

# THE MINNESOTA WEAVER

Volume 7 Number 7 April 1982

**COMING  
UP**



## GUEST ARTIST PHILIS ALVIC TO ADDRESS APRIL MEETING

The April members meeting is scheduled for 7:30PM on April 1. The program for the meeting is a public lecture given by Philis Alvic dealing with the production of multi-harness patterned wall hangings. She will discuss the manipulation of color and texture and the creation of pattern.



Mary Wovcha

Mary Wovcha, formerly of Mountain Iron, will give a slide talk May 20th and a workshop on cloth strip weaving done in Finland and Sweden. Mary watched her Finnish Grandmother cut old clothing into strips, sew them together and weave them into rugs. After graduating from the University of Minnesota, she began to weave herself on a 100 year old handcrafted loom adapting the traditional techniques of her Grandmother with her own modern tastes.

Mary is a weaving instructor for the Kalamazoo School System Adult Education Program. She does production work in weaving, spinning and dying and has lectured on Finnish Folk Weaving in Michigan, Indiana and Minnesota. Her production work and teach has been interrupted this year because Mary has been working on her Masters Degree.

The Workshop on May 21 and 22 will deal with the practical techniques of cloth strip weaving, such as joining strips, best materials to use, mixing fabrics and yarn for special pattern effects. Mary has a wonderful sense of humor in addition to a thorough grasp of her subject matter which should make for a very enjoyable workshop and talk. Frame loom weavers are welcome to use their looms in this workshop.

**PLEASE NOTE!!!!!!**

The correct dates for Philis Alvic's Workshop are April 2nd and 3rd, from 9 a.m. to 3 p.m.

**SIGN UP NOW!!!! SEE DETAILS PAGE 15**

# SPRING STYLE SHOW



## HOSTESSING COMMITTEE

We will be having hors de oeuvres and desserts at the Style Show member meeting on May 6th. I am looking for volunteers to bring food. I will also be looking for volunteers to help set up for the meeting, make coffee, etc. Please call me if you can help! Thanks!

724-9045

Susan Brown

STYLE SHOW at the May Annual Meeting  
fun  
educational  
glamorous (?)

This year's annual meeting in May will include a style show featuring members modeling their handwoven or knit garments and accessories. Kathy McMahon will be the moderator.

Please help make this style show a success. How? This notice is to encourage YOU to participate.

If YOU have a garment you would be willing to model, please fill out the form below and send it to the Guild, attention Shirley Herrick, by April 19.

## FIBER SOURCE COMMITTEE



## FIBER SOURCE COMMITTEE

### April Feature

Spring is officially here, but we're still mid-season in fibers, so we're offering 2 companies that produce both lovely wool yarns and summer fiber yarns

**Borg of Lund:** This fine company sells a full line of the best quality wools, linens and cottons. We must have a \$200 order.

**Scotts Yarns:** We have all of Scotts new samples which include the familiar wool and mohair yarns and their new cotton-rayon blends.

This double feature closes April 15. The next feature will be Belding-Lily, April 15 to May 15.

The cupboard is starting to fill up with lovely cotton yarns from Henry's Attic and lots of new surprizes. Be sure to check it out.

Paula Pfaff

YES, I WILL MODEL A GARMENT IN THE STYLE SHOW

NAME

PHONE NUMBER

DESCRIPTION OF GARMENT

FABRIC STRUCTURE

YARNS USED

Mail to: Weavers Guild of Minn.  
2402 University Ave.  
St . Paul, MN 55114

# HAVE YOU HEARD



Citric Acid is available at stores that sell supplies for making wine at home

S. Carr

Guild member Catherine Ingebretsen has just completed two pieces this past month. One was for the Federal Land Bank of St. Paul, at 5th and Jackson. And one for AT&T at 303 3rd St. Minneapolis. Cathy will also be moving into a new studio on the 6th floor of the Rossmor Building, Downtown St. Paul, in the middle of April.

The Textile Council has planned many seminars over the coming year on topics ranging from traditional garment construction, to the history of rug collecting, to Kashmiri shawls and stumpwork.

Information on the Textile Council its programs and membership can be had by contacting the Minneapolis Institute of Arts.

Ruth Mordy is having an exhibit of Tablet-weaving from March 22nd through April 9th at the Women's Center Gallery at the YWCA in Saint Paul.

Louise Cameron will be having a one-person show of her weavings (wall hangings and clothing) for the duration of March at Universalist Church, 50th St. & Girard Ave. S. in Minneapolis. The church is open during business hours or call 825-1701 for other times.

# MIDWEST CONFERENCE

Irene Wood suggested that the Guild might charter a greyhound bus for the Midwest Weavers Conference in Chicago this summer. Interested persons not living in the Twin Cities area might also want to meet at the Guild to utilize this service. We need someone to investigate this possibility, round trip costs/person, etc.

