

THE MINNESOTA WEAVER

© Weavers Guild of Minnesota Inc. 1975
Volume 1, Number 2, October 1975

**COMING
UP**



OCTOBER PROGRAM

Thursday October 2,
1:00 p.m. and 7:00 p.m.

"Textile Design in Nature," a slide presentation by Lane Patterson, Guild member and Instructor in weaving and textiles at Mankato State College. Mr. Patterson will show some of his fiber pieces and discuss how inspiration for their creation came directly from nature. Some of the pieces he will bring have been dyed with natural dyes and worked in double weave and crochet techniques.

BY MEMBER—FOR MEMBER WORKSHOPS

The "Exposure to Basketry" workshops will take place from 9-12 a.m. and 6:30-9:30 p.m. on Thursday, October 16. The techniques of coiling, twining, and plaiting will be demonstrated and then you will have an opportunity to further explore one of these areas. Slides will be shown the last 20 minutes of each session and you're welcome to just come view the slides if you want. Cathy Ingebretsen, Mary Temple and Harda Kuisk will teach this workshop together. A 50 cents materials fee will be charged of those members taking part in the exploration. Preregistration is desired; please call the office now and sign up. (332-7521)

JANUARY WORKSHOPS

Color and Design in Fibers

If you are a new weaver, you will enjoy the in-depth, rich, fulfilling direction of Clint Mackenzie, assistant professor of textiles at California State University. If you are experienced, you will enjoy the sense of direction he will give you regarding your own interests in design and techniques. This is not a techniques course, but rather a fresh approach to personalizing your own work to give it the stamp of your own character. "The concept is the content of your work" says Clint. After being inspired you will work from your idea. Later, the necessary techniques in weaving, stitching, basketry or knotting will be taught. The conclusion—a fascinating learning experience, a fiber creation, and a new sense of direction.

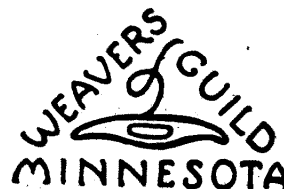
Dates are Monday, Tuesday, Wednesday, January 5-7, and Friday, January 9, 9:00 to 4:00. (Thursday will be a working day without instruction.) Bring pencil and paper. \$55 fee due in full by December 4. Limited number of students accepted. If you have questions, please call Lis Jones, 941-3276.

Experimenting in Open Weaves

Exciting! Different! A new way to handle lenos and other open weaves. Work on a frame you'll build ahead of time, a frame loom without a heddle, a warp weighted loom, or possibly a Guild floor loom. Use one yard of working warp (plus any wastage normal for your loom). Use 10/2, 8/5, or 10/5 natural linen, 8 ends per inch. Bring a warp, two pick-up sticks, a weaving needle or flat shuttle, pencil and paper. \$27.50 fee due in full by December 4. Dates are Friday, January 8, 6-10 p.m.; Saturday, January 9, 9-4 p.m.; and Sunday, January 10, 12-8 p.m. For directions for a simple frame or answers to questions, please call Lis Jones, 941-3276.

Lis Jones

**GUILD
NEWS**



SEPTEMBER BOARD MEETING

The Annual Board Meeting was held Sept. 11 at which time the new committee chairpersons were approved. The list will be available as a supplement to the membership directory at the October meeting.

The Board voted to join the Cedar-Riverside Arts Council. Fiber Fair co-chairpersons, Cathy Ingebretson and Rose Broughton, received formal approval for renting the Firehouse, for spending \$100 on properties to mount the show, and for having more notecards printed to sell at the Fair.

Char Miller received board approval and encouragement to continue work on a funding proposal to seek grants and to seek help from the Community Design Center.

next Guild Board meeting will be on October 9, at 9:30 a.m. Committee Chairpersons should contact their board director before each board meeting. Notice of Board meetings will be via the *Minnesota Weaver*.

Susan Obrestadt, Secretary

TREASURERS REPORT

For the fiscal year of 5/1/74 to 4/30/75:

Income \$51,061.54
Expenses \$51,175.33
Assets (properties) \$12,735.29
Library \$2,000 +

A detailed statement is available in the Guild office. Guild members may obtain a copy by sending in a self-addressed, stamped envelope. Figures as of September 1975 will be published in the next *Minnesota Weaver*. Ann Basquin, Treasurer

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DEMONSTRATORS WANTED

The Guild needs volunteers to spin and/or weave for groups and small craft fairs. If you would like to do this, please contact Peggy Dokka at 926-7847. Every effort is made to match volunteers and assignments by location, so you should not have to travel very far.

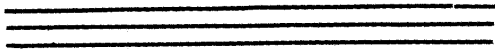
OFFICE VOLUNTEERS STILL NEEDED

We still need lots of volunteers to help staff the office during the day or evening hours. The main duties involve answering the phone, showing visitors around and checking in library books. This frees the secretary for more important duties and helps to save the Guild money. Please help. To volunteer, call Dorothy Glenn, 866-7016.

Many thanks to all those who helped out in September. The office was staffed every day last month. Lets keep it up!

AND MORE VOLUNTEERS

Office work not up your alley? How would you like to help assemble and mail the *Minnesota Weaver* one day a month. We need a large mailing committee to handle this job, in order to save the Guild considerable expense. Mailers, call Cathy MacDonald, 944-2109.



The Minnesota Weavers Guild thrives on People Power! These are some of the many volunteers who keep our organization functioning smoothly.

Officers

President — Faye Sloane
Vice President — Pat Penschorn
Secretary — Sue Obrestadt
Treasurer — Ann Basquin
President-Elect — LaVonne Horner

Board Directors

Member Affairs Director — Marie Nodland
Education Director — Marj Pohlmann
Outreach Director — Harda Kuisk

Standing Committees

Publicity — Gloria Rither
Newsletter — Karen Searle
Newsletter Mailing — Cathy MacDonald
Class Schedule Mailing — Nan Kuehn
Properties — Betty Peter
Membership — Berle Smith
Building Fund — Pat Penschorn
Education — Sue Baizerman

Guest Programs and Workshops — Lis Jones
Member Programs and Workshops — Lotus Stack
Library Purchases — Ruth Delsart
Library Cataloguing — Vivian Liden
Slide Library — Femmeke Holthuis
Historian — Jean Seeker
Studio Exhibits — Jan Carter
Demonstrations — Peggy Dokka
Fiber Fair — Cathy Ingebretson and Rose Broughton
Travelling Exhibits — Edith Glemaker
Out-State — Irene Wood
Group Projects — Sue Obrestadt and Joy Rosner
Hostess — Betty Olson
Hospitality — Berle Smith
Office Volunteers — Dorothy Glenn

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ART'S COUNCIL

The Minnesota Weavers' Guild has recently joined the Cedar-Riverside Art Association. They are devoted to promoting visual and performing art programs in the West Bank Area. It costs nothing to join but we agree to participate in some of the Cedar-Riverside events and attend one Monday morning meeting a month. By joining we save \$75/day for rental of the Firehouse for the Fiber Fair, but more important, the Guild will become more involved within its' own community and further its' goal toward semi-professionalism.

