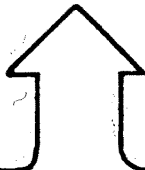


THE MINNESOTA WEAVER

May 76

**COMING
UP**



ANNUAL MEETING

Thursday, May 6, 1:00 and 7:00 p.m.
"Winter Quarter in Mexico" with Betty Pego

Betty Pego spent last quarter in Mexico as part of her Fine Arts degree program at the University of Minnesota. She visited many craftsmen and observed native weavers and spinners. She will bring slides of her trip and textiles from the Oaxaca area that she collected.

ANNUAL MEMBERS SHOW

The member exhibit at the Annual Meeting this year will be an informal member-juried show. Each Guild member is invited to bring one piece for the show to the Guild (by Monday, May 3, for hanging, if possible). At the Annual Meeting, members will "vote" for the most outstanding piece in the functional and non-functional categories. Special prize awards are being arranged. Pieces can be taken home after the meeting.

The results from the Exhibit Committee survey indicated an interest in having a juried show, and one will be arranged in the near future, to give the committee and exhibitors plenty of time to plan for it.

If you are interested in helping to hang the show on May 3, call Berness Adrian, 436-5542.

MAY WORKSHOP

Spinning Non-Wool Animal Fibers with Ann Brewer
Thursday, May 13, 1:00 or 7:00 p.m.

This workshop, originally scheduled for April, was postponed due to a conflict in dates. Spinner Ann Brewer will show us many different types of pet hair (cat, dog, rabbit, etc.) spun and used in knit and woven samples. She will demonstrate spinning with Samoyed hair. Bring along a small quantity of pet hair to experiment with, if you wish. Remember to sign up in advance by calling the Guild office.

COME TO THE SPRING SPIN-IN

Monday, May 10, 1976, 9:30 a.m. to 1:30 p.m.
Van Cleve Park Shelter
921 15th Avenue SE
(corner of Como and 15th)

All spinners are invited. Bring your wheel. Plenty of parking is available. Each of you is asked to contribute 50 cents toward the rental of the shelter. Bring your lunch. Coffee will be available. There will be cookies if you bring them.

Ethel Pettingill will spin silk; Laura Thompson, cotton; Kathy McDonald, linen.

This is an opportunity for all of us spinners to get acquainted and to see what each of us is doing.

The old saying "Drag and Brag" will be in force all day.

Dorothy Glenny, promoter

P.S. = Call Peggy Dokka if you would like to rent a wheel for the day.

P.P.S. = You non-spinners are welcome to come kibbitz and ask questions. Who knows, you might decide to join.

**GUILD
NEWS**

WEAVERS GUILD
MINNESOTA

BOARD OF DIRECTORS

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Guild Office hours: 9:00 a.m. to 3:00 p.m., Mon-Fri; 6:00 p.m. to 7:30 p.m., Mon-Wed. Phone-332-7521. Secretary-Margaret Pidde, Educational Coordinator-Jennifer Dean.

NOTICE TO ALL COMMITTEE CHAIRPERSONS

Annual Reports from the Standing Committees are due in the Guild office by May 1. Reports should include a brief summary of committee activities during the 1975-76 fiscal year.

BOARD MEETING

Summary of the Board Meeting held April 8, 1976

The board has decided to use some money from the Fiber Fair (\$266) to purchase room-darkening shades for the south windows. Costs are being looked into now so that the shades can be installed before summer sessions begin. The shades should help keep Guild rooms cooler this summer and will definitely enhance daytime showing of slides.

Jessie Roberts has volunteered to coordinate demonstrators for the State Fair: her co-chairman is Joanne Laird.

Helen van den Berg and Faye Sloane will work on the Guild exhibit. We've decided not to demonstrate in Heritage Square this year, rather to concentrate on the Creative Activities Building.

The Arts Resource Center at the Minneapolis Institute of the Arts might be a good place for some informational folders from the Guild. We will look into printing costs and a new format.

The Board voted in favor of a wage-increase for office secretary, plus 1 week of paid vacation and 10½ days sick leave per year.

When the insurance is renewed, coverage for Guild contents will be increased from \$18,000 to \$20,000.

Next Board Meeting is May 13, 9:00 a.m.

Sue Obrestad, secretary

TREASURERS REPORT

Fiscal year to date—Sept. 1, 1975 through March 31, 1976

Income:	Memberships	5,396.00	
	Non-member	470.00	
	Tuition	18,415.50	
	Workshop	1,402.50	
	Library	35.25	
	Miscellaneous	1,287.65	
	Items sold with sales tax	1,125.24	
	Frame loom deposits	715.95	
	Group projects	(11.00)	
	Fiber Fair	908.29	
		<u>29,745.38</u>	
Expense:	Salaries	11,932.91	
	U.C. Fund	95.90	
	School	649.33	
	Guild	1,519.63	
	Office	3,729.89	
	Program	201.00	
	Workshop	958.00	
	Library	115.41	
	Purchases for resale	1,128.49	
	Repairs and maintenance	43.91	
		<u>20,374.47</u>	
	Trial Balance		
Assets:	Checking account 3/31/76	4,547.86	
	Savings accounts 3/31/76	9,324.71	
	Properties	12,439.44	
	Petty cash	35.00	
Liabilities:	Reserve for property replacement	1,500.00	
	Reserve for property and lease	14,885.54	
	Building fund reserve	203.56	
	Accrued Federal Withholding	245.80	
	Accrued State Withholding	118.60	
	Reserve—Minn. Sales Tax	22.60	
Income:	see above	29,745.38	
Expense:	see above	<u>20,374.47</u>	
		<u>46,721.48</u>	<u>46,721.48</u>