# HGA NEWS



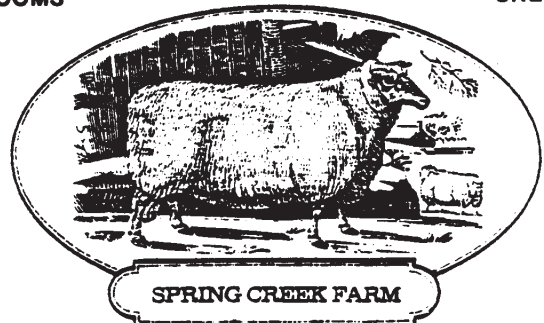
The Handweavers Guild of America has been given a grant to establish a library of notebooks compiled by member and non-member weavers from workshops given by well known fiber artists.

Every weaver knows how important those class notebooks can be, so the Handweavers Guild of America urges weavers to consider leaving a bequest by will of such materials to the HGA.

WHEELS  
LOOMS

WRITE FOR BROCHURE

FLEECE  
SHEEP



BOX 466 MOUND, MINNESOTA 55364 (612)472-4524



# FROM THE PRESIDENTS



The task of presidency has made us realize even more clearly that not only is the Guild and its success made up of current volunteers giving their time generously on the board, on committees or in silent ways that may not be obvious, but that the smooth running of the Guild also depends on those of you who have given many times over in past years. Numerous phone calls from us have begun, "Would you tell me how you...?". A continuity at the Guild depends on both our past experience and on the passing on of that experience to those who can also profit from it.

We would like to initiate a system of notebooks that would be passed on from one board member to the next that would include "everything you could possibly want to know" (and probably much more) about each board position and about the committees for which they are responsible. There will also be a notebook in the office for Guild members to consult. It might include such information as how to turn on/off the Guild lights, how to purchase yarn from the Fiber Source Committee, how to check library books out and in at the Guild and where to find the carding machine and how to rent and use it.

Each board member has already been asked to start culling both files and their minds for information that might be included. However, they have only recent experience and many of you have knowledge of how problems were solved or how things were done in the past.

We would like to ask you to jot us a note (or write us a long letter) if you have anything you feel would be helpful to include in these notebooks. Please don't be modest and don't assume someone else will do it. We need you! It's your chance to help in a way that will cost only a few minutes of your time and 20¢ in postage. So, relax with a cup of tea, pen in hand, and let us hear from you.

# MIA



The Textile Council  
of the Minneapolis Institute  
of Arts - A First Meeting.

A commitment to textiles both past and present was the overall theme of the first meeting of the Textile Council of the Minneapolis, Institute of Arts, held March 4th at 11:00 a.m. in the Pillsbury Auditorium of the Institute.

The Council is something new offered by the Institute to create a sense of textile appreciation and enthusiasm, while as Phyllis Lehmborg, an officer of the Council and the welcoming speaker put it, "restoring textiles to their rightful place in society."

Ms. Lehmborg also stressed the Council's hope to encourage artistic expression in textiles, an expression that would go beyond craft. After Ms. Lehmborg's opening remarks, the podium was turned over to Alyce Hunt, the program chairperson for the Council. Ms. Hunt then introduced the six woman panel consisting of Helen Kelly, quilter, Susan Michaelman, textile collector, Marjorie Pohlman, weaver, Theresa Nomura, surface designer, Jan Tesler, needleworker and Lotus Stack, textiles curator for the Institute.

Each panel member gave a short talk (about five minutes) about her particular textile field, but each stressed the commitment to textiles, the ability to learn from the past and the necessity to support the Institute in its textile endeavors.

Helen Kelly, quilter, spoke of the many forgotten intricacies of the past which are now waiting to be rediscovered. Through her slide presentation she showed that no one textile discipline stands alone. Her slides of quilts using

applique, embroidery, and needlepoint served to illustrate and the slides showing weavings that have inspired quilts added further evidence.

Susan Michaelson described herself as a textile appreciator who although she does not actively participate in a textile art form serves a very valuable function in collecting and preserving textile pieces. Her slides were of rare primitive textiles that were crafted by cultures that no longer exist. Her samples from Sumatra, Borneo and the Celebes Islands were of intricate natural dyed ikats used in tribal ceremonies and produced on backstrap looms. Her remarks centered on textiles as investments and as works of art to be enjoyed at home as well as in the museum.

Marjorie Pohlman continued with the thread of the importance that textiles have played in the past as mirrors of society and culture with her slides of 17th and 18th century liturgical garments. These garments, she said, reflect society at the time they were made and the artistry of textiles show us who we are and where we have been.

Theresa Nomura, a surface designer, again showed that textiles overlap and intermingle. Elements of many mediums can often be found in a single piece. The slides she presented illustrated this point most appropriately; a batik from Java, a 19th century

Indian scarf that combined subtle shades of color with intricate embroidery. Her slides of contemporary textile work showed how artists use the past to expand to represent present day society and culture.

Jan Tesler, a needleworker, spoke of the past stature of textiles and textile artists before the Industrial Revolution and of the resurgence of fiber artists today. But again it was stressed how important preserving the past is to insuring the future of today's textiles and its artists.

