

THE MINNESOTA WEAVER

Volume 1 Number 5 February 1976

**COMING
UP**



FEBRUARY PROGRAM

Thursday February 5,
1:00 and 7:00 p.m.

"Swedish Experience" by Cathy MacDonald

Cathy is a well-known Guild weaver, spinning teacher and natural dyer who raises many of her own dye plants, as well as flax, from seed. Recently she went on a fascinating trip to Sweden for a special weaving seminar with Malin Selander, and she will show slides and tell us about her experiences. While in Sweden, she also learned traditional methods of spinning and preparing flax for spinning. She will demonstrate how linen thread is made from flax with the aid of some home-made tools.

FEBRUARY WORKSHOP

The topic of the by member—for member workshop on February 19 at 9 a.m. and February 21 at 9:30 a.m. has been changed. The workshop to be offered in place of Bobbin Lace will be: "Hemstitching you can use -on and off the loom;" led by Harda Kuisk. Hemstitching is a very useful finish for woven pieces as well as an interesting open work technique.

Materials for this workshop will be available at the workshop for a small fee. However, if you wish to bring your own, please bring the following:

1. A piece of even weave fabric. Hardanger fabric will be fine.
2. Thread to match fabric. (Perle cotton no. 8 or no. 5.)
3. Crewel Embroidery needles
4. Small sharp scissors or cuticle scissors
6. Thimble

A class in Bobbin Lace has been scheduled in February. All students interested in learning this technique are asked to join the class.

—Harda Kuisk

REGISTER IN FEBRUARY FOR APRIL WORKSHOPS WITH NELL ZNAMIEROWSKI

Remember, registration closes February 28! Fees must be paid in full in order that you have a place in the workshop.

Nell Znamierowski is the well known author of Step by Step Weaving and Step by Step Rugmaking. She is currently writing an encyclopedia of crafts and travels constantly throughout the

United States and Canada giving workshops. She is young, vivacious, charming, and an excellent teacher.

ADVANCED DESIGN IN WALL HANGINGS

Come with pencil and paper to learn how to design hangings with one of America's best known weaver-authors. You will spend much of your time learning to deal with your own ideas and to expand them. Later in the week you can weave a small hanging; on a four or eight harness loom at the Guild or your own stretcher frame loom with nails, 31 inch frame loom without heddles or a warp-weighted loom. For experienced students who can warp and weave without help. Monday, April 5; Tuesday, April 6; Wednesday, April 7; and Friday, April 9, 9 a.m.—4 p.m. \$55.00.

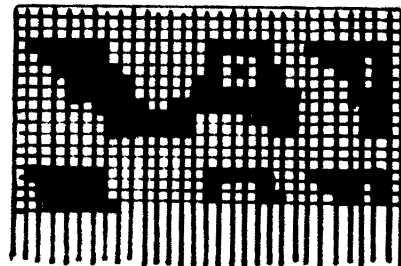
USES OF THE PAST

Spend a Saturday with Lis Jones and Sue Baizerman delving in the art books of the downtown Minneapolis Public Library. (10 a.m. to 3 p.m. Saturday, March 27.) Spend another Saturday with Sue Baizerman getting ideas from the wonderful collection of ancient South American textiles at the St. Paul Arts and Science Museum, 10th and Cedar, St. Paul. (Saturday, April 3.)

Then, with sketches, color ideas, technique ideas in hand, join Nell Znamierowski to put your new ideas to work sketching out plans for weavings. Get plenty of ideas for future projects and learn how to put them to work in your own individual way. Any fiber technique may be used. For experienced students. Friday, April 9, 6-10 p.m.; Saturday April 10, 9 a.m.—4 p.m.; Sunday, April 11, 12-8 p.m. \$27.50.

If you have questions, please call Lis Jones, 941-3276.

—Lis Jones



GUILD NEWS



JANUARY BOARD MEETING

Else Regensteiner has requested that the Minnesota Weavers Guild process HGA accreditation requests for one more year.

A long range planning committee is preparing a questionnaire for the membership on goals for the school.

The Cedar Riverside Arts Council would like the Guild to send a representative to its bi-monthly meetings.

The Education committee reports that six evening classes started this term with an average of 12 students in each. Eight students are enrolled in the Interim Ethnic Weaves class and 13 in the Interim Basic Skills class.

New Educational Coordinator Jennifer Dean announced official credit arrangements with St. Benedict's for 5 regular Guild classes.

The Studio Exhibits Committee has put up an Inlay exhibit for February and will have a Bolivian Weaving exhibit in March.

Marie Nodland has regretfully resigned from the Board due to illness in her family.

Next Board Meeting: February 12 at 9 a.m.

TREASURERS REPORT

For the month of December:

expenses \$3,263.69
income \$5,169.29

Checking Account Balance as of Dec. 31: \$4,280.47—
\$2,000 of this money will be transferred to savings.

Ann Basquin, Treasurer

WARPING BOARDS

A note from the Properties Committee: Warping Boards are now hung in the hall for the use of all classes. The small boards may be removed as needed.

A gift of a Beka Warping Frame has been made to the Guild by Harda Kuisk.

—Betty Peter

TRAVELLING EXHIBITS

A new Travelling Exhibit will be at the Guild in February. It is called "Technique Variations on a Block Profile," and it was prepared by the Boston Weavers Guild. Stop in and see them.

—Edith Glemaker

DIRECTORY CONSIDERED

The Membership Committee requests your help in determining whether a new Membership Directory is needed. A form is provided on the back page of this issue for you to let them know what type of directory we need, or whether we need one at all. Their decision will be made on the basis of response to this questionnaire, so please reply.

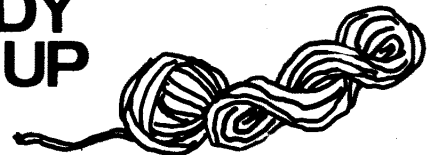
GUILD MEMBERS GIVE PROGRAMS

Several Guild members have been invited to give programs and workshops to other guilds recently. Marj Pohlmann was the speaker on liturgical design at a recent meeting of the North Shore Weavers Guild, Evanston, Ill. Adele Cahlander will soon be travelling to San Diego and Denver giving workshops on Bolivian Weaving. Mary Temple will give an advanced Frame-loom workshop in Duluth in April.

Inez Pohland

Inez Pohland, 94, member of the Guild for nearly 30 years, passed away on New Year's Day. She learned to weave when in her '60s (a feat she was always proud of) at a Guild-sponsored seminar at the University of Minnesota; and she has served the Guild in many capacities over the years, including two terms as President. Age never slowed her sprightly enthusiasm for Guild activities. A tribute was paid her in the form of a surprise 90th birthday party a few years ago, and she continued to be active in Guild affairs until recently. Friends said of her that next to her family, the Weavers Guild was closest to her heart; and a memorial fund has been established in her name.