Anyone interested in acting as Guild representative to the Cedar-Riverside Art Association, please contact me.

Cathy Ingebretson
645-1810

WEST BANK HALLOWEEN FESTIVAL

The Cedar-Riverside Businessmen's Association, along with other organizations and shops in that area are sponsoring a West Bank Halloween Festival. The weekend before Halloween, October 24, 25, and 26th, there will be lots of activities for children, teenagers and adults taking place in the area of Cedar and Riverside. There will be pumpkin carving contests, puppet-making, street musicians, parades, a free Stravinsky concert, mime, dances and many others. The Guild will have spinning demonstrations and a loom will be set up for anyone and everyone to weave on. We encourage you to take part in the fun and bring your friends and children. The stores and restaurants will be open too.

If you want to spin or help encourage people to weave, please contact Pat O'Connor at 645-3520. Everyone is encouraged to come in costume!

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TRAVELLING EXHIBITS

The NEWS Swaps from the New England Weavers Seminar will be at the Guild this fall as follows: October, the 1973 books; November, the 1971 books; December, the 1967 and 69 books. Each set of books will remain with us for the full month indicated.

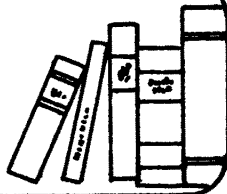
Edith Glemaker

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Vanishing supplies

Shuttles, and sleying hooks are disappearing at an alarming rate. If this continues, we will have to ask students to supply their own rather than having them in the store room. If you have inadvertently carried home any Guild supplies, please try to return them.

LIBRARY NEWS



INVENTORY

An inventory of all library books will be made in November. Please make an effort to return your library books by Nov. 1. With your cooperation, the books will be ready for circulation again in a minimum of time.

CARD CATALOG

The library committee has begun the gigantic job of cataloging the books in the library, under the guidance of Vivian Liden. Books will be catalogued by author, title and subject, and the card file will be found in the library. Plans are also underway for indexing the periodicals. Soon our impressive collection will be even more so.

The following is a list of overdue books and the persons to whom they are charged out. Please return them immediately.

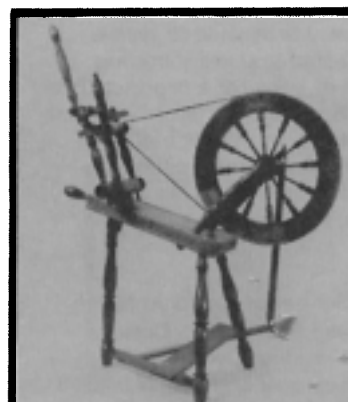
Albaum, Ojo de Dios — Edna Gonske
Atwater, Shuttlecraft American Handweaving — Jean Wagner
Blumenau, Creative Design in Wallhangings — Suzanne Rollie
Chetwynd, Simple Weaving — P. Cowley
Creager, Weaving: A Creative Approach — Sara Johnson, B. Kopman
Cyrus, Manual of Swedish Handweaving — Cyndy McLean
Emergy, Primary Structure of Fabric — Adele Cahlander
Handweaver & Craftsman, Fall '68 — L. Thompson
Held, Weaving: A Handbook for Fiber Craftsmen — Judy Meyer
Hickman, Scandinavian Art Weaving — Mirza Janecky
Itten, Elements of Color — Sue Marcotte
Justema, Pleasures of Pattern; Weaving & Needlecraft Color Course — Marlene Vernon
Karasz, Adventures in Stitches — Karen Olson
Kitts, Navajo Weaving Bibliography — Barb Halloran
Guide to Man-Made Fibers — Vicki Maghrak
Naumann, Off-Loom Weaving — Barb Suarez
Plath, Handweaving — Liz Marsden, M. Byrne
Pyssallo, Handweaving Patterns from Finland — Margaret McCutchan
Raine, Wallhangings — Virginia Corrick
Regensteiner, Art of Weaving — Verna Kaufman
Robertson, Dyes from Plants — Connie Magoffin
Shuttlecraft, Weaving Inkle Bands — Whitney Rogers
Shuttlecraft, Portfolio Edition — Margaret McCutchan
SSDP December, '70 — Beth Boss
Steedsman, Patterns on a Plain Weave — Carol Eger
Sunset, Weaving Techniques and Projects — Elizabeth Rist
Thorpe, Elements of Weaving — Mary Thorndyraft
Tidball, Contemporary Tapestry — Barb Halloran
Tidball, The Handloom Weaves — D. Swanson
Tidball, Double Weave — Margaret McCutchan
Tod, Joy of Handweaving — P. Cowley
Waller, Designing With Thread — Virginia Corrick
Worst, Weaving with Foot Power Looms — M. Thorndyraft
Wilson, Weaving is Creative — S. Rollie
Znamierlowski, Step-by-Step Weaving — M. Byrne

407 cedar

macrame
yarns
beads

earth works

The *Minnesota Weaver* has reasonable display advertising rates. Phone 636-0205 for information.



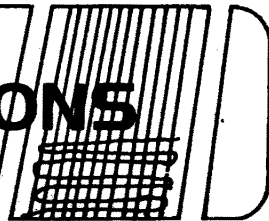
FREE BROCHURE describes kit in detail, with prices.

MIDWAY ORNAMENTAL & MFG. CO.

1708 State Route 558
Salem, Ohio 44460

AVAILABLE IN KIT FORM
this is a full size working replica of the Early American Saxony Wheel. The 18" wheel comes fully assembled for true, no-wobble action. All parts are sanded solid maple. Step by step instructions. Only a few hand tools needed. Stands 42" tall at distaff, 36" high at wheel. Solid brass and wrought iron fittings, leather flyer bearings, drive belts.

FRAME LOOMINATIONS



by Mary Temple

Elsewhere in this issue of the *Minnesota Weaver* there is information on the Fiber Fair. Frame Loom weavers should certainly be encouraged to enter their woven items for sale. Sometimes it seems as though we have spent so much time and love on our frame loom weavings that it is really hard to think of parting with them, but if you would like to bring in a little money to help pay for all that nice yarn you want to buy for other projects, consider weaving some things for the Fiber Fair. Experience from last year's successful fair showed us that many people are looking for less expensive items they can buy to use or give as gifts. Pillows went by the dozens, in prices ranging from \$12.00 to \$18.00. Many more small things could have been sold, but they seemed to be in short supply.