STATE FAIR DEMONSTRATIONS AND EXHIBIT

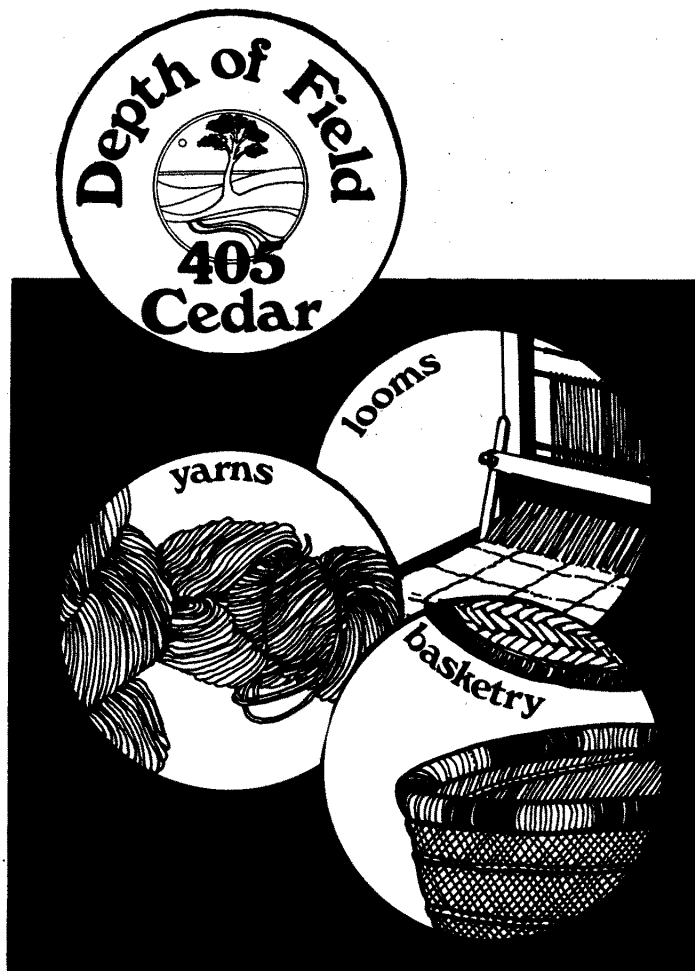
The Board decided to turn down the invitation to demonstrate at the Heritage Square portion of the State Fair this year, and concentrate on making the exhibit and demonstrations in the Creative Activities Building bigger and better than ever. The Guild exhibit in the Creative Activities Building is one of the most effective ways of advertising our Guild and School and besides, the Guild is paid for doing it. A larger space has been requested for our exhibit this year, and with your cooperation, we will have an impressive display of weavings and demonstrations. Plan now on loaning a piece for the exhibit and working a few hours in our booth.

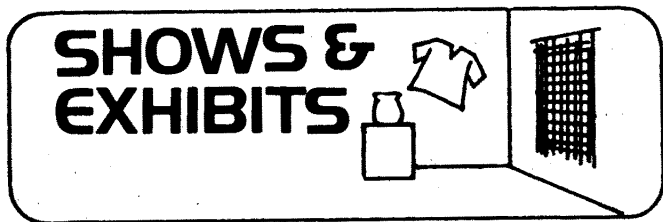
Enter your weavings!

Have you noticed that the State Fair competitions in Fine Arts and Creative Activities have been conspicuously lacking in weavings? Why not enter your well-crafted, beautiful weavings in these two competitions? Let's start collecting those ribbons! One year only four sets of place mats were entered, and two categories in weaving had NO entrants! State Fair information will be available in the Guild office in May or June.

COORDINATOR NEEDED FOR EXHIBIT

The West Lake Gallery would like to have a Weavers Guild Exhibit August 1 to 28. Pieces must be for sale, the Gallery taking a 40 percent commission. The Guild show there last year was very successful—it was held over for two extra weeks, and a number of pieces sold. This kind of show is good publicity for the Guild, but a coordinator is needed to work with the Gallery in organizing and hanging the show, in order for it to take place. If you are interested in the job, let the Guild office know.





TO SEE

by Suzy Sewell

Creative Sweden Display: Through April 30 only. Sixteen handwoven tapestries are the focal point of the Swedish exhibit at Northwestern National Bank in downtown Minneapolis. The tapestries were created by Handarbetets Vanner (Friends of Art Weaving and Needlework), an organization formed in 1847 to increase interest in and improve the quality of Swedish domestic crafts. The tapestries are large scale, well worth seeing. They can be seen during normal banking hours until April 30.

Saints in Stitches by Ann Spiess Mills: As part of its annual arts festival, St. Marks Episcopal Cathedral, 519 Oak Grove, Minneapolis, will present the work of Ann Spiess Mills in a show called "Saints in Stitches." Her banner commissioned by the Cathedral for this festival will also be on view. Ann is a folk art stitcher from Santa Fe who is noted for her interpretation of New Mexican iconography. Examples of her work may be seen in *The Stitchery Idea Book* by Beverly Rush. The show runs from May 9 to May 16 and is open Sunday mornings and weekdays from 9 to 5.

MCAD Fashion Show: Unusual fashion ideas for spinners and weavers who sew! Twenty aspiring fashion designers—students from the Minneapolis College of Art and Design—will present their original creations May 4, at the annual MCAD Fashion

Show. On the following day (May 5) all of the fashions will be on sale at the MCAD Boutique, located in the Fashion Design Studio, Room 132, in the Morrison Building on campus. The Boutique will remain open to the public until May 12 on Monday, Wednesday, and Friday, 10:30 to 4:30. Advanced students in the College Fashion Design program have created 100 garments exclusively for the show. Garments were chosen for their originality, creativity, use of fabric, standard of workmanship, and fashion flair.