STUDY GROUP



BOLIVIAN STUDY GROUP

The Bolivian Study Group, under the leadership of Adele Cahlander, has been preparing a collection of weavings done by them in the Bolivian techniques to be exhibited in the Guild meeting rooms in March

The Bolivian Study Group has met several times in the past months at various members' houses to deepen their understanding and skill of the techniques. At these meetings, both Bolivian pieces done by the Bolivian Highland weavers and the study group members have been displayed. At each meeting, Adele has demonstrated a technique in the weaving to the members. For example, at the last meeting, a woven edging technique was demonstrated which is sewn onto a piece of fabric as it is woven!

The members of the group are looking forward to the publication of Adele and Marjorie Cason's book on Bolivian weaving which has now been sent to the publisher.

The members are all past students of Bolivian weaving classes. We would like to hear from other study groups. If you phone your activities to Joy Rosner at 824-7045, news of your group will be announced in subsequent issues of Minnesota Weaver.

—Joy Rosner



Clint MacKenzie

from weaving to answer questions—"What am I making? Is there any emotional charge about what I'm doing right now? Is what I'm doing now more intellectualized or reactionary?"—the interactions involved much more than the pairing of threads or the discovery of the diverse possibilities of the openness of leno.

Nancy Haley

WORKSHOPS WITH CLINT MACKENZIE

COLOR AND DESIGN WORKSHOP

The Clint Mackenzie Workshop was a unique experience for all twenty participants. Although titled "Color and Design Workshop," it was in fact, a very thorough self-identification project resulting in a more complete understanding of one's own likes, dislikes, goals, etc. and relating these findings to one's own work.

Clint is one of those remarkable persons whose skill at verbal communication parallels his talent of communicating through his work; a very comfortable person to be with.

Though many a project was started in class, each member left with a full notebook of questions and answers pertinent to one's self and work. These notebooks will provide much reference material and contribute much to the direction of future fiber projects.

Lively discussions of slides of work of national and international fiber artists and many of Clint's own students filled part of each day. Especially exciting were the slides on Friday of Clint's own work; starting with his painting and tracing his progress through fibers up to his present work.

I had the opportunity of sharing this workshop with my husband Frank, a graphic designer and beginning weaver. We will be remembering and talking about the workshop for a long time to come.

—Marilyn Herrmann

OPEN WEAVES WORKSHOP

"I never realized all the possibilities of open spaces!" exclaimed a participant in the Clint MacKenzie Leno Workshop. In a compacted weekend of exploration of leno through slides, discussions, weaving and a lot of thought stimulation, the possibilities of "openness" were expanded. Clint pointed out the dictionary definition of leno as a type of weaving or fabric in which the warp yarns are paired and twisted. He guided us from that very direct definition of leno to the examination of openness versus closedness. As individual weavers pursued that contrast with great diversity in leno techniques, it became clear that looking at openness encompasses much more than leno or even weaving in general. As Clint asked us to pause



Clint and student Gin Weidenfeller

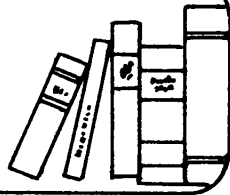
Photos by Jay Magoffin

interested in something new in a rigid heddle frame loom?
 (Keep your eyes on your local Beka dealer)

BEKA LOOMS

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

LIBRARY NEWS



The library is open for circulation again. It will be open during classes and whenever the office secretary is working. Check the hours by calling the Guild.

All books must be checked out and checked in with the office secretary or librarian. A limit of two books per person with a one-month time limit is the rule. A fine of five cents (5 cents) per day will be charged for overdue books. Books can be taken out by members only.

Our inventory has found many books missing. The majority of the following list have been carried off without being signed out. Please check around your homes to see if they have inadvertently been carried home with your weaving materials.

We would like to buy new books to keep our library up to date, but can't if we have to keep replacing old ones. This is your library—take pride in it and protect it.

—Ruth Delsart, Librarian

Missing books

Selander — Swedish Handweaving
 Frey — Designing & Drafting for Handweavers
 Albaum — Ojo de Dios (Eye of God)
 Meilach — Weaving Off Loom & Related Techniques
 Tidball — Mono. No. 19 Summer & Winter
 Rossbach — Baskets as Textile Art
 Skowronski — Sprang
 Folts — Warping the Loom Alone
 Tidball — Mono. No. 24 Contemporary Costume
 Cyrus — Manual of Swedish Handweaving (English)
 Justema — Pleasures of Pattern
 Justema — Weaving & Needlecraft Color Course
 Chetwynd — Simple Weaving
 Tod — Joy of Handweaving
 Davison — Handweaver's Pattern Book
 Tidball — Weaving Inkle Bands
 Blumenau — Creative Design in Wallhangings
 Karasz — Adventure in Stitches
 Steedsman — Patterns on a Plain Weave
 Tidball — Mono. No. 23 Build or Buy a Loom
 Znamierowski — Step by Step Weaving
 Plath — Handweaving
 Itten — Elements of Color
 Naumann — Off Loom Weaving Book
 Wilson — Weaving is Creative
 Held — Weaving—A Handbook for Fiber Craftsmen
 Tidball — Mono. No. 2 Surface Interest
 Gallinger — Joy of Hand Weaving
 Enthoven — Stitchery of Creative Embroidery (2 copies)
 Beutlich — Technique of Woven Tapestry
 Collingwood — Technique of Rug Weaving
 Green — Canvas Embroidery for Beginners
 Albers — On Designing
 Atwater — Recipe Book (Memorial Edition)
 Worst — How to Weave Linens
 Selander — Weaving patterns from Sweden
 Lundback — Small Webs
 Lily Mills — Practical Weaving Suggestions (Notebook)
 Davidson — The Dye Pot
 Tidball — Mono. No. 28 Weft Twining
 Harvey — Threads in Action—Vol. 1 - 2 (notebook)
 Kircher — Weaving on Kircher Looms
 James — Indian Blankets & Their Makers
 Tidball — Mono. No. 20 Two Harness Textiles—Loom Controlled Weaves
 West — Finishing Touches for the Handweaver
 Black — Weaving for Beginners
 Sunset — Weaving Techniques & Projects
 Thorpe — Elements of Weaving
 Worst — Weaving with Foot-Power Looms
 Reichard — Spider Woman

NEW IN THE LIBRARY

BOOK REVIEWS

reviewed by Joy Rosner

Foundations of Weaving by Mike Halsey and Lore Youngmark Watson-Guption \$10.95

This is not just another basic weaving book but, I think, a most important book. It is a comprehensive study of weaving techniques. By beginning with the techniques possible on a simple loom (the cardboard loom) and moving to two and then four harness looms, the authors illustrate completely the options opened to a weaver. One becomes aware of exactly what is happening when one weaves and why it has happened; what can be expected, what problems may arise, and the many opportunities for using a particular weave.