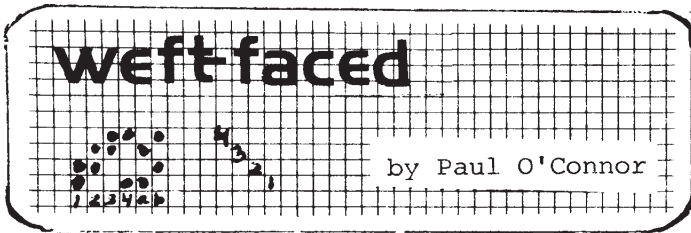
Lotus Stack continued with the historical overview of textiles by telling of the influence textiles once had politically

and economically. It was once a capital crime to export silk worms out of China and in France, China and England sumptuary laws were passed to limit or prohibit the use of needlework in decorating clothing. England urged textile artists to relocate in Britain and Italy passed laws to keep its artists in Italy.

The concept of textiles as a part of every day life let alone politics and economics has changed, but as Ms. Stack stressed there is still a great commitment to textiles if we as fiber artists make it so. It is a matter of cooperation of all textile artists and a commitment to preserve the past and expand the future.

**Southwestern American Indian Baskets**  
The materials, techniques, styles and functions of basketry made by selected Indian groups of the American Southwest will be explored. A slide lecture and direct examination of baskets in the MIA's collection will be combined with a demonstration of basic basketry techniques. Catherine Ingebretsen, instructor. Limited to 20. Saturday, April 3, 1982. 10 am - 3 pm, Room 211. Tuition: \$20 MSFA and Weaver's Guild members. \$25 nonmembers. Includes lunch at the Link Restaurant.

The Textile Council of the Minneapolis Institute of Arts will present its first lecture on April 16, 1982. The speaker will be Dorothy K. Burnham, Research Associate and former Curator of Textiles at the Royal Ontario Museum. She is also the author of several books including Keep Me Warm One Night, Cut My Cote and the newly published Warp and Weft. Mrs. Burnham's lecture will deal with aspects of traditional garment construction. The lecture will be at 6:00pm in the Pillsbury Auditorium, with wine and cheese to be served after. Cost: \$3.50 to Textile Council Members and \$8.50 to nonmembers.



WEFT-FACED WEAVES - BOUNDWEAVE

This will be the last article in the series on weft-faced weaves. Boundweave is an example of twill weaving but somehow it has been given its own name. A feature of boundweave is that the treadling stays the same throughout the weaving, often a 2/2 twill, with rotation of the colors to develop different patterns. In designing for boundweave it is important to recognize that this is a block weave and with a four harness loom, there are four blocks that can be used in the design. There are discussions of boundweave in both Mary Black's and Else Regensteiner's books.

The spacing of the warp will depend on the size of the weft threads that you use. Typical, however, would be 4, 5, or 6 threads per inch. You may have to try a sample with your yarns because you not only want to cover the warp completely with the weft but as well you want only one weft color to show up in the various blocks. A little experimentation will help you decide on the proper weft sett. The first example that will be discussed will be with rosepath threading and the second will

be an overshot threading that is based on rosepath. Other threadings can be used for boundweave.

Figure 1 shows the threading and tieup, and the appearance of the weaving in expanded form. Notice that weft threads that cover warp threads on harness 1 are not shown then they are not part of a block because these are covered when the weft is beaten down firmly. The four blocks are pressed together then the weft is beaten and the four weft threads show up as a single line of weaving. This is shown in the final drawing of figure 1.

Figure 2 shows a block twill weave in four colors. The treadling always stays the same and the colors in the weft are used in the order indicated in the chart at the right. Here such horizontal line (A B B C) represents four weft shots.

Figure 3 gives an overshot threading based on rosepath. The tieup, treadling and block diagrams are given in the same fashion as in figure 1. The only real difference is that the blocks are larger. Figure 4 shows the design given on page 158 in Else Regensteiner's book, "The Art of Weaving", with the rotation of colors to achieve this design of rectangles with rectangles.

Boundweave gives a thick firm fabric which is useful for rugs, purses and wallhangings.

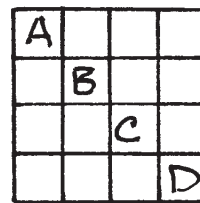
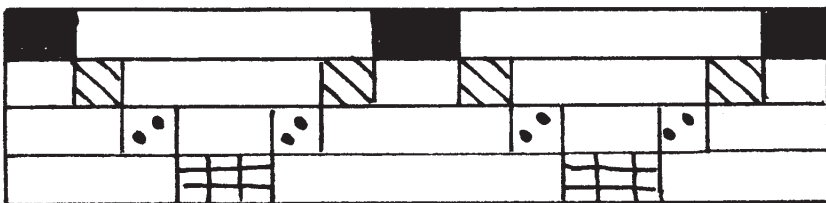
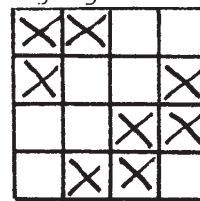
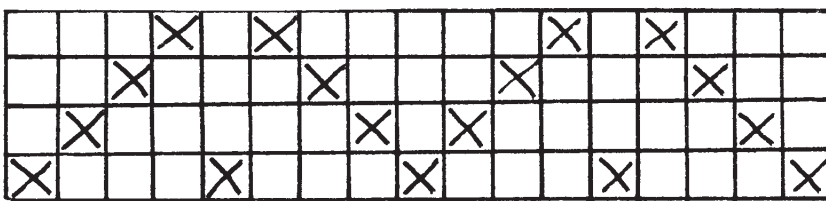
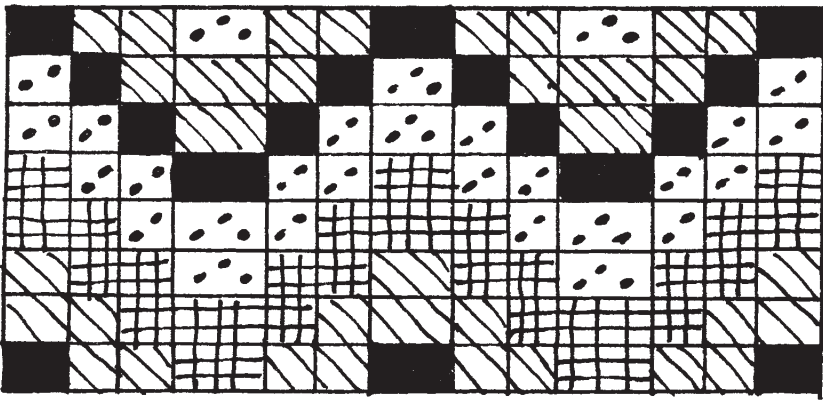