For Antique Lovers: Thousands of fine antiques from clocks, china and jewelry, quilts and woven coverlets, oriental rugs and furniture will be on sale at the 1976 Antique Show and Sale at the Minneapolis Institute of Arts. The show and sale will be held one weekend only, Saturday, May 15, noon to 9 p.m.; and Sunday, May 16, noon to 5 p.m. The event is sponsored by the Minnesota Antique Dealers Association to benefit the Minneapolis Institute of Arts. Admission is \$2.00. Collectors will have a rare opportunity to view or purchase American, English and Continental items spanning the 17th through the 20th centuries.

TO SHOW

Minnesota Craft Festival: The Minnesota Craft Council and the Minneapolis Institute of Arts are sponsoring the Minnesota Craft Festival July 3 and 4 to recognize the work of American craftspeople. This competitive festival has been organized to reflect the high quality of contemporary crafts, broaden the public awareness and appreciation of crafts, and provide opportunities for craftspeople to exhibit and sell their work. The festival will be outdoors adjacent to the Institute. \$3 jury fee, \$22 entry fee. Cash awards for excellence. Submit slide entries by May 1. For entry form write Dick Wohlsen, 351 Grand Ave., St. Paul 55102.

BEKA LOOMS

RATCHET FRAME LOOM

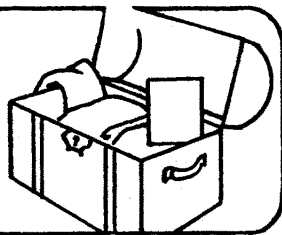
- Featuring—
- Rotating beams.
- 24, 28, or 32 inch weaving width.
- Plastic heddle, available in 8 and 10 dent sizes.
- Notched side blocks for easy warping.
- 8-10 yard capacity.
- Ratchet with crank for ease in winding and good tension.
- Dovetailed crossbars for easy assembling and for maintaining a constant shed.
- Feet attachment for using against a table or ledge, or on a table top.
- Plastic beam teeth and apron rod.
- Optional floor stand.

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WE HAVE A PAST



by Mary Webster

Our By-member For-member workshops have always been planned to be a time for getting to know ones fellow members as well as getting to learn a new skill. Our October workshops for several years were not too demanding as far as learning went, but it was suggested that you sit next to someone you didn't know and get acquainted. Conversations were enthusiastic, materials were shared, and so were sandwiches.

I remember several that were fun and exciting. There was the one during which there were three different skills being demonstrated—fringe on an inkle loom, a painted warp, and band weaving with a rigid heddle. I don't think another person could have gotten into the place and we all had a wonderful time, going home with an appreciation of the skills we had watched and a greater understanding of those in which we had participated.

There was the session on the decoration of Easter eggs, and when the day was over we could look at those wonderful Ukranian eggs with new eyes.

Then there was the day on beading. We had two members who each knew a different approach so there was a double workshop covering both methods, and again new skills and appreciation were acquired.

We have had three different approaches to quilts and quilting. Members shared their quilts from home, learned about the methods of making the many types of quilts and had an opportunity to try the different ways. We had a session at the Hennepin County Historical Museum on quilts and coverlets during which we were shown many of their collection.

A trip to the Faribault Woolen Mills with lunch brought a great deal of fellowship and once again the chance to know ones fellow members. There were the days we learned about finishes for hangings and bags—the world of braids and fringes. We explored needlepoint, hardanger, crewel, and the modern adaptations of these fiber skills. We made gods-eyes and string art, and explored the world of shadow weave and crackle weave.

The shared experiences of members' workshops add to the feeling of belonging to an organization of friends with similar interests. Learning together is fun!

CORRESPONDENT REPORTS

California Conference Workshops part 2

March 2—
Rug Techniques Workshop began. Became re-acquainted with Helga Miles—as delightful as ever. Her emphasis was on a firm texture underlying the design. Our first project was weaving with unspun wool—a bit tricky. Sample finished and taken off, ready for the critique.

March 3—
Wedge weaving—reminds me of Navajo weaving. Again sample finished and taken off.

March 4—
Diamond weave with a Navajo technique "laid in" edging. This was great.

March 5—
Conference began. Exhibits and exhibitors were very good. The mini-workshops were informative and would be suitable for By-member For-member workshops for our Guild. Among the evening talks and slide show was a presentation by a gentleman whose hobby is collecting Navajo rugs. His talk plus the showing of more than fifty types of rugs was unusual and exciting.

The Conference was a wonderful week of learning and sharing, and a good opportunity to meet Southern California weavers and meet again Savetta Livingston, one of our honorary members, who was Conference chairperson.

Dorothy Glenny

COTTON SPINNING WORKSHOP

As you know "Cotton is Back" and those of us who attended the cotton spinning workshop at the Southern California Weaving Conference came away feeling that "Cotton is King." Laura Thompson and I attended a three-day session conducted by Olive and Harry Linder. The first day was devoted to making our own African type drop spindle, learning to card cotton and spin on drop spindles and supported spindles. The next two days we used spinning wheels. Each of us had the opportunity to weave a sample of the thread we had spun so we could actually see the effect of the various types of thread in a finished piece. At the end of the three days we were able to spin very fine threads, thick and thin threads and thick bumpy ones.

Ethel Pettengill

Jenny Yellowleaf

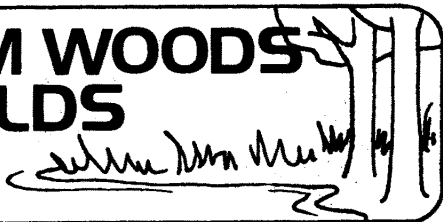
WEAVER
DESIGNER
TEACHER

in

BUTLER
SQUARE

336-3422

FROM WOODS & FIELDS



by Connie Magoffin

This month a collection of miscellany:

I have, unfortunately, received only one more dye plant catalogue. It is, however, a good one on perennials from Garden Place, 6780 Heisley Road, Mentor, Ohio 44060. The catalogue is free, very well organized and easily read. I counted over 15 dye plants among their listings.