The same thoughts that apply to anything you weave for yourself should apply to weaving an item for sale: suitable choice of materials for the intended purpose, careful workmanship, and attention to design, color, and finishings. Although everything that is sold will be going through the selections committee for approval, this does not mean your work will be judged and juried as though you had entered it in some remote and exclusive show. Hopefully what it does mean is that this will become known as a sale of quality, well-crafted fibers. You wouldn't be proud to have your best efforts associated with a junky show, and neither would the Weavers Guild.

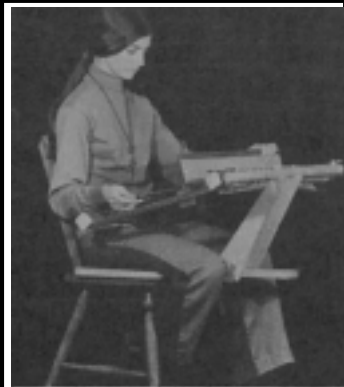
Weaving for sale ought to give you another opportunity to exercise your developing sensitivities; one of the important things I learned again at Penland is that we have to be our own severest critics. Developing that faculty of self-criticism is hard; somehow it is a lot easier to rely on other people to pat you on the back (or, worse yet, remain silent) when you trot out your newest project. One suggestion would be to put your things where you have to live with them and look at them everyday. Then perhaps, if you are ready to listen, they will begin to tell you what needs to be done to them.

On a very practical level, make it a part of your learning to keep track of the time that went into the designing and weaving of each project, plus the cost of materials. That is the only way you will be able to decide if it is worthwhile to weave things for sale. For instance, if you find you are spending twenty hours and ten dollars worth of yarn for a product that may only sell for fifteen dollars, it isn't hard to figure out that almost any other job would pay better. In this women's lib-conscious society women are less and less often inclined to place a low value on their time; remember that even the carry-out boys are making over two dollars an hour.

My Penland Experience

Since I returned from the Penland School of Crafts in North Carolina a week ago, re-entry has been a problem. Curious about my adventures? Imagine 145 students, college-age to senior citizens, with a group of well-known and well-qualified instructors, plus many artists-in-residence. The three weeks I was there the craft school included weavers, potters, photographers, graphics and printmakers, woodworkers, enamellers, jewelers, sculptors, glass-blowers, and after supper volley-ball players. The setting in the mountains was so spectacular I expected to see credits rolling "Color by Technicolor" any time

looked off into the sky. The emphasis was on creative art in all the disciplines, and each person's total time and effort could really be devoted to his or her work. The facilities were very complete, and the physical arrangements very soothing. Bill Brown, the director, said Penland traveled on its tummy, and the cooks were probably paid more than the instructors! For me it was very easy to enjoy the good meals and conversations without any worry on my part about shopping, cooking, or cleaning-up! Walter Nottingham was fantastically good as a fibers teacher; while there were around twenty-five in the weaving studio, I felt we all got very good individual attention. Almost every day we were in the studio from after breakfast until after midnight, with a major on-loom project, two smaller weekly problems, eight seminars on various topics, four slide-lecture sessions, and everyone in the fibers studio made a doll the last week for the scholarship auction. I suspect the things I produced are much less important than what I learned about myself and fibers—it was a very individual experience, and it will take a long time to assimilate. It was very hard, it was certainly good for me, and I cannot imagine going back through the experience again; on the other hand, I find myself wishing twenty times a day I were still there.



BEKA LOOMS

BEKA Frame loom model SG-20
and BEKA weaving seat

FRAME LOOM, BACKSTRAP LOOMS, WARPING
BOARDS, WEAVING SEAT, SHUTTLES, PICK UP
STICKS, 8 AND 10 DENT HEDDLES.

Ask for them at these area dealers:

THE YARNERY	St. Paul
THE YARN BIN	Northfield
THREADBENDERS	St. Paul
THE SPIDER'S WEB	Brainerd
MARY LUES YARNS	St. Peter
HOUSE OF MACRAME	Minneapolis
HOMESPUN	Redwood Falls
HOMESPUN	Coon Rapids
ENDION STATION CRAFT SHOP	Duluth
DEPTH OF FIELD	Minneapolis
COUNTRY WAYS	Minnnetonka

BEKA LOOMS; Beka Inc., 1648 Grand Ave., St. Paul, MN 55105

FROM WOODS & FIELDS

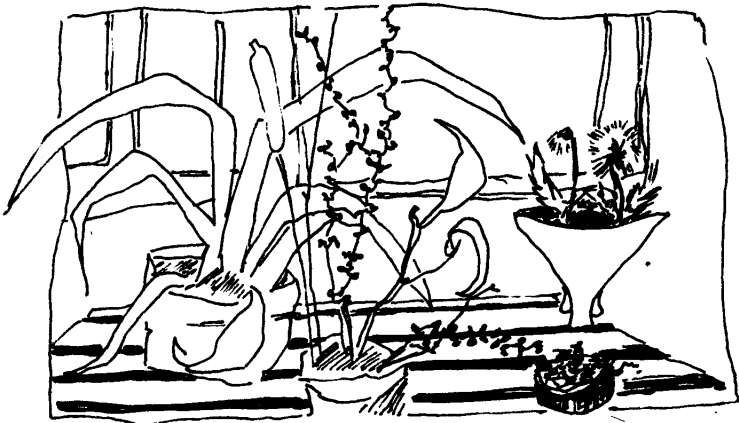


by Connie Magoffin

I am most excited that one of the things I had hoped for in this column has come to be. This summer many of you fellow dyers have shared dye samples and recipes with me. Although I have dyed with what seems like hundreds of plants, there are still a million more I'd like to try. Thus when one of you has tried a dyeplant and you are pleased with the results, I'd love to have you share a sample and recipe with me. If I have tried the dyeplant before I still like to see them, as you may have received different results (different soil conditions, yarn, quantities, etc.). Often, however, it is a plant I haven't tried and you may have this fantastic dyeplant growing in your backyard! I'd like to, in turn, share some of this summer's experiments with you.

Last May, Sue Obrestad dyed with some fresh young willow shoots. She used approximately 1/2 grocery bag for about 1 oz. of wool and soaked the branches 1 week (accidentally, she added, overnight would suffice). The branches were simmered 1 hr., strained and the yarn was simmered in the dye for 30 min. Results: alum—soft light yellow-gold, tin—bright orange-gold, copper—soft dark olive.

Mary Skoy experimented with some plantain (a common yard nuisance) in June. She soaked the plantain overnight, simmered the yarn in the pot for about 3 hours and then let it cool down in the pot for several hours more. Results: alum—soft gold, tin—soft dull yellow, chrome—brassy gold.