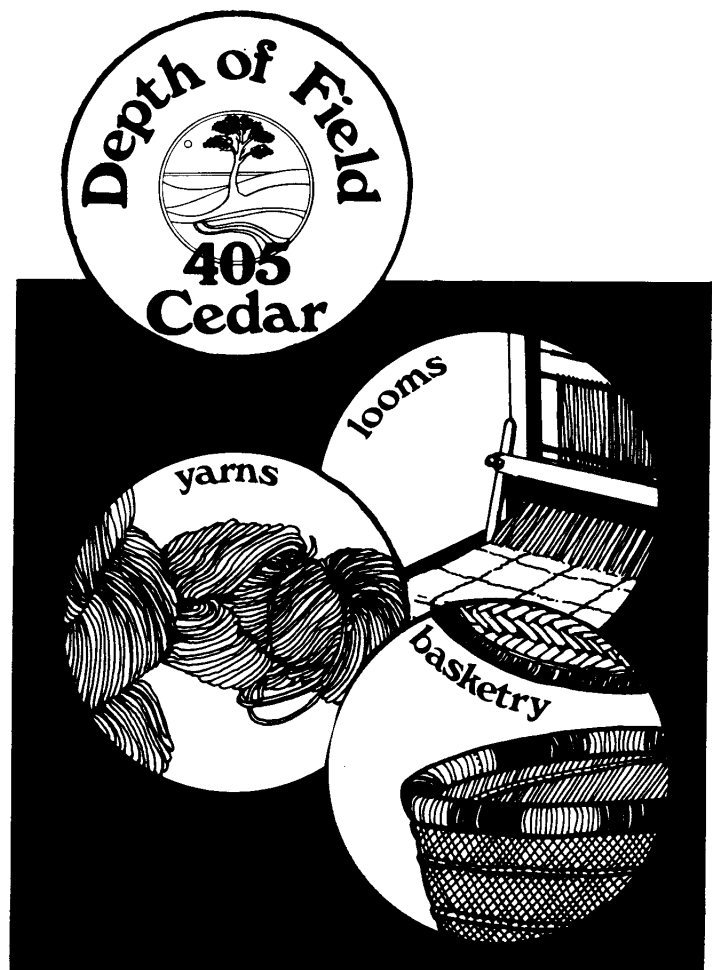
The warping process is illustrated in full detail for all of the looms. The tie-up and workings of a countermarche loom are described, as well as a method of making possible the use of all 14 sheds of the 4 harness countermarche.

This book contains all those many helpful hints that were previously only handed down from teacher to student or learned the hard way. Anytime I felt the need for an illustration, there was a diagram.

The only problem I can see with the book is that the tie-up draft is not the one to which we are accustomed, but it is explained thoroughly, so the system is not really a shortcoming.

A Basic Textile Book by Margaret Seagroatt
 Van Nostrand Reinhold — clothbound \$9.95, paperbound \$10.95

Can you imagine a basic textile book of 89 pages serving as an



introduction to fibers, yarns, spinning, dyeing and printing? Well, if I were deserted on an island (hopefully a nice lush one and could I please have Jon and Hannah with me?) I could fully spin, weave, dye and print fabric with the information in this fine little book. One is introduced to fibers by the suggestion that one feel, touch, knot and unply yarns to see how they act. Then one can realize the potential use of a fiber. One learns to prepare fibers and to spin them on a hand spindle. The book also shows weaving experiments on home made looms with found materials.

Detailed instructions for dyeing with chemical dyes are offered as well as descriptions of many kinds of fibers both natural and man-made, their cultivation, manufacture, characteristics and potentialities. A bonus of this fine little book is a description of various fleeces and their possible uses.

Practical Modern Weaving by Rosemary Murray
Van Nostrand Reinhold – clothbound \$9.95, paperbound \$5.95

This book offers all the necessities of weaving—definitions, descriptions of equipment and yarns, explanation of warping and dressing the loom, reading drafts, excellent descriptions of various weaves, and some simple but lovely projects involving several of the techniques described.

The book is primarily for table loom weavers but the information is easily transferable to floor loom. It is written in very clear language, its format is attractive, and each step of the warping and weaving process is beautifully photographed.

Weaving Is For Everyone by Jean Wilson
Van Nostrand Reinhold – paperbound \$5.95

Jean Wilson's book is a convincing argument that one can do

magnificent weaving on the simplest of looms. She presents many photos of ethnic weavings and shows contemporary projects inspired by them, with detailed instructions on making various simple and inexpensive looms. She arms the reader with techniques to use on these looms and suggests courses of design inspiration.

The Techniques of Rug Weaving by Peter Collingwood
Watson-Guption – paperbound \$19.95

I have been reading this book for 6 years now and am constantly discovering new ideas. The book is a cornucopia of every possible rug technique—and more, it is a necessity for every loom weaver's library because of the many principles applicable to every facet of loom weaving.

reviewed by Sue Obrestad

Weaving You Can Use by Jean Wilson
Van Nostrand Reinhold – clothbound \$10.95, paperbound \$6.95


The author calls this book "the other half of Weaving You Can Wear." Shaping on the loom and weaving joinable sections are emphasized in chapters on screens and room dividers, furniture, hammocks, and swings, pillows, bed coverings. The chapter on table textiles shows some attractive ways to utilize samplers and bands. Another chapter is entitled, "Weaving For and With Children." The book is beautifully illustrated and so full of ideas, it should trigger at least one new project for anyone who looks through it.

See more reviews of books on Natural Dyes in "From Woods and Fields" elsewhere in this issue.

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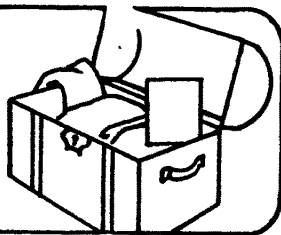


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WE HAVE A PAST



by Mary Webster

I have been thinking of the winter of 1968 when twenty of us attended a "swatch class" given by Faithe Nunneley at the "Y". It was a fascinated group which arrived a half an hour early for class, and stayed to have lunch and talk in the cafeteria afterward. It was the shortest winter on record, because it seemed that there was never enough week to finish the assignment. By the end of the ten weeks we had had a real weaving workout, learned a lot, and our noon conversations had brought home to all of us the need to expand the activities of the Guild.

It had become obvious that we needed a place that we could hold classes and seminars. The cost of the room we were using was \$100, and it provided only chairs—everything had to be carried from the basement and returned to the basement after the class. Wouldn't it be nice to have a place that we could have our equipment and supplies conveniently at hand and to have the Library immediately accessible for reference?

We were a small group of eighty-five with perhaps no more than twenty or thirty members who were actively weaving. It was insanity to even consider, but—wouldn't it be nice?

Lila Nelson, who was president, appointed a committee—I know that she, Marie Nodland, Faithe Nunneley, and Beryl Smith were members, but I am not sure just how many of us were ex-officio members. Anyway, that spring the house-hunting started. One day some of the committee went the full length of Lake Street in Minneapolis and of the commercial part of Marshall Ave. in St. Paul looking for FOR RENT signs and inquiring about rents and terms. There was the erstwhile mortuary with rental space on Nicollet, and the warehouse area on University. (One of the criteria was the building's nearness to public transportation, and another was that the rent could be covered by the money in the treasury.)

I guess that we can credit Marie Nodland for finding us the space in the complex at Carter-Como, though to see the area for the first time was daunting to say the least. The floor was buckled and filthy, the windows couldn't be seen through, there was evidence of flooding from heavy rains—it seemed a disaster area. But we voted to take it and to sign a lease for two years.