The Weavers Guild now has 3 chemicals for use in natural dyeing. Our recent addition is alum at 40 cents per pound (yes, that is the correct price!). We also have tin at \$1.25 per ounce (a little goes a long way) and sodium hydrosulfite for use in dyeing with indigo at 25 cents per ounce (hard to find). If you wish to purchase any of these just give me a call (822-8358) and arrangements can be made to pick them up at my house (3248 Colfax Ave. S.) or at the Guild (I'm there Mon., Tues., and Wed. evenings from 6-8 p.m.).

I have often read that cochineal, until very recently, was used as a food coloring and was perhaps the red used in maraschino cherries, hot dogs, lipstick, etc. While browsing through a recent acquisition to my cookbook collection, I came upon a recipe that brought this suggestion to reality. I don't anticipate anyone actually using those adorable little bugs in their next batch of turkish delight, but I thought you would enjoy reading it if only for curiosity's sake.

Turkish Delight* (a soft cherry candy)

- 1 envelope gelatin (6 leaves, if leaf gelatin used)
- ½ cup cold water
- juice of 2 lemons, strained
- 2 cups granulated sugar
- 1 teaspoon rose essence
- 1 cup almonds, blanched and slivered
- cochineal (or red food coloring)
- 1 cup confectioner's sugar
- 2 tablespoons cornmeal

First: Add gelatin to water and dissolve over hot water. Add lemon juice and sugar; allow to melt slowly. When melted, boil quickly for 5 minutes. Add rose essence and almonds; pour ½ of the mixture into a greased soup plate. Second: Color remainder with cochineal and pour into second greased soup plate. When quite set and cold, turn out onto pastry board, cut in squares and roll in confectioner's sugar to which some cornmeal has been previously added.

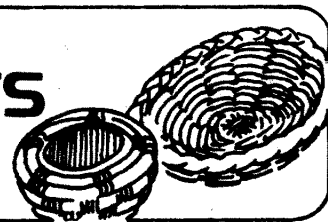
Cooking cue: If mixture is difficult to remove from plate, dip in hot water to loosen.

Makes 45 1½-inch rectangles.

*This recipe was offered by Victor Babin (composer and pianist) for Encore, The Favorite Dishes of the World's Most Famous Musicians, Compiled by the Women's Association of the Minneapolis Symphony Orchestra, Inc., Random House, New York, 1958.

Perhaps we should add this experiment to our curriculum in Natural Dyes III!

OF BASKETS



by Catherine Ingebretsen

"The center is the beginning of life, moving outwards. Then the rain comes. These are black clouds. The red lines are the red or pink in the sky and clouds. The outer white part is the increase of the People. This can be any size till the basket is finished. The pathway is to let the People emerge: a way out."¹
—Navajo Medicine Woman

In my readings, I have come across many descriptions of the probably meaning of certain designs. I have also come across comments such as these: "... most honest Indians will say that most non-religious designs have no meaning other than the obvious." "Most ethnologists agree that the Pima woman attaches no meaning to a geometrical design that she may weave into a basket." "... when people tend to read hidden symbolism and mysticism into these designs... we must warn "go slow!" Naming a design does not make it a symbol and usually names have no connection with symbolic practice."²

Some designs were consciously woven as meaningful symbols. Many were not. Many designs were created unconsciously and later given a symbolic meaning. The only person that can truthfully explain the meaning, or lack thereof, is the person that wove the design. And many weavers will quickly make up some meaning if asked about the symbolism, in order to give their basket added importance. Others will be silent because they don't wish to share their story verbally. Still others have faithfully held to the traditional designs of their ancestors and the meanings may have changed, grown or disappeared, with all the telling.

I do, however, believe that it is sometimes possible for the symbolic intent of the weaver to be known to others, especially where there has been a tradition of weaving certain shapes and designs for specific occasions. Two examples of this are the Navajo wedding basket, and the friendship basket.

"A friend or tribe, desiring to show great respect or confidence toward another, presents as a mark of esteem a specially-woven basket, following about the same spiral lines of design. These lines, coming from the small basket bottom, represent the confidence and love which flows from their hearts to the recipient, the bottom of the basket representing the heart."³

Whatever the meaning, or lack thereof, behind a design, "... the women accept these designs as part of the 'being' of the basket. Designs are not laid on or made up. They are an organic part of basket weaving, as they follow the form and technique."⁴

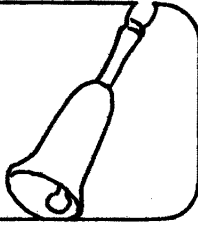
¹Newman, Sandra Corrie, *Indian Basket Weaving*, Northland Press, Flagstaff, 1974, p. 82.

²Cain, H. Thomas, *Pima Indian Basketry*, Heard Museum of Anthropology and Primitive Art, Phoenix, Arizona, p. 31.

³Navajo School of Indian Basketry, *Indian Basket Weaving*, Dover Pub., reissued in 1971, New York, p. 15.

⁴Newman, Sandra Corrie, *Indian Basket Weaving*, Northland Press, Flagstaff, 1974, p. 20.

SCHOOL NEWS



MAY CLASSES COMING UP

Sign up now for these classes in May:

Color and Pattern Effects: This is a one-day seminar/workshop for frame loom weavers, taught by Cathy Ingebretsen. Cathy will cover plaids, checks, log cabin, and striped warps, using three planned warp and weft sequences. You can take this class either Friday, May 14 or Saturday, May 15.

Color Effects on the Floor Loom: Here's another new course, one that gives you new insight into your weaving. Char Miller will explore with you the influence of color variations in pattern weaves, using a variety of swatches. This class will be held on Monday and Wednesday mornings, starting May 10.