Ethel Pettengill shared two dye samples with us. She obtained a lovely shade of avocado with milkweed. One-half pound of alum mordanted fleece was dyed with approximately 1/2 grocery bag of leaves and stems. The yarn was simmered for 1/2 hour and then for another 1/2 hour after some copper sulfate was added to the dye bath.

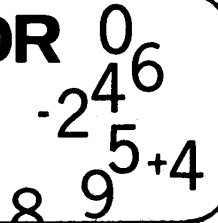
Ethel also tried using 3/4 of an ice cream pail full of chokecherries to dye 1/2 pound of alum mordanted fleece. By simmering for about 1 hour, she obtained a soft pink color tinged with just a hint of purple. A bit of nylon fiber she tried in the same dye bath turned out a surprising light dirty pink.

All the way from the state of Virginia came some samples of handspun dyed in early March, 1974, with fresh dandelion blossoms. The woman who sent the samples had received last

year's Tribune article on my natural dyeing from her mother. She also included a lovely note about the dyeplants and sheep in her area. She used 14 oz. of flowers to 4 oz. wool and the results: alu—soft green gold, tin—very bright yellow-green, copper—olive, chrome—gold.

Wouldn't it be exciting to start a national or possibly even an international exchange of dye samples!

METRICS FOR WEAVERS



by Peggy Dokka

Beginning a series of articles on something that concerns all of us—the imminent arrival of the metric system. —ed.

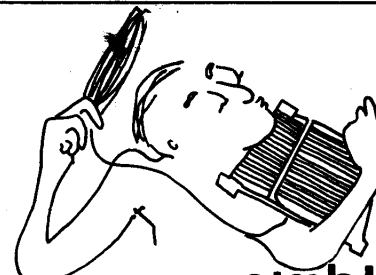
It is fairly well accepted that the metric system is coming to the United States. Some are eagerly in favor of such a change and some are quite opposed, but most know it is coming. How can we as weavers make the change-over with the fewest difficulties? To begin with, how about trying to "Think Metric" right now? If you can accomplish the visualization of metric measurements, you are three-fourths of the way to making the whole shift. Try not to think English system and then translate; "think metric" directly. To aid you, here are some hints to visualizing linear measurements.

The centimeter (smallest practical unit from our point of view) is roughly equivalent to the width of the tip of your little finger. A decimeter (10 centimeters) is about the width of the palm of your hand. Measure your own hand and decide whether to include the thumb in this estimate, or whether the measurement is closer minus thumb.

Have you been used to measuring yards from finger tip to nose tip? This needn't change—just extend it a little. Don't stop at your nose, but continue the measurement from finger tip to opposite shoulder.

Think these measurements often and soon they will come quite naturally to mind.

Next month we will talk about application of metric measurements to a loom.



a
tune
of
our times

**nimble finger
needle art**

1459 Jefferson Ave. St. Paul Mn

SHOWS & EXHIBITS



by Suzy Sewell

Augsburg Hosts a Guild Show

The Minnesota Weavers Guild has been invited to show at the Augsburg Student Center November 5-29. All members are encouraged to submit pieces, either functional or non-functional. Because of the nature of the student center lounge, very heavy items cannot be hung. A member of the Augsburg faculty will assist in the selection of pieces, but it will not be a juried show. All intended articles must be at the Guild by November 1, and be labeled: Augsburg Show, your name, and the value of the item. This show is part of a series of art exhibits to be held at Augsburg during the coming school year. The openings coincide with monthly faculty meetings. The Student Center is open from 7 a.m. to 12:30 p.m. weekdays, and 8:30 a.m. to 12:30 p.m. weekends, so we all have plenty of time to stop by and view the show. Further questions can be directed to Suzy Sewell.

Other Local Shows

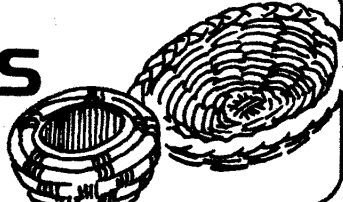
International Design Center, 3rd and Marquette, Minneapolis, has a display of contemporary Middle European rugs and wall hangings from the Balkan countries which will continue till October 4. Some are off-loom products, but most are tapestries, woven on wide horizontal looms with a mixture of colors for both design and background areas. This lends them a richness of color that is very appealing! Some of these pieces are hand-crafted by individual artists in their own studios. Others are made in a group set-up with individual freedom of expression, but a common style.

In the latter part of October, the *International Design Center* will feature woven items from New Zealand.

Don't forget the *Oxman's Across the Street Gallery*, First Annual Fiber Show opening October 2, and continuing through the 22nd. The Gallery is located at 639 2nd Ave. No., not too far from the old bus depot.

I would appreciate information about up-coming exhibits that would be of interest to fiber craftspeople. Call 721-4974 or leave a note at the Guild.

OF BASKETS



by Cathy Ingebretsen

"No collector will need to be told of the charm and delight that are to be found in each 'fine' basket. One's emotional nature is aroused and quickened again and again, as new beauties are observed in form, color, and design. But the greatest source of delight in basketry, to my mind, is to be found in the almost untouched well of symbolism; the poetry, the religion, the superstition woven by the humble Amerind into her basket."¹

It is the poetry that "Of Baskets" will be written about. It is the "dream visions of weavers,"² the life within so many baskets, the stories, the love, the fear, the anger that this column will be written about.

"The more the intelligent and conscientious collector studies his baskets, the more they will mean to him. Question them and they will tell you many things. As you sit alone with them they will bring up pictures of forest, desert, canyon, and village, where humble huts shelter simple and poetic people—people who are as yet 'near to nature's heart.' They will tell you of art and religious aspirations and longings, of a nation's struggling from the lower to the higher."³ They will tell you many secrets. They will be your friends. Make sure you are theirs.

¹James, George Wharton, *Indian Basketry*, p. 218, Dover 1972.

²Ibid.

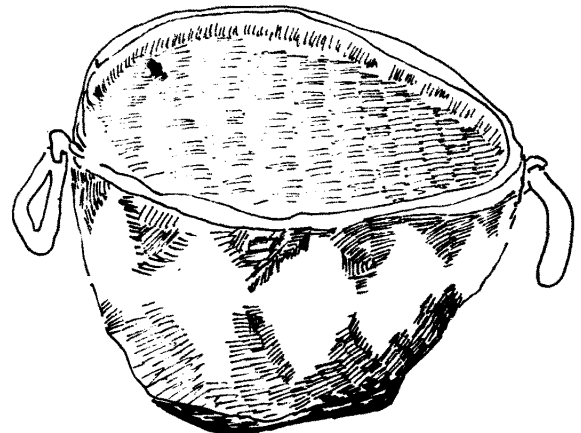
³Ibid., p. 231.

stoneflower



**1694 grand avenue
st. paul**

*SPECIAL SHOWING OF STONWARE
by Richard Abnet
Opens October 10-11. Runs thru October*



SWATCH PAGE

FLAME POINT BOUND WEAVE

by Joy Rosner

This column will discuss the how and why a certain weave is achieved so the reader can experiment beyond the draft presented.