Now, in order to start classes we must have possession by the first of September, but Maryann Milton's man Joe was in the hospital with a heart attack, and she was not about to hire anyone else to do the jobs of cleaning, painting, lighting, and floor laying, so the long summer was sweated out by the Education Committee—could we start on time?

Sounds like a Soap Opera and we will leave it there and let you wonder until our next installment.

ETC...

???

TO THE EDITOR

I was reading a book (believe it or not it was not about weaving) and thought part of it might be of interest to the many Guild people I've talked with about the creative process in weaving.

I quote from The Universal Traveler: A Soft-Systems Guide to Creativity, Problem-Solving and the Process of Reaching Goals, by Don Koberg and Jim Bagnall, Los Altos, CA, William Kaufmann Inc., 1972, (paperback \$4.95).

"Keys to developing creativity . . .

1. Freedom from pride
2. Belief in one's own ability to succeed
3. Constructive discontent
4. Wholeness
5. Ability to escape from habit," p. 10.

"Blocks to creativity . . .

- FEAR OF making mistakes
- FEAR OF being seen as a fool
- FEAR OF being criticized
- FEAR OF being misused or "raped"
- FEAR OF being "alone" (a man with an idea is automatically a minority of one)
- FEAR OF disturbing traditions and of making changes
- FEAR OF being associated with taboos
- FEAR OF losing the security of habit
- FEAR OF losing the love of the group
- FEAR OF being an individual," p. 14.

—Sue Baizerman

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FROM WOODS & FIELDS



by Connie Magoffin

Since we have recently acquired several new dye books, it is about time I discuss those available to us in the Weavers Guild library.

1. Adrosko, Rita J., Natural Dyes and Home Dyeing, Dover Publications, Inc., 1971. This book is an unabridged republication of the U.S. National Museum Bulletin 281 entitled Natural Dyes in the U.S. For anyone interested in the history of dyes in the U.S. during the 18th and 19th centuries, this is fascinating reading. It also includes recipes and a good bibliography.
2. Bolton, Eileen M., Lichens for Vegetable Dyeing, Charles T. Branford Co., 1960. This invaluable lichen handbook discusses both orchil-producing and boiling water lichens found in the U.S. and Britain. Several color illustrations show the lichens in proper scale and how they look when wet.
3. Handbook No. 46, Dye Plants and Dyeing, Brooklyn Botanic Garden, 1964. This handbook remains one of my favorite dye books. It has a disorganized wealth of dye technique, recipes and historical information from all over the world. (No index.)
4. Handbook No. 72, Natural Plant Dyeing, Brooklyn Botanic Garden, 1973. A supplement to Handbook No. 46, it contains more recipes, sections on lichens and the chemistry of dyeing, and more. (It has an index!)
5. Davidson, Mary Francis, The Dye-Pot, published by the author, 1950. A basic manual for dyeing, including sketchy recipes, but it contains my favorite recipe for an indigo vat.
6. Grae, Ida, Nature's Colors, Dyes from Plants, Macmillan Publishing Co., 1974. A new and expensive dye book that I think is worth every penny (Santa Claus brought me a copy). In addition to several recipes not found in other dye books, Ida Grae has a sensitive, relaxed, yet extremely professional approach to natural dyeing. A must on your reading list if not on your bookshelf.
7. Hale, Mason E., How to Know the Lichens, Wm. C. Brown Co. Publishers, 1969. While this book is not on dyeing, it is an absolute necessity for lichen identification.
8. Lesch, Alma, Vegetable Dyeing, Watson-Guptill Publications, 1970 (\$7.95). This book includes basic dyeing techniques and dye recipes arranged according to color. Two good charts in the back of the book condense into 9 pages the most important information on all the dye plants discussed. -new
9. Merrill, Ruth Robertson and Barbara McCabe Haight, Barbara 'N Me, on Lichening and Learning, Sherwood Press, 1975 (soon to be in our library). Another great new book on lichens. I understand Barbara is originally from Duluth. They sneak a lot of important information about each of 13 lichens in amidst the delightful narrative about their experiences collecting. And a bonus—samples of each of the lichens discussed and yarns revealing the dye colors obtained from them.
10. Robertson, Seonaid M., Dyes From Plants, Van Nostrand Reinhold Co., 1973. A good general dye manual including chapters on a dye garden, lichens and suggested applications of natural dyes.
11. Weigle, Palmy, Ancient Dyes for Modern Weavers, Watson-Guptill Publications, 1974 (\$8.95). As the title indicates, this book discusses dye materials used in ancient times. In addition to basic natural dyeing instructions, recipes for 24 different dyestuffs are organized according to color. -new

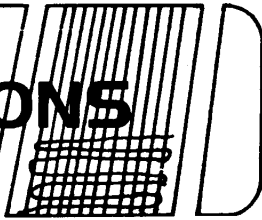
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FRAME LOOMINATIONS



by Mary Temple

It is hardly a secret that I am a dyed-in-the-wool enthusiast about the rigid heddle frame loom as an excellent teaching tool, affordable, portable, storable, and especially suitable for teaching the basic weaver-controlled weaves and hand techniques. This versatile loom gives the person interested in weaving an easy way to learn some of the fulfillment and creativity of weaving without making the major commitment to a floor loom. For many weavers it may be the only loom they will ever care to own. Within the limits naturally imposed by the rigid heddle these weavers will find limitless possibility for their creativity. While the Weavers' Guild of Minnesota does not endorse or recommend any specific products, the frame loom teachers have suggested that our students use either a Beka, Kircher, or Kay-an-Ee loom. Some of the reasons are the integrity of the people who manufacture them, the fine craftsmanship, and most of all the fact that these looms really work, stand up to a lot of hard usage, can be repaired, and any broken part can be replaced. Kay-an-Ee is no longer widely distributed in this area; I have both Beka and Kircher looms in my own studio and use them equally—they have both proved to be excellent tools.

Many other companies have sprung up locally with a rigid heddle frame loom and quickly disappeared. There are probably several reasons for the quick disappearance, but the one reason the frame loom teachers at the Guild have seen most often is that most of these looms simply cannot be woven on, no matter how fancy the box. I remember one unbelievable company executive eager for the recommendation we did not give, who told us his marketing researchers were sure eighty percent of the looms sold would never even be taken out of the boxes. He excused his poor product by saying it was not really intended for weavers, but it made an excellent gift for grown-ups to give to children. Was this to teach a child the meaning of frustration? I feel very bitter about the number of young people who must simply despise weaving because their first attempts were, in the name of sweet budding creativity, frustrated by a shoddy loom.