FIGURE 1



|   |   |   |   |
|---|---|---|---|
| A | B | B | C |
| C | A | B | B |
| C | C | A | B |
| D | C | C | A |
| D | D | C | C |
| B | D | D | C |
| B | B | D | D |
| A | B | B | D |

FIGURE 2

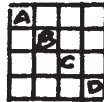
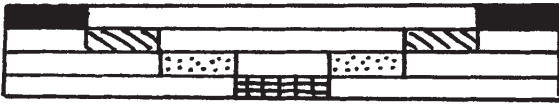
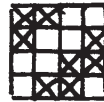
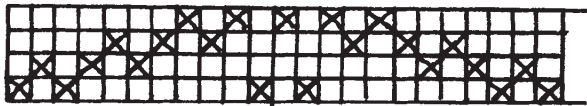
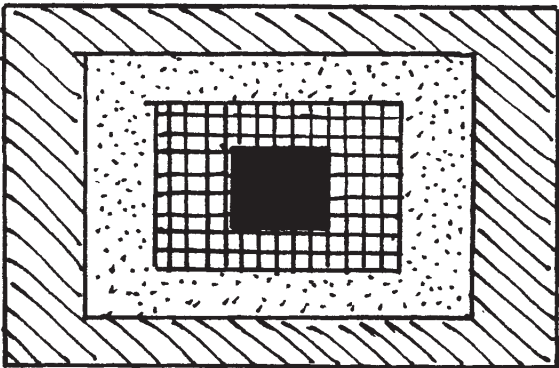


Figure 3 ↑

Figure 4 ↓



|   |   |   |   |
|---|---|---|---|
| B | B | B | B |
| B | C | C | C |
| B | C | D | D |
| B | C | D | A |
| B | C | D | A |
| B | C | C | C |
| B | B | B | B |

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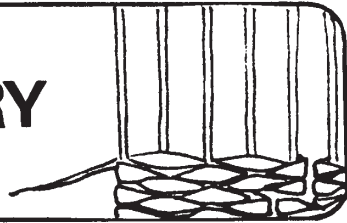
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Continued on Page 13



# ON TAPESTRY



## NOTES ON TAPESTRY MANUFACTURE

In previous articles we have discussed the themes depicted in tapestries and the manner in which they were displayed in the castles of Western Europe during the medieval, renaissance, and pre-industrial periods. I think, however, that we often forget to consider the complex interaction of various parts of society which is necessary to provide suitable conditions to create a finished tapestry.

First fibre is necessary to create thread or yarn. The majority of tapestries are made of wool and silk with selected use of metallic yarn. It was important that the fibre used be consistent throughout the tapestry, therefore, the spinners had not only to be efficient, but the art of sheep breeding had to be well developed. Fortunately, this area of animal husbandry had been studied for centuries and it seems that each country could fairly well supply their wool needs for tapestry production. Also by this time Italy had a thriving silk industry and later other European countries spent much effort in developing their own silk production.

Frequently the yarn was produced by spinners working in their own homes, although there are records which indicate that at times some of the spinning was done by the workshop apprentices.

After the yarn was completed it was taken to the dyers. Up until the beginning of the eighteenth century there were strict regulations regarding the use of dye material and the colors which were produced. These rules were necessary to insure the fastness of the hues and were related to the dye materials themselves as well as to the actual dying procedures. Larger tapestry workshops, such as Gobelins, had their own "in-house" dying facilities but smaller studios, such as

some of those at Aubusson, ordered specific colors from local dye houses.

With the appropriate materials at hand we can now consider the weaving workshop itself. Training was regulated by guild statutes. These were to vary somewhat according to historical period and location. Essentially they defined the time of apprenticeship as three to seven years. At first these positions were limited to children of master weavers, but near the end of the seventeenth century openings were available to any interested parties. The training could be simply working in the factory itself, were pupils were employed on tasks of varying degrees of difficulty as their skills developed. Or it could be a more formal education involving classes related to artistic as well as technical training. At the completion of this training and upon the production of a master piece of tapestry weaving, the apprentice was eligible to apply to the guild for a master status. Tapestries were produced on a contract basis, with the price structure related to the complexity of the design elements in the cartoon. The weavers themselves were paid on a task work basis. That is, the most experienced weavers wove the faces and flesh parts which required a higher degree of skill, and the less skilled weavers completed background areas at a lower rate of pay.