This month, I am introducing one of the two group projects Susan Obrestad and I will be setting up at the Guild in the next few weeks—bound weave. This draft for bound weave is different from the one which is being set up at the Guild, but the theory is the same.

Theory

A bound weave is a totally weft-face textile which can be threaded on rose path, summer or winter, or an overshot without very long skips. Four shots of the weft will appear as only one weft row (all warps in one line will be covered only in 4 shots). Thus one must take great care to balance the warp and weft. The warp must be sturdy and sleyed so that the wefts pack it, and the beat must be quite hard.

Materials

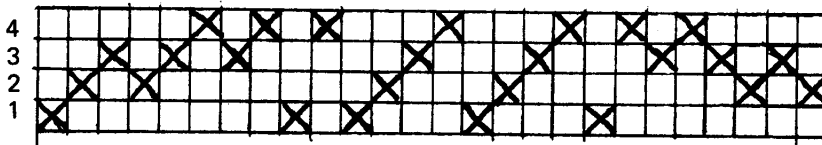
Warp: Cotton or linen carpet warp (i.e. 8/4 cotton carpet warp).

Weft: A soft weft as wool or a wool-like synthetic that packs well. 1. At 5 dents/inch, use rug yarn as rya yarn.
2. At 10-12 dents/inch, 18/2 worsted.

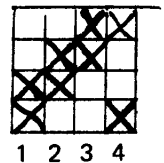
Draft

From the Bobbin Winders Guild, W. Covina, California (I don't know where they got it).

Threading



Tie-Up—Rising Shed

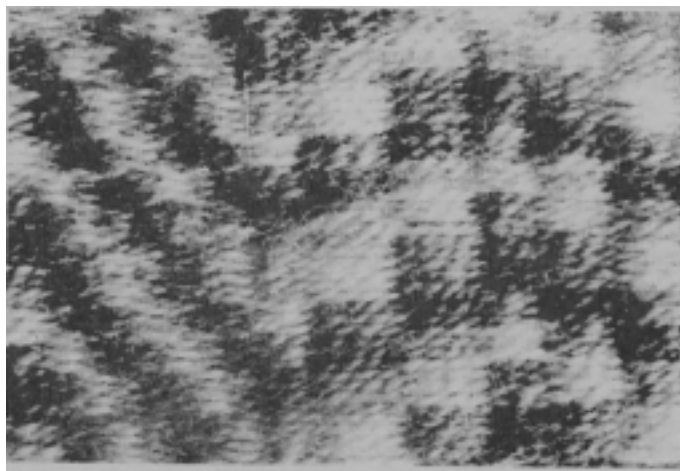


Variation 1. "Flame Point"

Treadle	Color Unit 1	Unit 2	Unit 3	Unit 4
1-2	A	B	C	D
2-3	B repeat unit	C x4	D x3	A x3
3-4	C	D	A	B
4-1	D x5	A	B	C

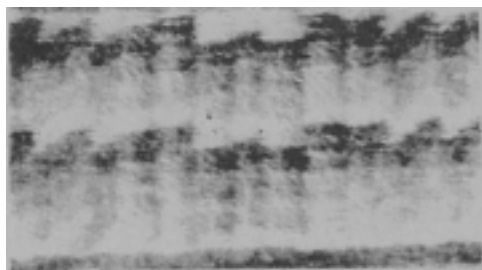
Repeat

Photos by Jay Magoffin



continued

Variation 2. "Flame Bargello" (both sides of this sample are interesting)



Treadle	Color	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6
1-2	D	D	D	D	D	C	C
2-3	D repeat unit	D	D x2	D x2	C x2	C x2	C x2
3-4	D	D x2	D	C	C x2	C	B x2
4-1	D	D	C	C	C	B	B

Unit 7	Unit 8	Unit 9	Unit 10	Unit 11
C	B	B	B	A
B x2	B x2	B x2	A x2	A x2
B	A	A	A	D

Repeat or Reverse



Variation 3. "Italian Method" (3 colors, same order, treadling order changes)

Color	Treadle	Unit 1	Unit 2	Unit 3	Unit 4
A	1-2	1-2	2-3	3-4	4-1
B	2-3 x4	2-3 x4	3-4 x4	4-1 x4	1-2 x4
C	1-4	1-2	1-2	2-3	3-4
A	1-2 x1	2-3 x1	2-3 x1	3-4 x1	4-1 x1

Repeat

Comments

1. Notice how each unit shifts the order of treadling, or the order of the colors.
2. The angle of the points depends on treadling. If only 4 shots of each color are used before shifting the units, the angle will be flatter than if there are 10 or more shots in a group—so experiment by trying different number of shots in each unit.
3. You may vary the sleying to change the pattern.
4. Subtle color changes from unit to unit are very effective. One of my samples was done this way and was very beautiful. Thus, stick to adjacent colors on the color wheel or a monochromatic scheme. If the colors are too far apart, the weave will not be successful—as the border of the "mountains" do not flow.
5. I plan to use this for a cover for a piano bench since it is a thick weave when one uses rya yarn. Remember, since it is a weft-face weave—lots of yarn will be used!

Bibliography

- All in the Guild library.
 Black, Mary E., New Key to Weaving
 Chown, Joyce, The Bound Weave. Shuttle Craft. Jan. 1958
 Frey, Berta, Designing and Drafting For Handweavers. Macmillan. 1961
 Regensteiner, Else, The Art of Weaving. Van-Nostrand Rheinhold.

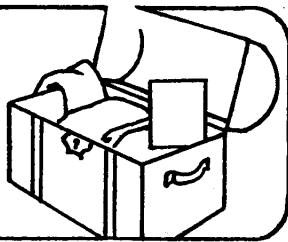
A Final Note

I would happily accept comments about your experiences with this weave which, with your permission, I will share with our readers; questions about other weaving problems which I will try to answer or will present to the expertise of our readers, because your problems and questions are shared by many of us; or suggestions for other weaves you'd like to see presented here. Because of the fine photography in the first issue of the *Minnesota Weaver*, I thought photographing the swatches would enable me to present you with other variations of the threadings.

Next month—More drumming-up business for the current group projects—Fine Linen Weaves.

Happy Sampling and Experimenting,
 Joy Rosner

WE HAVE A PAST



by Mary Webster

When the Guild first moved to the Carter-Como building, and had, for the first time, a home of its home, it came as a sort of surprise that we would have to provide the mechanics of housekeeping. For the first time we had no landlord to provide the toilet paper, the paper towels, and the cleanser for cleaning the washbowls; no one to provide the chairs on which to sit; there was no vacuum cleaner or dust mop for the floor. It looked to be a formidable drain on our very slim shoestring.