Finishes and Embellishments: Do even your nicest weavings lack a little something—just the right finish, or just the right decoration? In this course, you'll learn many techniques that will give your work a well-crafted and professional look.

Natural Dyes 2: If you've had Natural Dyes 1, here's just the course for you. Participate in top dyeing, tie dyeing, and the dyeing of numerous fibers in addition to wool—just in time for the best natural dyeing season. The class also will take a field trip for identification of dye plants. This course, taught by Connie Magoffin, will be given on Saturday mornings starting May 8.

DOUBLE WEAVE CLASS POSTPONED UNTIL MAY

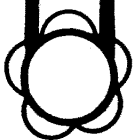
Because all the Guild looms are filled for the April classes in beginning and intermediate floor loom,—

Four-Harness Double Weave—An In-Depth Study has been postponed until May.

The new dates for this class are May 10 to June 2, Monday and Wednesday nights.

So here's a second chance for you to sign up for a class in this exciting and versatile technique.

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Handcrafted items in wood, clay, fiber and metal.

Open Tuesday-Saturday, 11 a.m.-5 p.m.



SUMMER '76 Weavers' G

SUMMER '76 AT THE WEAVERS GUILD

MINI-COURSES: By now you should have received your copy of the Guild's 1976 Summer Bulletin. One of the highlights of this summer's schedule is the large number of mini-courses being offered. The idea is to come to the Guild for a one-day brush-up or learning workshop. Try one or more of these to enlarge your fiber horizons this summer:

Frame Loom Refresher: Ideal for people returning to their frame loom after a long absence, or for floor loom weavers who want to start on a frame loom.

Drop Spindle Spinning: Zero-budget spinning—a simple method you can learn in a few hours.

Dyeing Animal Fibers: Basic techniques for wool dyeing—a course for beginners. Or take this one as a dyeing refresher.

**SUMMER '76 SPECIAL INTEREST
GUEST ARTISTS: JULY 12-1**



Mary Walker Phillips
CREATIVE KNITTING

Mary Walker Phillips is known internationally for her unique achievements in knitting and macrame. Author of three books, Step by Step Knitting, Step by Step Macrame, and Creative Knitting, An Art Form, she has given workshops all over the country in these fiber techniques.

Miss Phillips' workshop is not designed to include clothing, but the work she covers has direct application to all types of knitting. The course will include stitch movement and patterns, ways to vary patterns, the importance of decreasing and increasing in creating new patterns, horizontal stitch, stranded knitting, double knitting in one color and two colors with two different kinds of materials.

This course will open up new ways of thinking to all knitters including those whose previous experiences are only with clothing.

SWATCH PAGE

SATIN WEAVE AND DAMASK

"The barres were of gold ful fyne, Upon a tissu of satyne." —Chaucer 1366.

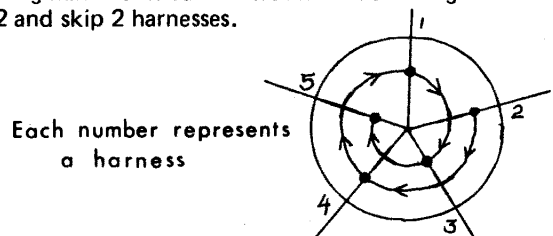
Satin weave has a smooth surface which is caused by a long float which reflects the light to yield a wonderful luster. The word satin, itself, brings to mind splendid fabrics of silk from the Far East and magnificent textiles of the medieval period in Europe. Can all of us not conjure up an imaginary treasure box filled with jewels and satins?

The satin weave is well within the domain of the handweaver especially since owning a multiple harness loom is becoming less uncommon even for beginning handweavers.

THEORY: The satin weave is actually a rearranged twill for 5 or a multiple of 5 harnesses. The threading and the treadling are both twill, but the tie-up is not twill, because to have a twill line in the weave would form a definite pattern which would not permit a smooth surface which is characteristic of the lustrous satin. Thus, in satin, a single harness is raised for each shed so that the weft floats over a group of four warps and is caught under one. So to avoid a twill line one must skip harnesses on successive sheds.

Harriet Tidball in her monograph on the Satin Weave discusses various ways to draft the proper tie-up which will result in the smooth surface of satin, but I find simplest, a method she discusses in her Shuttlecraft Guild Handweavers Bulletin of March 1956.

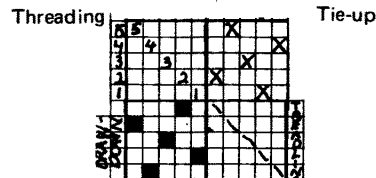
She shows that we cannot have a true satin on a 4 harness loom, because, if harnesses, are skipped, the result either has a definite twill pattern or goes back and forth between harnesses 1 & 3 or 2 & 4 leaving half the threads unwoven. But if we go to 5 harnesses, we can obtain a satin weave. Use a circle diagram and start with harness 2 and skip 2 harnesses.



This produces the order 2,4,1,3,5 (see the dots) which yields, using all 5 harnesses in 5 sheds, no twill pattern.

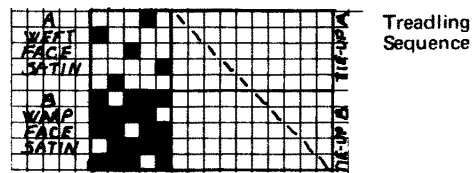
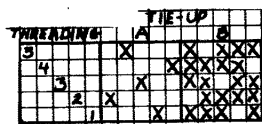
The succession was started on 2 and not on 1 as is seen in many texts because, if it starts with the warps on harness 1, the edge thread will slip out of place if one is working with the blocks in damask which I will soon talk about. If we go to a 6 harness diagram, there is a similar result as with 4—a true satin can not be produced. But, with 7 or more harnesses, satins can be produced. However, in these situations, the satin has a much longer float and therefore much finer threads must be used.