For the past month I have been trying out a pair of newly developed rigid heddle frame looms, and I've really enjoyed the experience. This is the Erica Loom, manufactured by the Northfield Loom Company. I have the standard twenty-inch loom, and also a very satisfying twenty-five inch loom. For many of you who have been frustrated with only twenty inches of weaving width, the twenty-five inch model fills a real need. The Erica Loom is intended for a mass market, and the lower price is reflected in a little lower quality material and workmanship, perhaps less attention to quality control. I am a little concerned over the durability of the loom, and tend to wonder how it will hold up when it has as much mileage as my first Kircher. Perhaps these small doubts are a little like comparing a VW and a Volvo, because the loom is plain, not fancy, but well-engineered and very easy to weave with. The loom has small beams that raise the weaving bed to a very comfortable height for working. Because of those raised beams it is very possible to warp the loom by oneself. The warp is tied onto apron sticks and beamed very much like a floor loom; I wonder if the transition from this loom to a floor loom might not be rather natural. Easy-to-tighten

wood blocks fitted with tee-nuts hold the warp securely in tension on the beams. The side frames are particularly sturdy with very large end notches so this loom fits almost all tables and counters. The heddle blocks on the side frames are grooved to hold the rigid heddle in a neutral shed; this is a great idea which eliminates the need for separate heddle blocks when the loom is being warped. I am sure we will be seeing this loom in our weaving classes. Please remember that this does not constitute a recommendation by the Guild, but is only my personal opinion, based on one month's experience.

SHOWS & EXHIBITS



by Suzy Sewell

TO SEE

Knoll Retrospective Opens at College of Art and Design. Some 29 signature pieces produced by Knoll International Organization, a world renowned design firm, will be shown in February at the Minneapolis Art Institute College of Art and Design. Today, Knoll commands some of the most exciting design talents in the world. Included in the upcoming exhibition of furniture and textiles are works by such noted architects/designers as Eero Saarinen, Mies van der Rohe, Florence Knoll, Harry Bertola and many others. All of the furniture pieces in the show were shown in the 1972 "Knoll en Louvre" exhibition in Paris. The pieces will be on view from February 3-27 in the Main College Gallery at the Minneapolis College of Art and Design. The hours are 8:30 a.m. to 5:30 p.m. Monday through Friday; 8:30 to noon Saturdays.

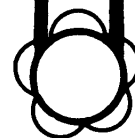
Color Fields — Fiber: Guild member Lynn Klein will have an exhibit of weavings Jan. 23-Feb. 6 at Gallery 305, on the 3rd floor of Northrup Auditorium, entitled Color Fields — Fiber. The opening will be Jan. 23 from 7-9 p.m.

TO SHOW

Bicentennial Banner Exhibition

Individuals and groups are invited to create banners reflecting their feelings about religious freedom as an important part of the American way of life. Banners will be hung in Hennepin County Government Building from April 4-25. Entries will be juried and cash prizes will be awarded. March 25 deadline. More information is available at the Guild office, or call Betty Hemstad, 922-2690.

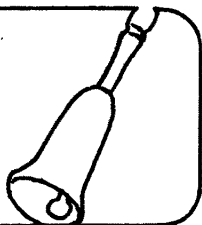
stoneflower



1694 grand avenue
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Handcrafted wooden jewelry boxes
for Valentine's Day

SCHOOL NEWS



NEW COORDINATOR WELCOMED

Welcome to a new member of the Guild staff—Jennifer Dean, our new Educational Coordinator. Jennifer is replacing Ina Rubenstein, who resigned last fall.

Jennifer brings a variety of experience to this job. She was trained as a schoolteacher and taught for two years while living in North Carolina. When she moved to Minneapolis, she turned to book editing and spent three years editing children's books for a local publisher. Next, she worked as an administrator with Donaldson Company, manufacturer of industrial filters. After the birth of her daughter two years ago, she returned to editing parttime for another publishing company, until taking this Guild job. Jennifer received her under-graduate degree from Mount Holyoke College and her master's degree in teaching from Yale University.

Jennifer has been a member of the Guild for two years. Both her parents are potters and weavers and are "craftspersons in residence" at a private secondary school in Michigan.

Many thanks to Ina Rubenstein for the excellent job she has done in the past two years, helping the school develop and grow. And best wishes to Jennifer Dean in her new job.

CREDIT AVAILABLE FOR GUILD CLASSES

As you know, our Guild School has been growing rapidly—both in size and recognition. We've recently seen more evidence that we're becoming an established fiber art school, as two local colleges have decided to grant credit for specific courses taught at the Guild.

The College of St. Benedict, in St. Joseph, will give credit for:

Floor Loom I
Frame Loom I and II
Navajo Weaving
Spinning I
Natural Dyes I

These five courses have been placed in St. Benedict's department of Home and Community Services, and one semester hour of under-graduate credit will be given for each course. The additional charge is only ten dollars. To take a course for credit, you do not have to be presently registered at St. Benedict's. Contact the Guild office for information. For the days and times that these courses will be offered at the Guild, see the 1975-1976 Weavers' Guild Bulletin.

Hamline University, in St. Paul, will give credit for:

Exploring Fibers

Two quarter hours of graduate credit will be granted, which makes this program of special interest to school teachers. "Exploring Fibers" is offered on Tuesday evenings, February 24 through April 19. To receive credit for this course, simply contact Mr. Stewart Shaw, the Registrar at Hamline.

To make these exciting developments possible, the Education Committee submitted curriculum outlines and lessons plans

for approval by each institution. The Guild teachers also had to be approved by the schools.

As you know, we have had an agreement with MMSU (Minnesota Metropolitan State University) for several months, that any student registered at MMSU can receive credit there for a course taken at the Guild.

Jennifer Dean

WINTER CLASSES

February will be an exciting month at the Guild School, as many of the Winter classes are starting then. Several new courses are being offered, as well as some old favorites.

If You've ever thought about weaving items to wear—or even if you've been doing it for years—you won't want to miss a new course in "Wearable Handwovens," being offered for the first time this winter. Taught by Rose Broughton, this course is on Wednesday afternoons February 4 through March 24. Pattern design, loom shaping, and finishes for garments are some of the subjects that Rose will cover.

For anyone interested in "soft sculptures," imaginative and original art forms in fiber and fabric, the new course in "Fiber Art Forms" is a must. Faith Anderson will present a potpourri of techniques, including crochet, coiling, applique, knottless netting, trapunto, twining, and others. Any weaver will find her imagination stimulated by this unusual course.

Of course, many other classes are available in every area of fiber work. Did you miss Adele Cahlander's unique course in Bolivian weaving? It's available again in February and March. Do you like to adapt traditional techniques to contemporary uses? Sign up for Harda Kuisk's "Bobbinlace" class.

Spinning, dyeing, basketry, textile printing—all of these are available in February too.

Several courses will be offered this year during the winter only. "Wearable Handwovens" and "Fiber Art Forms," mentioned above, are two. Others are Mary Temple's course in "Projects Using the Frame Loom," "Color and Design Theory" taught by Marjorie Pohlman, Dianne Swanson's "Exploring Fibers," "Primitive Weaving Techniques" taught by Karen Searle, and "Weaving of Turkey and the Middle East" taught by Char Miller.

So, register now for one or more classes—use the Guild School to help you develop more skill and versatility as a fiber crafts-person.