After much discussion by the Board the least painful methods of obtaining these necessities were worked out. First there went out a request for stamp books. Members were generous—we bought our first coffee-maker and our first vacuum cleaner with the donated stamp books.

Then Marie Leef gave the rug service for the rug at the foot of the stairs, and its periodic replacement with a clean one.

Beryl Smith and Ruth Delsart found a house sale which had a goodly number of folding chairs for a modest price, and those were added to our growing "comforts of home". We now could sit down.

The first full membership meeting in the new rooms was designated as a "paper shower," and members came with cleaning rags, paper cups, paper towels, rolls of toilet paper, paper napkins, cleansers and deodorants, dishwashing liquid, and various other necessities. A bride should be so well equipped! Several times these showers were repeated, until we were well enough established financially to order such supplies in quantity and to pay for them as the Guild. There is a warm friendliness about the fact that everyone gives a bit, then a bit more, to make a project go successfully.

HAVE YOU HEARD



NEW GUILD SECRETARY

The office is running smoothly under the efficient management of Margaret Pidde, new Guild secretary. Margaret has been a Guild member for several years, and has done a great deal of behind-the-scenes volunteer work for the Guild. We are happy to have her "out in front" now.

.....

WE'RE IN THE NEWS

An article about the Minnesota Weavers Guild, written by Gloria Rither appeared in the September issue of the Minnesota Earth Journal.

Threadbenders invites you to see our fall display of linen handweavings October 23-25 at both shops. For the occasion we have stocked a beautiful assortment of handsome textured linens from both domestic and foreign mills and offer them at a 15% savings for the three days.

The Galleria Edina 427-8221 Milton Court St. Paul 647-0677

WE GET LETTERS

Mary Jane Severson writes:

"I would like to extend a big 'Thank You' to Dorothy Glenny and Kathleen Purmort for helping at the Weavers Guild booth for 'Sunday in Whittier.' Their demonstrations were stimulating and 30 people signed up for class information. During our afternoon at Fair Oaks Park about 200 flyers were distributed to passersby. It was a fun day and Guild members should be encouraged to volunteer in booths at neighborhood events to help publicize our fine Guild."

Suzanne Smemo writes:

"I would like the members of the Guild to know that with Ann Zavoral, I will be opening a spinning and weaving supply shop in Fargo, North Dakota. Our shop will be called *Arachne*, and we will try to offer a wide range of yarns, including CUM, Harrisvillenn mill ends, etc. The fleece we will carry will include some unusual breeds. We are also manufacturing a portable 4 harness floor loom, counterbalanced, with a 30 inch weaving width. As our weavers here are quite scattered, we have concentrated on keeping the loom a size to fit in the trunk of a car. Along with the above, we will be offering classes and workshops, and have hopes that a guild will form here."

"We will handle weavings on consignment at 20 percent. If anyone from the Guild is interested in having us handle their work, please contact us at *Arachne*, 620 Main Ave., Fargo, North Dakota 58102."

The Crafts at Craft Village

**What
we're all
about**

Recognizing that everyone has both the desire and talent to create, CRAFT VILLAGE has put forth the most concentrated effort to date in gathering in one retail outlet a complete line of merchandise available for your creative needs. This list of unusual merchandise ranges from quality hides to back strap looms and from edge bevelers to burnout furnaces, spruce wax, and many fine yarns.

This merchandise was selected by a group of professional craftsmen who have both a love for crafts and a desire to perpetuate the skills that have been acquired over centuries.

Complimenting this exciting array of merchandise is one of the most complete craft libraries available anywhere, in which there are over 1,000 titles, many of which are hard bound editions.

Craft Village will offer training classes in crafts to aid the beginning craftsman, or the advanced artisan in achieving the level of development that he or she may desire.

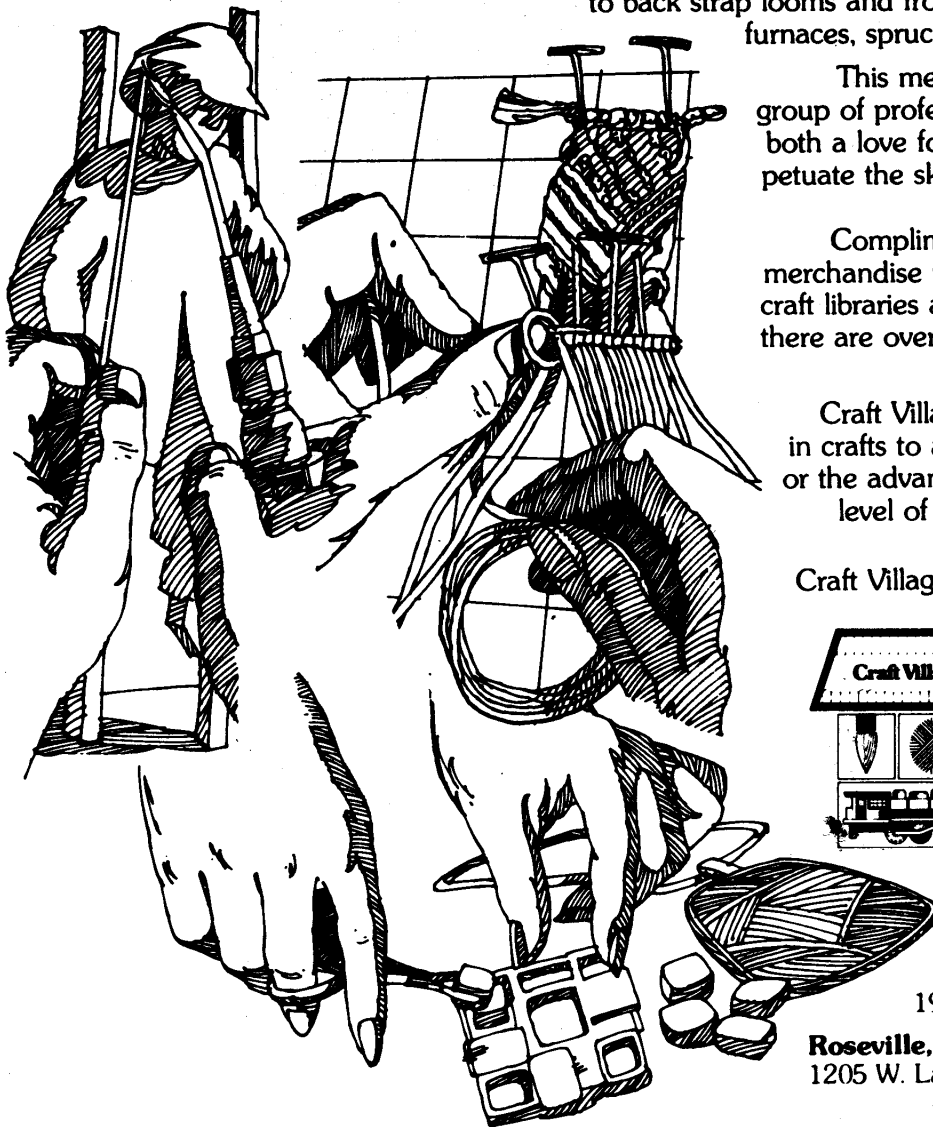
Craft Village will be happy to assist any school, civic club or hospital who wishes aid in teaching basic crafts to a group. We encourage you to call your local Craft Village store manager.