DRAFT: For the 5 harness satin, we have the following draft:

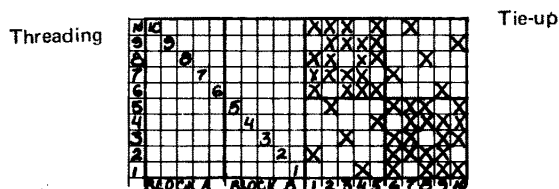


Note that we have over 4 warps and under 1 warp (the darkened squares in the weave diagram or draw-down represent warps up). Thus, we have a weft-faced satin!

If you peek underneath your fabric, you will see a warp-faced satin. How do we get this on the topside? Here's where the 8 harness folks are in business. Only 5 treadles were used for the weft-faced satin, but there are 10 beautiful treadles on your loom. We can take treadles 6-10 and tie them up in such a way, that where treadles 1-5 were attached to harnesses so certain threads were up—now these threads will be down and all the other threads will be up. But do it in reverse order (see diagram below). We will call the weft-face satin tie-up, A, and the warp-face satin tie-up, B.



DAMASK: Damask is the satin weave in which patterns are produced by opposing weft-face satin to warp-face satin in the treadling. Thus, we get the same effect gained by the additional tie-up of treadles 6-10 as mentioned in the last section in the horizontal direction (selvage to selvage) as well as vertically (as shown above). This is achieved by using a threading on 10 harnesses (as on a Macomber loom) as shown below.



1. The block A is made by repeats of 1, 2, 3, 4, 5 threading and Block B by repeats of 6, 7, 8, 9, 10. The 2 units may be repeated as desired.
2. One must not thread only part of a unit, but in a multiple of 5.
3. The tie-up is made by using the tie-up of the 5 harness satin in combination. A block is made by placing the single-tie sequence for the weft-face fabric, on the first five harnesses of the first five treadles. The other harnesses on these first five treadles are tied to yield the warp-face surface as seen on diagram 2. Block B is simply those reversed.
4. To weave Block A for either the 5 harness satin or the 10 harness Damask, treadle 1, 2, 3, 4, 5 repeated as many times as desired. Block B is achieved by treadling 6, 7, 8, 9, 10 as many times as desired.

Yarns and Sett and Uses

A closer sett is used for satin weave than for tabby or twill as there are fewer interlacements of warp and weft (remember we had one warp up and 4 down).

Linen. Traditional damask is woven of fine wet-spun mercerized linen closely sett, but one may use:

- 10/2 @ 24 epi to 32 epi
- 20/2 @ 26 epi to 28 epi
- 30/2 @ 32 epi to 36 epi
- 40/2 @ 40 epi to 45 epi

Use the closer sett when a heavier weight is needed as for table mats, and a further apart sett for napkins and tablecloths.

F. Fawcett has fine mercerized wet-spun linens which are stronger, more lustrous and smoother than unmercerized linen, and thus more suitable to satin weave. To obtain a great difference in light reflection of your blocks, you might try unmercerized linen as a weft and mercerized linen as a warp.

Silk. I immediately think of silk when I think of satin weave, but silk is so hard to obtain. If you can find some, I suggest 10/3 silk @ 45 epi used for dress fabric.

Because there is less interlacement of threads in satin weave, less strain is put on the silk fibers (Tidball Monograph No. 7). I'd like to mention here an interesting article on weaving in the Far East which delineates the great care utilized in silk weaving (Shuttle, Spindle, and Dyepot – Spring 1976). The only dealer of silk I know of is Robin and Russ who always carry 4 ply silk which runs 12,800 yards/lb. (used about 48 epi). They also have odd lots of silk now and then.

Cotton. 20/2 perle @ 30 epi used for upholstery and table linens.

Wool. 2/32 @ 45 epi used for dress goods.

Variations in Design

Harriet Tidball in Shuttle Craft Guild Handweavers Bulletin suggests various ways to weave the satinweave:

1. Classically one weaves satin weave with the same warp and weft in a balanced weave in which there are the same number of weft shots per inch and warp ends per inch (EPI).
2. Change the weft color to yield weft stripes.
3. Change the warp colors to yield warp stripes.
4. Use a different size yarn in the weft.
5. Change the weft color totally.

I suggest that you look in the references, especially the Tidball articles, Regensteiner book and Celsner and Dale for examples of use of satin weave.

Glossary

1. Damask – a reversible patterned fabric created from a combination of a warp-faced satin and a weft-faced satin.
2. Mercerized – thread treated with an alkali under pressure to give a silky finish.
3. Satin Weave – a weave which is woven in a twill threading with a single harness raised for each shed so that the weft floats over a group of warp ends and is caught under one. This thread must skip harnesses in successive sheds in a regular sequence so that there is no pattern of warp threads on the surface. This yields a smooth, highly light-reflecting surface.
4. Wet-spun linen – flax when spun wet yields a smoother yarn (and thus, is more suitable for warp) than when spun dry (which yields a fuzzier yarn).

References

- Black, Mary. New Key to Weaving. Macmillan. 1957.
- Condit, Joan. "Weaving with Linen." Handweaver and Craftsman. Summer 1955.
- Marston, E. "Weaving in Southeast Asia." Shuttle, Spindle & Dyepot. Spring 1976. Issue 26.
- Oelsner and Dale. A Handbook of Weaves. Dover.
- Regensteiner, E. A Weavers Study Course. Van Nostrand Reinhold. 1975.
- Tidball, H. Shuttle Craft Guild Handweaver's Bulletin. March 1956. Vol. 33, No. 3.
- Tidball, H. Contemporary Satins. Shuttle Craft Monograph No. 7.