Jennifer Dean

COMING SOON: PHOTOGRAPHING FIBER ARTS

Remember, Spring and Photographing Fiber Arts are just around the corner, so sign up now. This is the course for you if you want to take better pictures of your fiber pieces or the work of others. In addition to help in getting to know how your camera operates, the course will include presentation, backgrounds, and special lighting effects in photographing textiles. You'll also learn how to photograph in art galleries under difficult conditions. Besides being useful for records or just for fun, a good slide or photograph may be just what you need to help sell your work out-of-town or to get your work into an exhibition.

—Jay Magoffin

METRICS FOR WEAVERS

$$\begin{array}{r} 0 \\ -246 \\ 895+4 \end{array}$$

by Peggy Dokka

This month we shall see how figuring a warp in the metric system can save time and mental effort. Let us set up the loom for two sets of place mats—8 mats per set. We shall make them 30 cm. wide x 45 cm. long, and we shall allow 2.5 cm. at the end of each mat for fringe, making them 50 cm. in length. I really didn't pick those lengths to make it sound easier—it is actually easier to use metric measurements in even 10s because of the smaller size of the centimeter vs. the inch.

Fifty centimeters is 1/2 meter, so the total weaving warp will be 8 meters. Add one meter to the length for thrums and take-up and the total warp is 9 meters long. We shall use a 40 dent reed and double sley, making our warp 80 ends per decameter (about 20 e.p.i.). The 30 cm. width is the same as 3 dm. (decameters) so 3 x 80 = 240 ends in the warp. The number of ends times the length, as always, gives us the total amount of the warp; in this case 2160 meters.

The ease of figuring in metric is due to all conversions being in units of 10 or 100. There is never the necessity to divide by 36, for example, as when changing inches to yards.

Although conversions from metric to English system are seldom necessary in our field, (and they are always complicated) there is a gadget on the market to make such conversions easier if you feel you are likely to need it. This is called a

"Metric Converter" (logically) and is available from the Miles Kimball Co. of Oshkosh Wisc. I received one for Christmas and its really slick! It works on a slide rule principle, and one needs only to set the foot mark (for instance) at 22 and glance down at the position of the meter mark in this case at 7.05. It converts linear measurement, square, cubic liquid and weight with almost no effort at all.





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tune
of
our times

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macrame
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NEW

**BASKETRY
MATERIALS**

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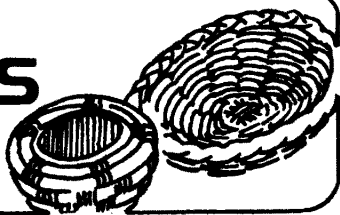
HOUSE OF MACRAME



macrame & weaving supplies

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

OF
BASKETS



by Catherine Ingebretsen

Baskets are often classified by how they are made: coiled, wickerwork, twined, or plaited. This is usually a purely physical classification based on one aspect of technique. There are other aspects that we also notice: the symmetry of the design or shape, the closeness of the weave or stitches, the supports, the edge finish.

There is one overall aspect of technique that is evident in all the others: **CARING**. The care that a basketmaker feels for each basket shows in how he/she carries through with the making of the basket. If a weaver really cares about the work he/she is doing, he/she will do the best weaving possible, not just what's necessary. He/she will enjoy the hours put into a finely made basket, even though 5 coarser, or simpler baskets could have been done in the same amount of time.

When people get interested in basketry, one of their first observations is that they seldom see coiled baskets for sale. That is simply because coiling is a slower technique, usually reserved for special baskets. Special baskets are not mass-produced for mass-consumption.

Many people are amazed that all baskets are made by hand. With the exception of the plastic molded "baskets," there is no basket making machine. I feel however, that this may not be entirely true. Because of low wages and high production demands, many humans are turned into machines making x

number of baskets, of the same size and materials, each day of each year. Experimentation takes time. When time is money, and little of it, quickly made, common, functional baskets are produced: Baskets that are sure to sell because they don't confuse anyone with unessential details or unusual materials, designs or shapes: Baskets that can be technically produced without much caring.

I call these "Profane Baskets." They are common, temporal baskets made for functional use in this world only. (This is not necessarily negative.) These baskets don't tell great stories; they do not speak of one's gods; they are not the baskets of friendships. They are not alive! Only a basket made with care is born alive. (Others may be given life through the users caring.) When I speak of care, I'm referring to a person's emotional liking and concern for what they are creating. This feeling in a technically capable weaver usually produces a "carefully" made basket. These baskets are special. They are set aside from the "profane" ones even though they may be of the same materials and techniques. To illustrate this point, I cite a remark made by a friend about a wickerwork basket shown on page 153 of Ed Rossbach's book, Baskets as Textile Art. "If only I could find one so carefully made." This common style basket had been elevated to the point of desirable beauty because of the care of the maker.

Within this group of special baskets, we find many "Sacred Baskets." Uncommon baskets that have been exalted because of the maker's reverence for a person, place, event or thing. Feather baskets; beaded baskets; baskets that have been embellished with beauty of design, of love, of tradition; baskets that are sacred for ceremonies; Baskets that are sacred for the stories they tell.

"Anyone can make a basket . . .
some care enough to make it special"

BRADSHAW MANUFACTURING CO.

MANUFACTURERS OF LOOM REEDS

WEST COLUMBIA, S. C. 29169

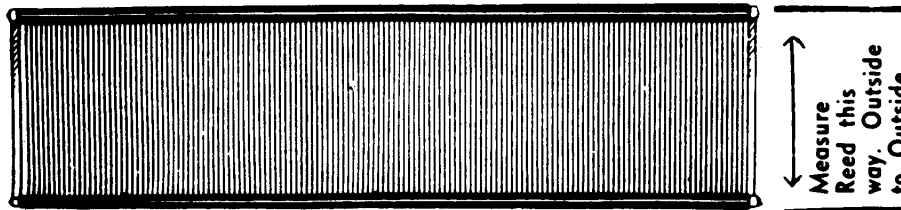
PITCH BAND LOOM REEDS

ALL REEDS ARE MADE TO CUSTOMERS ORDER – WE CARRY NO STOCK ON HAND

THE SIDES OF OUR REEDS ARE 1/2 INCH THICK AND FIT INTO ALL STANDARD BEATER FRAME GROOVES ON ALL MAKES OF LOOMS. END BARS ARE 1/4 INCH WIDE.

For the past 44 years our reeds have been in use by hand weavers in most every city and village throughout this country by people weaving all kinds of fine cloth. Our reeds are precision made and guaranteed top quality. If you haven't used our reeds, next time you need reeds, order BRADSHAW'S and you will get a real quality reed made to your order.

SEE INSTRUCTIONS BELOW HOW TO ORDER YOUR REED



How to order a reed. 1st, Dents per one inch. 2nd, Overall Length, 3rd, Outside width.

You must send the following amount with your order if the length of reed you order doesn't add up to our minimum. These prices include packing and shipping charges.