Rochester, Mn.
Miracle Mile, 282-8394

Madison, Wisc.
1906 W. Beltline Hwy., 274-6631

Roseville, Mn.
1205 W. Larpenteur Ave., 488-0210



HOUSE OF MACRAME



macrame & weaving supplies

5416 Penn Ave. So., Mpls. Phone: 927-8307

BULLETIN BOARD



Wanted

An electric mixer or blender for the Guild.

Attention

Nina Holland would like some help on a project. She is planning a weekly calendar for publication. Each weekly page will face a photo of a pictorial quilt showing the heritage of some area in each of the 50 states. She needs clues and addresses from all over the country about such quilts being made or in existence. If you have any ideas, please write to her at North Country Yarn Crafters, 37 Draper Ave., Plattsburgh, N.Y. 12901

Wanted

Suggestions for ornaments to be made for the Christmas tree at the Minneapolis Art Institute.

Workers to produce the ornaments, either at home or at working bees. Call Char Miller at 920-5299 or Joanne Kegal at 729-3010.

.....
Guild member, Paul O'Connor is having a sale of woven items, along with Louis Safer, artist, and Ruth Neubeck, potter. The sale will be October 5th, 11 a.m. to 6 p.m., 2201 Dudley, St. Paul.

Thought Products

If anyone is interested in purchasing a Thought Products floor loom, I have one and would be glad to show it.

Judy Wessel 224-8535

Notice

Registrations for paid workshops should be made 3-4 weeks in advance to avoid cancellation of workshops.

Rag Rug Machine

Cher and Jean Olson have a mysterious rag rug machine which they want to know how to work. It has a crank, pulleys, and a stand. Can anyone help them? Call 822-3420.

.....

Reunion - Double Weave Classes

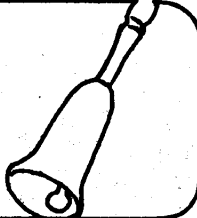
On October 23rd, 8:00 p.m. there will be a get-together of all those students who have taken Mary Temple's classes in Double Weave on the Rigid Heddle Frame Loom. Please plan to come and bring all your double weavings for a show-and-tell, a chance to visit, see some double weave slides, explore study group possibilities, and sip a little coffee. Any other advanced frame loom students are welcome.

.....

African Crafts

I have just returned after spending three weeks in Nigeria, West Africa. I have brought back African crafts which I am selling. These include baskets, oja' weavings, aso oke pillows, african print fabric, tie dyed shirts, hand woven shirts, and a lot of carvings and masks. If you're interested in any of these, call after 5 p.m. or on weekends at 339-2098 and ask for Pam Prosser Shonoiki.

SCHOOL NEWS



The following classes begin in October and November. Check your bulletin and register as soon as possible.

INTRODUCTION TO DRAFTING AND FABRIC ANALYSIS begins Saturday, October 25. Instructor Peggy Dokka wants to emphasize that this is an introductory course, for the weaver who has completed a basic floor loom course. Various draft and weave systems will be explained and explored.

SPINNING begins Monday, October 27, 7-9 p.m. Cathy MacDonald will cover the preparation and spinning of both wool and flax. The Guild has a few wheels available for rent.

STUFFED DOLLS AND ANIMALS begins Monday, October 27, 1-3 p.m. These creatures can be sewn/woven from scraps and make wonderful gifts, boutique and art fair items. Also included are Scandinavian rag and wire figures for doll houses or Christmas decorations. See Lis Jones' display at the Guild.

SANTAS WORKSHOP begins Monday, November 3, 1-4 p.m. A floor loom projects course conducted by Helen Van den Berg. Unusual woven gift items will be produced in class.

HARDANGER EMBROIDERY begins Tuesday, November 4, 9:30-11:30 a.m. A wonderful opportunity to learn this

exquisite open-work embroidery from expert Harda Kuisk. **NATURAL DYES II** begins Tuesday, November 4, 1-3 p.m. Connie Magoffin's excellent course continued. Open to anyone familiar with basic natural dyeing processes. **DYEING FOR WEAVERS** begins Wednesday, November 5, 9:30 a.m.-noon. Lotus Stack will present a variety of dyeing procedures to add color interest to all fiberworks.

Credit arrangements for our interim series have been finalized with St. Benedict's College, St. Cloud, Minnesota.

Ina Rubenstein

NOTICE

All items submitted to **The Minnesota Weaver** should be in writing and received by the 10th of each month. Material may be sent to **The Minnesota Weaver**, c/o the Guild office, or to Karen Searle, 3036 N. Snelling, St. Paul 55113.