Comments and Thanks

Although many readers are 4 harness weavers, I felt that Satin Weave was an important part of our weaving culture and it should not be neglected and should be understood.

Thanks to Irene Wood for valuable discussions on linens and linen weaving. Irene will present a swatch of Damask Satin weave in her summer's Advanced Multiple Harness Class. This is a most valuable and provocative course. I know—I just had the privilege of taking it—from this marvelous lady who is so generous with her vast experience and knowledge.

Happy Swatching and Experimenting,

Joy Rosner

6: Guild of Minnesota

Finishes and Embellishments: A shorter version of the standard Guild course on this subject. Learn a number of braids, tassels, fringes, etc.—things that will give your weaving a more professional look.

Macrame: Learn or review basic knots—and finish one project on the day of the workshop!

Basketry: Learn coiled basketry techniques, and make your first basket during the workshop itself!

Drafting: A short, intensive introduction to this important subject. Learn to read and write basic drafts.

Check the Summer Bulletin for detailed descriptions of these and other mini-courses, and for dates and times. Or call the Guild office.

SIX SEMINARS WITH



Adele Cahlander
BOLIVIAN WEAVING

Adele Cahlander, coauthor (with Marjorie Cason) of The Art of Bolivian Highland Weaving, has been an instructor at the Weavers Guild of Minnesota for several years. She has visited the Bolivian Highlands and studied the primitive weaving methods and textiles there, and she has shared her expertise in workshops in Minnesota and other states. She will be a mini-course leader at Convergence '76.

Mrs. Cahlander's workshop will teach you the ancient warp-faced pickup techniques as they are used by people in the Bolivian Highlands. This is a versatile technique that makes elaborate weavings with a minimum amount of materials. The ultimate in portability!

This course is open to beginning and advanced weavers—anyone who would enjoy learning a new weaving method.

COORDINATOR'S REPORT

The following is an excerpt from the Educational Coordinator's Report to the Education Committee, for the quarter ending March 31, 1976:

The school has had a good quarter, starting with the very successful January Interim courses up through the classes ending in March. The average enrollment in the classes has been 10.2 students. The evaluation sheets turned in by these students have been enthusiastic—not only about the classes and teachers but also about the entire Guild.

If there are any problems, they might be 1) a high class cancellation rate, and 2) limited room space and limited floor looms. These problems may appear to be contradictory, but I don't think they really are.

Cancellation rate: This past quarter we had to cancel several classes, but they were primarily courses like Basketry 2, Navaho 2, Hardanger, Turkish Weaving, and so forth—courses that may not have a broad general appeal. On the other hand, our beginning and intermediate frame and floor loom classes filled over and over again, as did Basketry 1, Navaho 1, Multiple Harness Weaves, Spinning 1, and many others. For our beginning and intermediate classes in frame and floor loom, we cancelled only two classes out of eleven. Both were daytime classes—one Frame Loom Projects, one Floor Loom 2. In short, we are NOT cancelling many of the classes we really count on—good news for us all!

Limited room space and limited floor looms: These are problems we like to have, although I think they can be alleviated somewhat. In March we had to turn a few students away because we ran out of looms for them to use in classes. This seemed to be the result of scheduling four floor loom classes to run at the same time. (Incidentally, we are experiencing a similar problem with the April classes and have postponed one floor loom class to May.) It would seem that in the future this kind of problem can be pretty much avoided by scheduling only three floor loom classes to overlap. This would allow room for 12 to 13 students per class, as we have 37 working looms available for classes.

As for limited room space, this problem too can be somewhat eased by scheduling. However, it's important to realize that in planning we have to assume that some classes will cancel. It would be unrealistic to do otherwise. If it then turns out that in a particular month no classes cancel, as sometimes happens, we will be a little crowded.

Jennifer Dean

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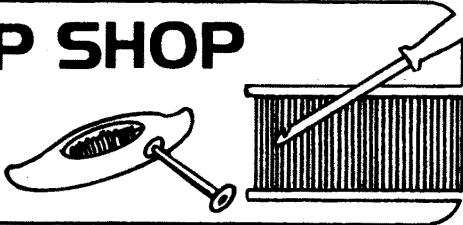
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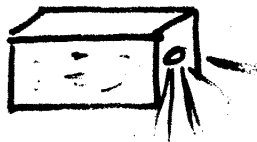
SWAP SHOP



Book End From Brick

Cover brick with swatch or remnant of hand woven fabric (rya good). Add large tassel or fringe.

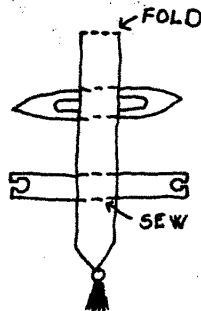
—Suzie Sewell



Bobbin Holder

Use your odd band weaving in long strips doubled and stitched to fit bobbins held horizontally.

—Ethel Pettengill



You are invited to send in your favorite "tricks" or helpful hints for dealing with floor looms, frame looms, spinning wheels, dye pots, or what-have-you. Leave them in the Minnesota Weaver file in the Guild office or send them to the editor.

To help unstick a sticky shed, a hint gleaned from last summer's Ken Weaver Workshop, tie up the loom in a direct tie-up (one harness per treadle). Open the shed by raising one harness at a time.

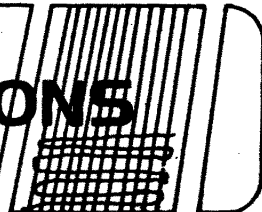
Another hint for sticky sheds: Joy Rosner keeps a spray bottle with water handy when working with a sticky warp. A brief dampening helps to open it more easily.