The finest tapestries were produced on a commission basis. First the cartoon was made and then it was taken to a workshop. Because cartoons themselves were so expensive they were frequently reused to produce several tapestries which were exactly the same or very similar; the main changes being seen in the use of different border designs. However, there is some indication that some workshops would produce a certain number of tapestries for direct sale to the lesser nobility or the wealthy merchants who desired to enjoy some of the same luxuries as royalty. Sometimes in order to make tapestries more affordable, designs were simplified and heavier threads were used in weaving. It is felt by some historians that many of the mille fleur tapestries were also a part of this trend of "ready made" tapestries.



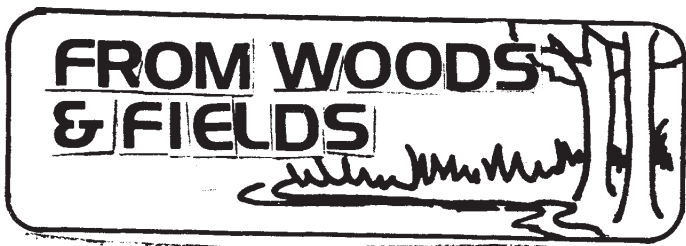


**Mille Fleur Tapestry**  
**French, ca 1520**  
**Gift of Mrs. C.J. Martin in memory**  
**of Charles Jairus Martin**  
**MIA 34.4**

In the place of a one piece cartoon the head of a small tapestry studio could create his own by assembling the several design elements into one unit. The mille-fleurs tapestries made up of small animal and botanical elements were an ideal format for this type of production.

Lotus Stack  
Curator  
Textile Department  
The Minneapolis Institute of Arts





by Connie J. Magoffin

### Naturally Dyed Easter Eggs

In April, 1977 I wrote in this column about dyeing Easter eggs with natural dyes. For two reasons I would like to, again, share that information with you. First, there are probably many new Weaver readers who may like to experiment with this technique now that Easter is almost here. Secondly, I have read more articles on the subject and have experimented further with both dyes and techniques. I thought of all this as a bit of fun, something different, until I recently read a book with recipes for hyperactive children which eliminated, among other things, all artificial colorings and flavorings. Natural dyes were recommended not only for coloring these children's Easter eggs, but for any circumstance that might require food colorings.

#### Egg preparation:

1. Wash eggs in cool water with a bit of soap. Rinse well and dry.
2. Materials for patterning:
  - a. Resist:
    - 1.) Leaves or small flowers or petals.
    - 2.) Rubber bands of varying widths.
    - 3.) Nylon net, hairnet, onion bag, etc.
    - 4.) Gummed reinforcements or self stick labels (premade dots, hearts, whatever, or large labels can be cut into shapes of your own choice.)
    - 5.) Beeswax, a la Ukrainian egg technique.
    - 6.) I imagine children could use the trusty white crayon to create delightful wax resist patterns.

b. After dyeing, designs can be scratched into the egg with a sharp object to expose the white surface underneath.

3. To fix pattern making materials on the egg:

- a. Leaf or whatever is centered on a 4" square of nylon stocking and it is gently but firmly stretched around the egg and tied at the bottom with a string or thread.
- b. The nylon is also used to keep self stick labels in place.
- c. The rubber bands are merely stretched in place.
- d. A netting pattern is created by tying net fabric tightly around egg.
- e. A method for creating extraordinary marbled eggs is to overlap wetted onion skins over the entire surface of the egg (ferns or flowers may be placed underneath). Either tightly wind sewing thread over the skins to hold them in place or hold skins in place by tying a square of nylon stocking or netting around the egg. Cook eggs for 15-20 minutes. Unwrapping the egg is like Christmas! When oiled, these eggs are so beautiful, my family hates to eat them.
- f. Of course, plain colored naturally dyed eggs are also beautiful.

#### To prepare the dye baths:

1. Dyes: I am recommending only those dyes that I feel will give you a variety of dye colors easily and successfully.
  - a. Brown onion skins for rust-browns. Use equal amounts of skins and water to start, the more skins you use the darker the color you will obtain.
  - b. Red cabbage for robin's egg blue. One-fourth of a med. cabbage easily dyed a half dozen eggs.
  - c. Coffee for light browns or tans. I brewed a strong cup of coffee.
  - d. Turmeric for yellow-golds. I used 1 tbsp. to 1 qt. of water.
  - e. I had minor success with blueberries and spinach. Carrot tops, blackberries, sage, marjoram, grape juice, beet juice, tea, and parsley have also been suggested, however, don't expect too much.
  - f. I had to try cochineal since it was on the approved food color list until sometime in the 60's. Both times I tried it the eggs came out covered with a black slime, but when

scrubbed, a lovely pink emerged. I won't recommend eating these eggs, but if you want a pink color to balance out a centerpiece of naturally dyed eggs, it works very well. I used about 1 tbsp. of cochineal.