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NEW

RUG WOOLS

\$3.20/lb

25¢/oz

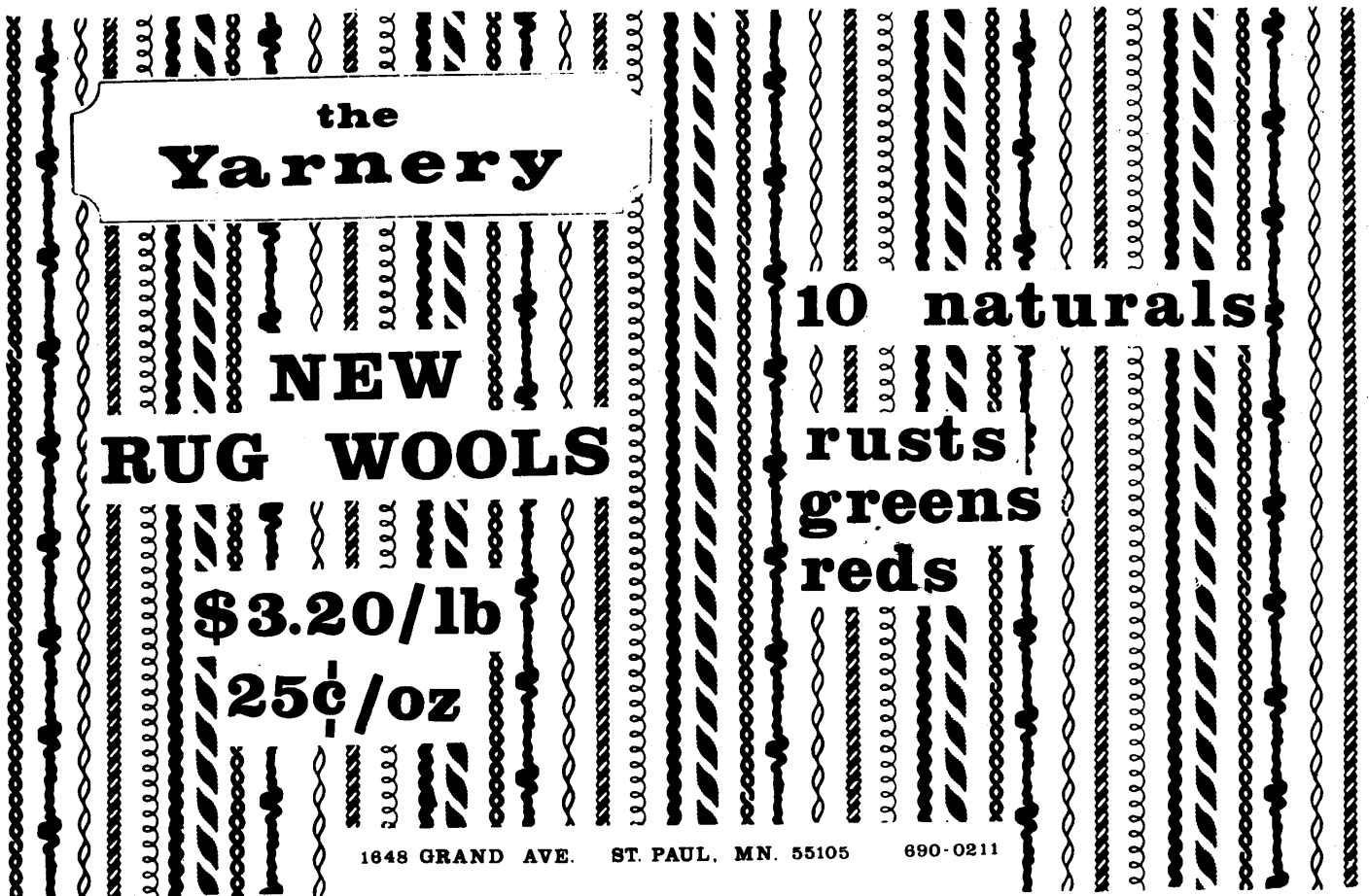
1648 GRAND AVE. ST. PAUL, MN. 55105 690-0211

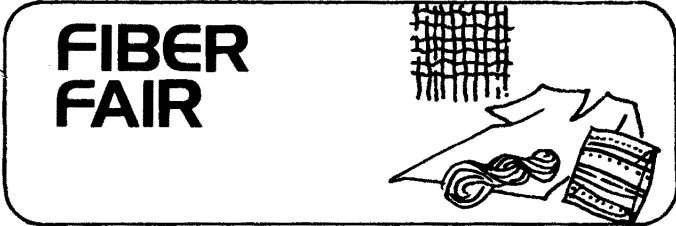
10 naturals

rusts

greens

reds





Tags and check-in sheets will be available for you to fill out when you visit the selection committee. Following this procedure will speed up the final check-in process before the sale.

The selection committee serves as a quality control group, not as a jury for an art show. Their job is to review your work for its craftsmanship and proper function. It is assumed that you will use your best judgement in designing items to sell at the fair.

It is important to the committee that the items for sale at the Fiber Fair show the love and care that a weaver gives to all the products that he or she produces. Poorly crafted items reflect badly on both the weaver and the Guilds' reputation. The following are some basic guidelines that you should consider in selecting items to sell:

- All fiber techniques—woven and non-woven—are acceptable
- Good craftsmanship, design and proper use of your materials is to be emphasized
- It's a rare item that is complete when taken off the loom—finishing your pieces properly is an absolute must
- Handwoven articles should be made to withstand reasonable wear and suitable care and cleaning methods should be included on the hangtag
- Wall hangings should be complete with some kind of hanging device
- Wearing apparel is required to include a sewn-in label that gives care instructions—a limited number of these are available from the Guild for 5 cents each

Whether you're fresh from a beginning class or have been weaving for years, we are looking forward to seeing your work at this year's fair. So, weave some items that you would be proud to own and bring them by for our selection committee to see.

Cathy and Rose

PLANS MADE

The Fiber Fair is fast approaching and we hope you have been weaving some special things to sell.

The dates are Nov. 14, 15, and 16th. The location is 1501 South 4th street (2 blocks from the Guild). The entry fee is \$5.00 (for members) and the Guild will receive 15 percent of whatever is sold.

Because of the overwhelming response to our request for help, two people called. We are resorting to calling you by phone. We would still greatly appreciate your volunteering by calling Debbie Alper at 331-7356 between the hours of 8:30-9:30 a.m. and 4:00-5:00 p.m. We need a lot of volunteers!

SELECTION COMMITTEE

The items sold in the Fiber Fair must be reviewed by the selection committee. Members of the committee have set up four times to meet with you before the fair and would appreciate seeing you then rather than be overwhelmed by all of you appearing for check-in the day before the fair opens. The dates and times are as follows:

- Thursday, October 23 1:00-2:30 p.m.
- Saturday, November 1 1:00-2:30 p.m.
- Wednesday, November 5 1:00-3:00 p.m., and 7:00-9:00 p.m.

.....
FIBER FAIR ENTRY FORM

NAME _____ ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____ PHONE _____

<u>Item</u>	<u>Description and Size</u>
1. _____	_____
2. _____	_____
3. _____	_____
4. _____	_____

PLEASE ATTACH SEPARATE SHEET FOR ADDITIONAL ITEMS

NAME _____ ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____ PHONE _____

Enclosed is my entry fee of \$5.00.

Non-members please enclose a separate check for \$10.00—Guild membership.

Members: please check to see if your membership is current.

Complete these forms and mail to: Nan Kuehn
 1706 Hampshire Ave.
 St. Paul, MN 55116

Make checks payable to Weavers Guild of Minnesota.

DEADLINE IS OCTOBER 13

Dyepot-stirrer Faithe Nunnely



Cardweaving student Mary Ellen Manning



**THE MINNESOTA
WEAVER**

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 Connie Magoffin, Joy Rosner, Suzy Sewell,
 Mary Temple, and Mary Webster
 Graphics Sue Egerman, Dianne Swanson
 Reporters Everyone

DEADLINE: The 10th of each month.

DATES TO REMEMBER!

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

For details see "COMING UP" on page 1.

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