MINIMUM PRICE PER REED \$8.50

From 4 dents per inch up to 25 dents

4	inches high outside	32 cents	per running inch
4 1/4	inches high outside	33 cents	per running inch
4 1/2	inches high outside	34 cents	per running inch
4 3/4	inches high outside	35 cents	per running inch
5	inches high outside	36 cents	per running inch
5 1/4	inches high outside	37 cents	per running inch
5 1/2	inches high outside	38 cents	per running inch
5 3/4	inches high outside	39 cents	per running inch
6	inches high outside	40 cents	per running inch
6 1/4	inches high outside	41 cents	per running inch

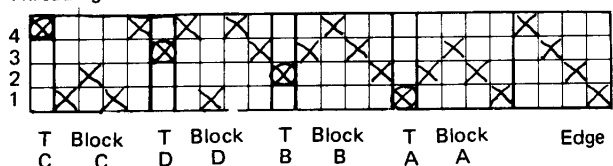
If you want an open top reed order same as regular reed and add \$2.50 extra to regular price.

If you manufacture hand looms and buy in quantity write for agents price list on reeds.

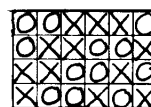
We will have ready soon two top quality looms, one will be a 4-harness table model loom 20" weaving space, this loom will have metal harness and 8" flat metal heddles. The other loom will be a 2-harness table loom with 16" weaving space, it will have 7" flat metal heddles. If you are interested in either loom write for folder and same will be sent to you as soon as they are ready.

SWATCH PAGE

Threading

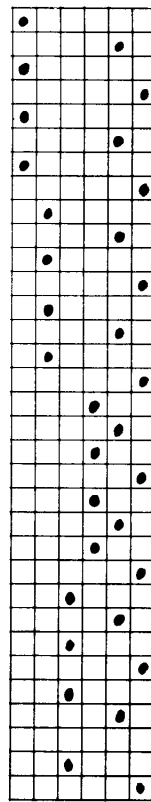


twill tie-up



x = counter balance
o = rising shed (jack)

ab = tabby



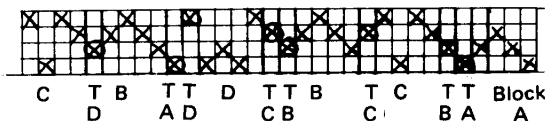
CRACKLE WEAVE

Theory

Crackle is a 3-harness point twill which has 4 different blocks. Each block may be used in any order or repeated any number of times or even skipped.

Since the last thread of each block is the same as the first thread of the next block—a transition thread (T in the diagram and also circled) is needed so we don't repeat the same thread twice (thereby we keep the twill sequence). Suppose one doesn't use the blocks in the order A,B,C,D, or suppose one skips a block—then what? One then has to put in the transition thread that would have been present if the blocks were in sequence. Above you see what is threaded if you use the blocks in the order ABCDA—or in the order ABCDCB—. Let us present some hypothetical threadings:

Hypothetical Threading
To Illustrate Choice Of Transition Threads (T)



If one does not add the missing transition thread, one gets a tabby woven. One wishes to keep a twill succession and the tabby for the binder row between the pattern rows.

Please note that the transition thread is the repeat of the first thread of each block. It is referred to in some texts as the incidental or the accidental thread.

Now, in weaving the crackle weave, one sees that there is a pattern of overshots (weft that floats) and a background. If one turns the weaving over, the pattern is now the background and the background is the pattern.

The pattern weft floats over 3 warp ends and under one to form the pattern.

Two adjacent blocks (in the sequence ABCDA—) weave together. Thus when weaving A, D also weaves; with B, A also weaves; with C, B also weaves; and with D, C also weaves.

Let us look at our sample in light of the above theory. Note, please, that the intention of this draft is not to make a pretty sample but, to illustrate our theory. After you understand the theory you can plan a most beautiful weaving!

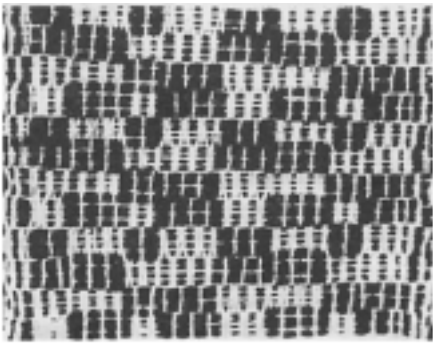
Profile Draft



Repeat from the beginning once.

circled threads are transition threads

In a profile, draft, one repeats the blocks while threading the stated times. In our draft, repeat A 2 times, B 3 times, D 2 times, and C 3 times.



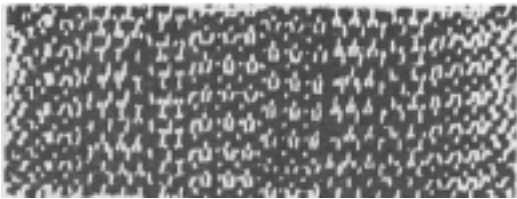
Sample 1. See Description Below.

Let us look at the first treadling. I treadled 3-4 times. Look at the first section from the bottom starting from the extreme right. One can count across horizontally 8 groups. The sample was threaded (look at the profile draft) from the right A,B,D, C,A,B,D,C. In treadling 3-4 (or 1-2 on a counterbalance loom), blocks A and D show as the pattern (remember, D weaves with A as both have 3 threads—1 and 2 in common).

In the next treadling section, we treadle 4-1 on the jack loom and 2-3 on the counterbalance. Thus, both A and B blocks are the pattern blocks since they have 3 threads of 2 and 3 in common. This follows the theory mentioned above about which blocks weave together.

In the next treadling group we see D and C appearing as a pattern. Hence we have 1 and 4 in common.

In the last group we have C and B appearing—we have 3 and 4 in common. The tabby is used in between each pattern row as a binder.



Sample 2. Random Treadling.

Materials

Warp-Cotton perle 10/2
 Weft-Rya wool-pattern
 Cotton perle 10/2-tabby
 Reed-6 dents/inch
 Sley-4 threads/dent

One can use any yarn for the pattern slightly heavier than the warp—cottons, wool and synthetics including novelty yarns. One will sley differently for heavier warp which can also be cottons, wool, or synthetics. However, I haven't used novelties for a warp.

Uses

Upholstery
 Clothing
 Rugs (see Collingwood and Gallinger rug books, drapery)

Ways of Weaving

1. One can weave crackle alternating a pattern thread somewhat larger than the warp thread with a tabby of the same thickness as the warp. Because of the tabby one can build up the blocks as much as one wants by repeating a treadling as in Sample 1.
2. Sample 2 shows a random treadling which gives a nice textural effect especially with the pattern thread close in value (light or darkness) to the warp thread. No tabby is used here.

Notes

1. Remember, that the pattern weft passes over 3 and under one warp to form the pattern blocks and reverses itself to from the background. However, sometimes the pattern weft passes over or under 2 warp threads. This 2 warp skip occurs in Sample 1 at the common point where A and B weave together (the second treadling group).
2. Each vertical row contains its own block, thus A block is woven on our sample on the vertical row on the extreme right of our sample, B is next vertically, D is next, and C is next to that and then again A.
3. One should not thread more than 3 threads on and 2 adjacent harnesses—as 2-1-2-1 as we would have a skip of 4 threads together ruining the crackle sequence (unless you want to ruin the crackle sequence!)
4. Crackle, in my opinion is one of the most difficult of the pattern structures. It tends to be "busy." Thus, in my experience, subtle color nuances (close values) produce, I think, the best quality in color design.
5. Remember that the original woven samples are posted at the Guild on a bulletin board.
6. This month's swatch page is dedicated to our Chief Exchequer Ann Basquin who suggested using Crackle. Next month—probably the waffle weave.