2. For best results use an enamel, stainless steel or glass pan.
3. Add chopped dye material to water and simmer gently (to avoid evaporation cover pot) for approximately 20-40 min. Strain out and discard material.
4. Add 1 tbsp vinegar for a quart of dye bath.

#### Dyeing:

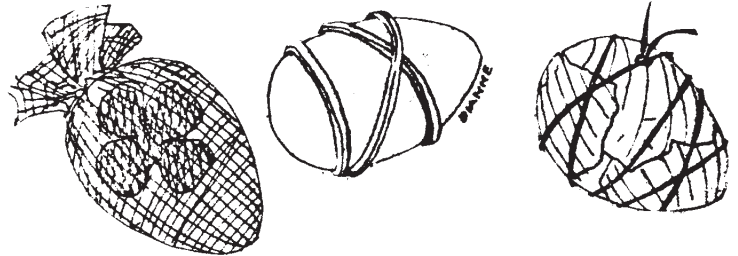
1. Gently lower prepared eggs into dye bath and simmer uncovered for about 20 minutes. This, of course, also cooks the eggs.
2. Rinse eggs in cool water.
3. Unwrap and remove any decorations.
4. Store in refrigerator.
5. Steeping eggs overnight in these baths produces darker colors. However, be sure to cool eggs and baths separately, then refrigerate eggs in baths overnight for safe eating!
5. To avoid melting the wax, when I used the wax resist technique I put the raw waxed eggs in a cold dye bath and steeped them overnight as above. These eggs were not for eating, however, I suspect cooked white eggs could be waxed and dyed this way for eating.
6. I tried top dyeing while I was in the swing of this whole thing. Turmeric yellow over red cabbage blue came out a blue-green. I dyed a cochineal pink egg and waxed a design with beeswax and a fine stylus, then steeped it in turmeric overnight. The turmeric removed the pink resulting in a yellow egg with pink designs.

#### Additional notes:

1. Wax patterns are removed by holding the egg against a candle flame, wiping the melted wax away with a soft cloth or tissue.
2. When eggs are dry, you may want to rub them with salad oil, and buff for a beautiful lustre.
3. I varnished or painted an acrylic medium over those eggs I wanted to keep for decorations (or until they are dropped).
4. Sometimes the flowers or leaves you use may impart their own color to the egg surface. Be sure they are not poisonous!

And be careful not to use poisonous plants for dyes. Use only those you are absolutely sure are edible.

Although you may obtain bright colors from some of these dyes, we are not trying to duplicate Easter egg dyeing kits. Some colors are soft and subtle, but just as beautiful. HAPPY EASTER!



Janet Meany has accepted the position of Guild Federation representative. In this capacity, she will act as a liaison with the other Minnesota Guilds. She will send a copy of our newsletter to representatives from other guilds and she will report to us on the activities of the other guilds. Her report will include upcoming workshops and other items which may be of interest or provide our guild and guild members with new ideas. Her address is Janet Meany  
10520 North Shore Drive  
Duluth, Minnesota 55804

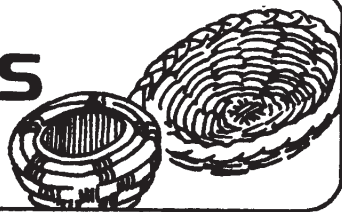
MEMBERS' INFORMATION LINE

644-3594

when Guild office is not open  
--call for Guild happenings!



# OF BASKETS



## OF BASKETS

Catherine Ingebretsen

Two of the most commonly used basketry materials are round reed, also known as wicker, and cane. The following background information about cane and reed is printed from the "Comcraft Cane Seating Handbook" with permission from Peerless Reed and Rattan Mfg. Co., 45 Indian Lane E., P.O. Box 8, Towaco, N.J. 07082 201-263-2660 (Please note new address & phone #)

### The Story of Cane

It may surprise many to know that cane is stripped from rattan, leaving an inner core, known as reed. Rattan such as is used in our products is a vine which grows wild in the jungles of several islands in the South Pacific. It is sometimes confused with Bamboo, merely because its appearance is somewhat similar. But briefly, bamboo is hollow, while rattan has only a slight taper.

There are probably as many as 150 different varieties of rattan, although only a dozen or so of the species are suitable for our purpose. At maturity the various types will be from 1/8" to about 1 1/2" in diameter, with larger sizes the exception. While each species has its proper botanical name, the natives prefer to use more descriptive Malayan names, such as Tohiti, Kooboo, Pakkie, and Oemoeloe, to identify the rattans with the particular region in which they grow or in some instances to describe the processing they receive.

The task of cutting and harvesting rattan presents the problem of penetrating into the thickest jungles, as that is where the choice growths are apt to be found. Armed with a wicked-looking wide-blade knife, natives of

all ages work their way through the jungle, slashing off the wild growing rattan vines about three feet from the ground. Cutting at this height leaves the plant root alive to produce another growth which will mature in about seven years.

