A	A	Z	N	Z	U	A	R	Z	E	J	O
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D	Y	R	C	O	D	T	E	L	K	I	N	E	E	N	I	R	O	H

Instructions: Hidden words below appear forward, backward, up, down or diagonally. Find each and box it in.

Card	Jack Type	Counter-balance
Dobby	Jacquard	Fly-shuttle
Inkle	Back-strap	Horizontal
Folding	Tapestry	Warp-beam

# BOOK REVIEWS



reviewed by Karen Searle

*Sling Braiding of the Andes* by Adele Cahlander with Elayne Zorn and Ann Pollard Rowe. (Weavers Journal Monograph IV) 96 pages, with color photo, \$11.00.

Slings have been used for hunting and as weapons since long before the time of David and Goliath. In contemporary times they are used in herding by nomadic peoples of the Near East, central Asia and the Andes. Adele Cahlander became interested in the intricate patterns of the Andean sling braids during her travels in Bolivia, researching Andean textiles for *The Art of Bolivian Highland Weaving*, written by Adele with Marjorie Cason. Her studies of woven edgings for the monograph, *Bolivian Tubular Edgings and Crossed Warp Techniques* led her further in the direction of studying complex braids.

Adele has a particular talent for analyzing complex textile structures and diagramming them in a graphic way that makes it easy for others to reproduce them, as her previous books have shown, and *Sling Braiding of the Andes* is no exception. The material presented here, with contributions from ethnographic textile specialists Elayne Zorn of the California Academy of Sciences, San Francisco, and Ann Pollard Rowe of the Textile Museum, Washington, D.C., is enhanced by Adele's ingenious diagrammatic constructions and pattern diagramming systems. The book covers historical and cultural background of sling usage, technical analysis and terminology, and concise instructions for reproducing 52 distinctive braids of 8 to 32 strands. Line drawings by Sue Baiserman, and computer plotted structure diagrams by David Cahlander add to the clarity of the text. Eight pages of color photographs give a sense of the intricate designs and cultural uses of the braids.

The braids presented are three-dimensional structures with multiples of four strands used in their construction. Some of the braids also contain a core from which colors may be exchanged, to add to the intricacy of the braided patterns. The braiding process proceeds from top to bottom, or from bottom to top.

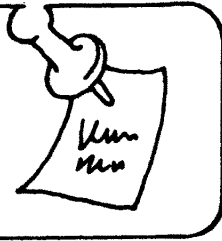
Although these braids have been the subject of much speculation by scholars such as D'Harcourt, most of the braids in this book have never been analyzed before in a way that makes it possible to reproduce them. Therefore, this joint production by textile scholars takes an important place in the technical and anthropological literature on slings, as well as being a source of instruction on an esoteric art form.

Not everyone will want to sit down and braid a sling, so Adele includes a list of possible uses for these decorative braids. She also details the analytical process that led to the diagramming of the braids included in this book, for those who encounter unusual braids that they wish to analyze.

*Sling Braiding of the Andes* was published by the Colorado Fiber Center, Boulder, Colorado, with the assistance of a grant from the National Endowment for the Arts.



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## MOVING???

If so, please remember to send the following information to the Guild office as soon as possible (2402 University Ave., St. Paul 55114) Bulk rate mail is not forwarded!

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If you have not received a membership card or have additions or corrections of your name, address, or phone number, please contact the Guild office.

## FOR SALE

ANTIQUe SPINNING WHEEL, all parts original, beautiful condition, spins thin wool, \$275.00. Call Michele, 348-3086, 9-5, M-F.

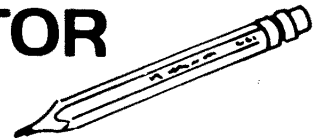
Weavers bench, \$35.00; Inkle Loom, \$10.00; Kessenich Sample Loom, 4-harness, 8" wide, \$125.00. Joanne Robbins, 633-4945.

42-inch Standard Kessenich Floor Loom, 4-harness, plain beam. Includes bench and misc. equipment. Very good condition. Call Mary Coffman evening at 938-6318.

If you are interested in being in a file for commissioned work and/or sales, please send a typed note with your name, address, telephone number, and a description of your work. Included could be the particular items you are interested in weaving, price range, size, anything of importance. Send to the Guild office, attention Peggy Benson.



# FROM THE EDITOR



This newsletter is arriving later than usual . . . as there is no January meeting, it was mailed at the end of the month to avoid the Christmas rush.

The next deadline is February 1 for the March newsletter.

But for now . . . greetings for a happy holiday season and a fruitful and positive new year!

*Suzette*

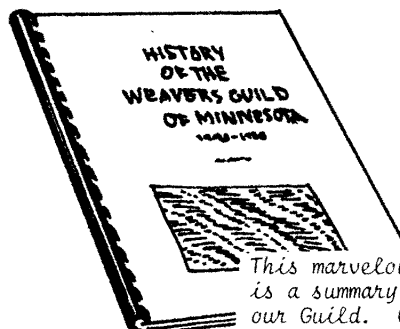
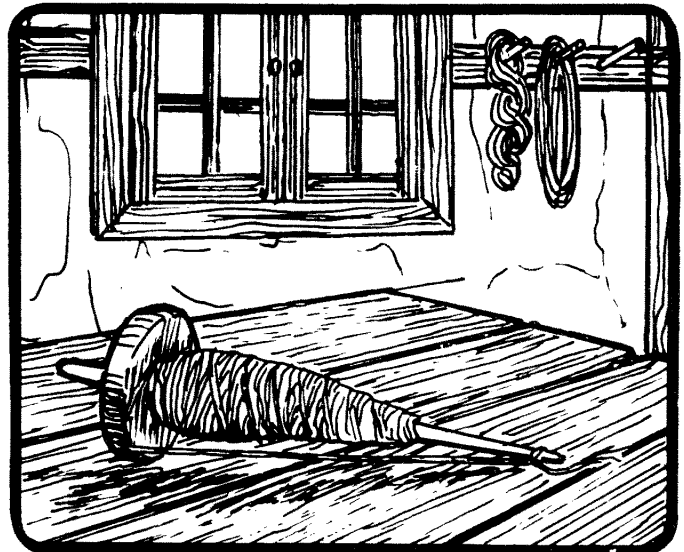
## THE MINNESOTA WEAVER

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This marvelous little booklet, written by Jean Seeker, is a summary of the first 40 years of the history of our Guild. Complete with a handwoven swatch on the front cover and a few photographs, it is a keepsake to be read and treasured throughout the years to come. Available in the Guild office for \$1.50 (plus 50¢ postage and handling if you order by mail).

THE **MINNESOTA**  
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