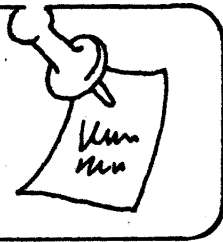
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 Tidball, H. The Weaver's Book. MacMillan
 Snyder, Mary E. The Crackle Weave

Happy Sampling and Experimenting
 Joy Rosner

Photos by Jay Magoffin

BULLETIN BOARD



Color Blanket for Frame Loom Weavers:

Ten colors of two-ply weaving wool wound off in balls. Enough to weave a 20" x 20" color sample. \$3.50 ppd. Mary Skoy, 920 9th Ave. S., Hopkins MN 55343

WANTED

Weaving Seat to use with Frame loom. Call Mary Ann Lippay at 377-4785.

ARTISTS WANTED

The Minnesota Weaver needs drawings and sketches of various sizes for use as illustrations and fillers. Send your doodlings to Karen Searle, 3036 N. Snelling, St. Paul 55113. We also need artists to do illustrations to order (often on short notice). Call me at 636-0205 if you want to help.

NOTICE

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

OFFICE VOLUNTEERS

If you can give some time to help out in the Guild office answering phones, greeting visitors, checking out library books, etc., call Dorothy Glenny at 866-7016. Volunteers are still urgently needed.

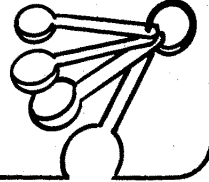
SALE

These books are on sale at ½ price: Ancient Dyes for Modern Weavers — Wiegler, reg. \$8.95, sale \$4.95. Technique of Sprang — Collingwood, reg. \$22.50, sale \$11.25. Send order and checks to Ruth Delsart at 1629 St. Croix Cir., Mpls 55422 by Feb. 13.

VOLUNTEER NEEDED

Hammer School, a residential school for mentally retarded children and young adults, located in Wayzata, would like a volunteer weaving aide. They are looking for a person to work on floor, table or belt looms on a one-to-one basis with young beginning weavers. The school would like a 6-month commitment, involving ½ day per week. If you are interested in this service activity, please contact Joyce Doucette at Hammer School, 473-8841.

COOKS CORNER



This month's recipe was the lunch-time hit of the MacKenzie Workshops:

Cool Rising Bread

5½-6½ cups flour
2 packages yeast
2 Tbs. sugar
1 Tbs. salt
¼ cup softened margarine or shortening
2¼ cups very hot tap water

Combine 2 cups of the flour, the dry yeast, sugar and salt in a large bowl. Add margarine. Add the hot tap water all at once. Beat with electric mixer 2 minutes at medium speed. Scrape bowl occasionally. Add 1 cup more flour. Beat at high speed 1 minute until thick and elastic. Gradually stir with wooden spoon and add enough of remaining flour to make a soft dough which leaves the sides of the bowl. Turn onto floured board. Knead 5-10 minutes. Cover with plastic wrap and then with towel. Let rest 20 minutes. Punch down, divide and shape into 2 loaves. Seal edges and put in greased loaf pans. Brush surface with oil, cover pans loosely with waxed paper and plastic wrap. Refrigerate 2-24 hours. At baking time, let loaves stand 10 minutes at room temperature, then bake at 400° for 30-40 minutes.

—Kathy McMahon

ATTENTION ALL GUILD MEMBERS

The Membership Committee would like your assistance in planning to update the last Membership Directory, which is two years old. Please check below the type of supplement you would be MOST interested in having and return the form to the Guild office AS SOON AS POSSIBLE. Once the material is updated, lists of new members will be published regularly in the Minnesota Weaver.

_____ Do we need a membership directory? Yes _____ No _____ If so, what form should it take:

_____ A current list of all Guild officers and committee chairpersons only.

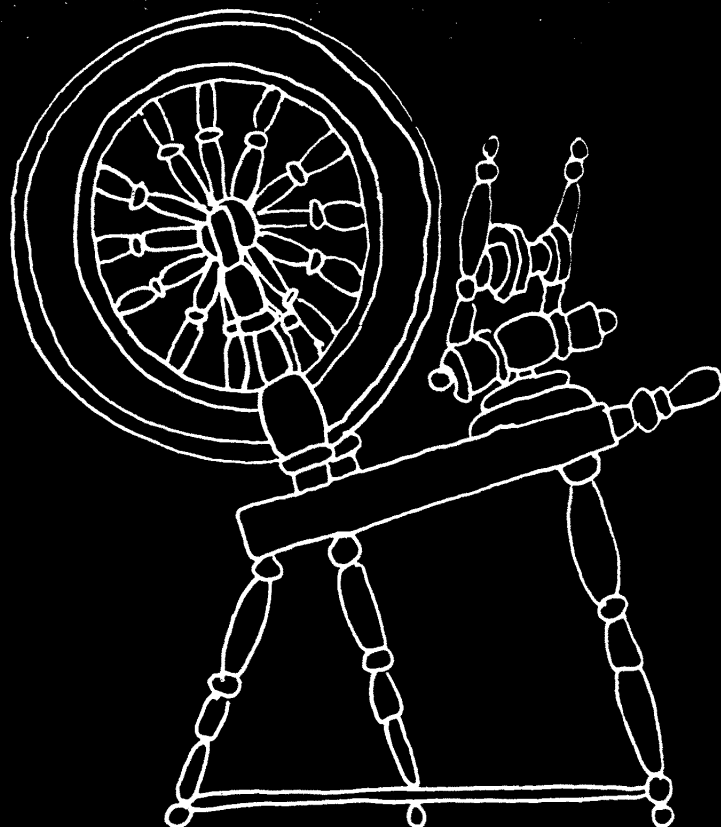
_____ A supplement to the Directory containing names of persons who have joined the Guild since its publication (not in book form)

_____ A new, current Directory.

NAME _____ PHONE _____

ADDRESS _____

Please let us know your preference.



THE
SWEDISH
EXPERIENCE

Feb. 5

**THE MINNESOTA
WEAVER**

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

Editor Karen Searle
 Graphics Dianne Swanson
 Columns Peggy Dokka, Cathy Ingebretsen,
 Connie Magoffin, Joy Rosner, Suzy Sewell,
 Mary Temple, and Mary Webster
 Photography Jay Magoffin, Char Miller
 Reporters Everyone

DEADLINE: The 10th of each month.

The Weavers Guild of Minnesota
 427½ Cedar Avenue
 Minneapolis, Minnesota 55454
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DATES TO REMEMBER!

FEBRUARY						
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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						

For details see "COMING UP" on page 1.