The vine is left hanging while the natives continue deeper into the jungles, cutting as they go. On returning to the original cuttings in a few days, the dark bark has dried out, and loosened itself, while the treacherous needles have softened and lost a good deal of their sting. In pulling down cut vines much of the bark with thorns is removed. The vines are then cut into lengths of from fifteen to thirty feet, bent into bundles, and carried to the nearest stream. Eventually, the harvested stock reaches the stream, and on native boats of various types and descriptions is transported to a "Godown" on the sea-coast. "Godown" is the native name for the warehouse plant at which the various jungle products are accumulated for preparation and shipment abroad.

Next, the rattan is picked for quality, sorted for size, then given a sulphuring treatment. The latter serves the dual purpose of bleaching the color and preventing insect infestation.

The first step in processing of rattan into cane and reed products is a resorting for size. In this process, sticks which are unsuitable because of poor color, or any other defects are removed.

Following this operation the rattans are given a liquid bath, preparatory to the start of actual machining. The purpose of the bath is two-fold to remove surface dirt accumulated in transit, and to soften the rattan to the proper point for splitting.

The splitting operation begins by feeding the long sticks into a specially constructed machine which strips off the outside enameled surface into several segments. These segments which are rough cut will be as long as the original sticks, and will be uneven in width and thickness. However, the center core, or reed, as it is known, will be round and uniform in diameter. The rough strips taken from the outside of the sticks are next run through shave machines to obtain a uniform width and thickness, and provide cane in its final form.

## OUT OF TOWN



## BULLETIN BOARD



### SUMMER ARTS STUDY CENTER

At Quadna Mountain Resort, Hill City, Minnesota

Over 40 week-long workshops from June 13-August 13, 1982

New workshops open each week including:

#### Dyeing on Cloth

Richard Abell

#### Fiber Sculpture

Walter Nottingham

#### Quilting

Charlene Burningham

#### Soft Sculpture


Carolyn Hall

#### Wearable Art

Charlene Burningham

Come and study with these and other exciting artists in a unique, inviting arts community set in one of America's most beautiful landscapes.

For complete portfolio and schedule, write to:  
Summer Arts Study Center, Dept. V, 320  
Wesbrook Hall, 77 Pleasant Street S.E., University  
of Minnesota, Minneapolis, MN 55455.

Continuing Education in the Arts, Continuing  
Education and Extension, University of Minnesota 

—an equal opportunity educator and employer—

In March Mary Lou Loomis sheared 23 white and colored sheep. If interested in purchasing fleece, call her at 448-5837 (evenings are best) or write to her at Bevenshire Farm. Carver, Mn. 55315.

Interested in a Weaving apprenticeship two days a week? Please contact:

Cathy Ingebretsen

475 Laurel

St. Paul, Mn 55102

612-222-4080

Mrs. Lillian Mueller

1289 Watson Avenue

St. Paul, MN 55116

699-8795

wants someone to weave her some rag rugs. She has the rags ready.

#### New Members

Continued from Page 7

Susan Starritt

3918 1st Ave. S.

Minneapolis MN 55409

H: 822-0948

Peggy Torgerson

10067 Perkins Ave. N.

Stillwater MN 55082

H: 439-9574

#### CHANGES OF ADDRESS

Faith Higham

1887 Silver Bell Rd. #112

Eagan MN 55122

H: 452-8557

W: 725-3906

Kathy McMahon

807 Fairmount Ave.

St. Paul MN 55105

H: 293-9242

Sylvia Williams

6 East 25th St. #304

Minneapolis MN 55404

471-9722

## BMFM workshop

I will soon be organizing a committee to plan By-Member-For-Member workshop for the upcoming year, 1982-1983.

I am looking for interested volunteer for the committee; or if you are interested in teaching a BMFM workshop or have any ideas for a BMFM workshop Please call me at 724-9045.

Thanks!

Susan Brown

# GUILD NEWS



Instead of the usual report on the finances of the Guild, I would like to take this opportunity to raise a challenge for Guild members. Financially we are in good shape with about \$6,000.00 in savings account and about \$3,000.00 in the checking account.

What bothers me is that do not have any long range plans or objectives. It is certainly nice from my standpoint to have this much money in the treasury, but what do we plan to do with it?

Several years ago, when the very successful Landmark show was being planned, the Board anticipated that money would be needed for that show. The decision was made to sell some of the Guild's looms. Happily that money was not needed for the show and also happily we really have not needed those looms for any of the workshops or courses (of course careful planning is required so that there are no serious overlaps). Now I think all of us should recognize that our good fortune stems from the hard

hard work that was done over the years by so many of our members, particularly those who started the Guild and nurtured it.

So what should we do with our money? Of course we may have to move next year when the lease runs out; of course our rent may well be higher than it is now, along with cost of postage, telephone, the Weaver, and everything else. Maybe we should simply hang on to what we have in anticipation of the future costs.

On the other hand maybe we should be thinking of new and glorious things. How about a 16-harness loom or a dobby loom with the new computer attachments? Perhaps some knitting machines, camera equipment so that the Guild members can make good pictures of their work or even more and different spinning wheels would be things to think about.

Why not let the Board know how you feel about what if anything we should do in the future. If we get enough responses by the May meeting, the Board will summarize what the members want.

*The hand spindle was the first known tool invented to help man make his thread, and it was used for thousands of years before the spinning wheel was developed. Spindle whorls of bone, amber, gold, ivory, and pottery have been preserved through the centuries, some found in European excavations among lake dwellings. The simplest whorl was probably just a stone with a stick through it serving as a spindle . . . a tool still used today.*

The Minnesota Weaver is sent by bulk rate, third class mail to subscribers and members of the Weavers Guild of Minnesota, Inc., a nonprofit organization, and an equal opportunity organization.

If you move, please inform us of your old address as well as your new address. Thank you.

Name \_\_\_\_\_

Old Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

New Address \_\_\_\_\_

New City, State, Zip \_\_\_\_\_

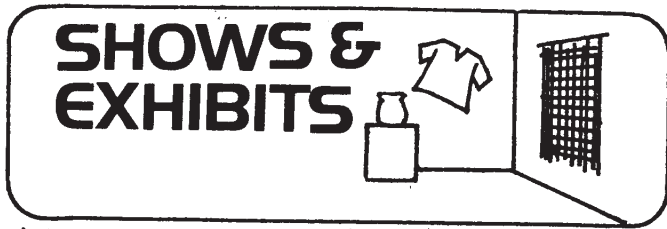
New Phone \_\_\_\_\_

## 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





**FIRST ANNUAL EXHIBITION OF WEAVING IN THE NORWEGIAN TRADITION**, July 23-25, 1982, in connection with Decorah, Iowa, Nordic Fest. Registration to July 1. Write: Lila Nelson, Curator of Textiles, Norwegian-American Museum, Decorah, Iowa 52101.

**Galleries**

Minneapolis Institute of Arts  
Islamic Art from the Permanent Collection  
through April 18.

A Look Behind Closed Doors: Conserving  
the Tapestry Collection, through Fall.

U of M, Goldstein Gallery  
Undergraduate Design Show April 1-.

The Gallery  
at Harold. Contemporary ceramics and  
fiberarts. 818 Nicollet Mall.

Gunkelmans  
Hmong Textiles. 1116 Nicollet Mall.

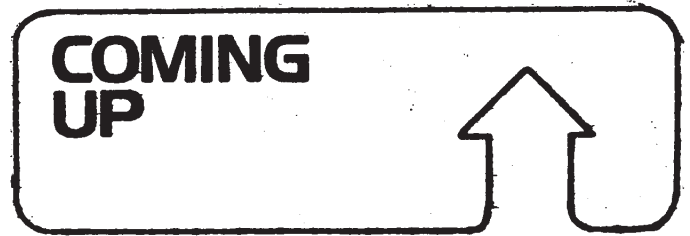
Asian Fine Arts  
Handwoven Indonesian textiles. 825  
2nd Ave. S. Mpls.

Indigo  
Folk arts and textiles from Asia,  
Africa and the Pacific. Lumber  
Exchange Building, 10 S. 5th St.  
Mpls.

By Design  
Contemporary craft work in clay, glass,  
fiber, wood and metal by U.S. artists.  
Lumber Exchange Building, 10 S. 5th St.  
Mpls.

Blaisdell Place  
Susan Murphy, March 23- May11.  
2322 Blaisdell Ave. S. Mpls.

**A LOOK BEHIND CLOSED DOORS:  
CONSERVING THE TAPESTRY COLLECTION**  
through Fall, 1982  
February 2-28th  
Tours at 2 p.m. Tues.-Sun. &  
Sat. at 11 a.m.  
Call 870-3131 for details



**WORKSHOP**

Following her public lecture  
Phillis will conduct a 2-day  
workshop entitled "Variations  
on One Warp". Each participant  
will be given a different set of  
instructions for the threading of  
a loom and will work only on that  
warp. In doing so, it will be  
possible to investigate the  
various possibilities of pattern  
possible through the manipulations  
of color and texture. The work-  
shop will run from 9 a.m. to 3 p.m.  
on April 2nd and 3rd. The cost  
will be forty-five dollars.



**NANCY GIPPLE: NON-FUNCTIONAL QUILTS**

"For the past year I have been  
working on a quilt series, both  
functional and non-functional.  
These pieces are handspun and hand-  
woven textural constructions based  
upon the midwestern seasons and  
nature."

Nancy's work is presently  
on exhibit at the Guild.

Weavers Guild of Minnesota, Inc.  
2402 University Avenue  
St. Paul, Minnesota 55114  
612/644-3594



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DATES TO REMEMBER

APRIL 1  
Members Meeting at  
7:30 pm with Lecture  
by Philis Alvic:  
"Multi-Harness  
Patterned Wall Hangings"

APRIL 2-3 Workshop  
Philis Alvic  
"Variations on One  
Warp"

MAY 6  
Annual Meeting and  
Style Show

MAY 20  
Lecture by Mary Wovcha  
"Cloth Strip Weaving  
of Finland and Sweden"

MAY 20-21  
Workshop by Mary Wovcha  
"Practical Techniques  
of Cloth Strip Weaving"

MN WEAVER STAFF - APRIL ISSUE

Temporary CO-Editors  
Ann Fox and Connie Magoffin

Columns  
Cathy Ingebretsen, Paula Pfaff,  
Paulette-Gail Lassig, Connie Magoffin,  
Paul O'Connor, Lotus Stack

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Linda Madden, Elaine Martin,  
Janet Meany, Paul O'Connor, Pat  
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