Don't throw away that measuring cord after your warp is wound and removed from the warping board. Remove the cord also and mark it off in yards or half-yards with a felt-tip pen. Put it through the reed at the center of the loom and tie it on in the front. Let it hang free at the back of the loom. It will advance with your warp, and the free end will tell you just how much warp is left to weave. (From Cay Garret, *Warping All By Yourself*.)

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.

FRAME LOOMINATIONS



by Mary Temple

The committee under Charlotte Haglund responsible for planning and putting up exhibits in the Guild rooms each month deserves a big thankyou. The show of frame loom weavings this past month was truly inspirational and a wonderful teaching aid for classes. Since I know it represented only a tiny percentage of the output of those frame looms within our Guild, I was delighted at the variety, workmanship, and creativity, especially in the choice of materials and colors. However, almost everything was very safe and logical. Can there be some daring, some freedom, perhaps even some utter abandon at the next Guild showing of frame loom weaving? Can you rise to the challenge, throw off the little fears of making a mistake, and dare to express your real selves, even your "witchy souls" in your weaving? What do you have to say, what do you want to express, that you can't really put into words? Maybe you can put that concept, that emotion, that feeling into fibers; and maybe in trying to do just that you'll have the time of your life! Can you say something without using conventional letters or words? Could you convey a real message in your fibers that would be perhaps understandable to only one other person in the world? Suppose you consciously chose and blended your child's favorite and most becoming colors into a shirt made especially for him with an inlay meaningful in symbolism to your family. Did you see

Priscilla Hagan's shirt for her adopted son, Erin? There is magic in that garment because it does a lot more than just cover him and keep him warm; it tells him of his heritage and binds him close to his family.

Concerning greater freedom and daring in our weavings, we find it hard to make the first step away from safe formulas; it is a little like venturing out on thin ice. We like to know what is going to happen next; we don't want any nasty surprises. It is a very human trait to want everyone to like everything we do, and certainly human not to want to make any mistakes. What would happen if you "made a mistake" in weaving? Very possibly the only result would be to learn something new. The ultimate solutions to mistakes come from several sources: Dick Abell says "Throw it in the dyepot and overdyer if the colors turn out horribly." Roz Berlin says "If it doesn't work out, you can always stuff it and make a pillow." My own students know "There aren't any mistakes—only variations." While these solutions are, perhaps, a little flippant, still they serve to restore a little equilibrium to that business you are engaged in that sometimes seems so serious; so far as I can tell, no one has ever been mortally wounded by a weaving error.

HAVE YOU HEARD



Work on Textile Collection: Lotus Stack, Char Miller, and Ellen Dayton, Guild members, are currently working on the Minneapolis Institute of Arts Textile Collection. They are developing a study collection which will be available for general use sometime after September, 1976.

Art Gallery Member: Guild member Mary Young is a new associate of the West Lake Gallery. She will be in charge of the gallery's "pots and knots" room.

UMD Summer Workshop: Janet Meany will teach an intensive three-day workshop in 2 harness floor loom weaving at the University of Minnesota-Duluth in July. The course, called Bicentennial Weaving Workshop, (non-credit) is planned for those who have an antique loom in their attic and don't know how to use it. Students will learn a variety of hand-manipulated weaves, rag rug techniques, color effects, and use of homespun yarn in weaving. For further information, write: Continuing Education, Duluth Center, 431 Administration Bldg., University of Minnesota-Duluth, Duluth, Minnesota 55812.

Second Guild member in Stout State Summer Workshop: Spinning and Dyeing, taught by Lotus Stack, will be part of the University of Wisconsin, Menomonie's Dynamics in Design, a weeklong textile arts workshop July 5-9. "Baskets and Dolls" will be taught by Lis Jones.

Iowa Workshops

Mary Temple was in Des Moines, Iowa April 5, 6, and 7th to do program and workshops for the Iowa Federation of Handweavers and the Des Moines Weavers Guild. For the Iowa Spring Conference at Drake University she presented her program and workshop on the rigid heddle frame loom; for the Des Moines Guild the workshop concerned the techniques of texturing on a rigid heddle frame loom. The Duluth Fiber Handcrafters will have her do a workshop for them on advanced rigid heddle frame loom techniques April 24th. Currently Mary's Bonfire basket is on display in the National Invitational Basketry Exhibition at Cypress College Fine Arts Gallery, Cypress, California.

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BULLETIN BOARD



DEMONSTRATORS NEEDED

The Roseville Central Park Auxilliary would like demonstrators of spinning or weaving in connection with a house tour May 14 from 10 to 4 p.m. Bicentennial Emphasis. No pay but lunch provided. For information contact Peggy Dokka 926-7847.

VOLUNTEER NEEDED

Volunteer needed to work in a mental health rehabilitation setting with adults in an occupational therapy workshop. Must have experience and knowledge of weaving. Hours can be arranged. The volunteer would set up floor, table, and box looms and informally instruct the staff in weaving techniques and may work with a patient on weaving projects. Contact Richard Bokovoy, Volunteer Services Coordinator, Anoka State Hospital, 421-3940 ext. 397.

ATTENTION SPINNERS

An order for Ashford Spinning wheels is being compiled by Ginnie Erhard, 4140 Flag Ave. N., New Hope, MN 55427 (533-9061). When fifteen people have ordered and paid, the order will be sent.

DRIFTWOOD AVAILABLE

If any of you are in need of a piece of driftwood to mount a piece of weaving, this man has an enormous quantity of it: Jack Lucente 854-4800 or 225-2635.

2 HARNESS LOOM

I have an old two harness loom that weaves but is wobbly. It was a gift and I haven't been able to use it because of lack of space. I would like to give it to a person or organization who would use it. Michele Madigan 644-6234.

FABRIC NEEDED

Plain colors of lightweight fabric are needed for reverse applique work by a Laotian refugee family. If you have any to donate, call Pat Penschorn, 698-8383.



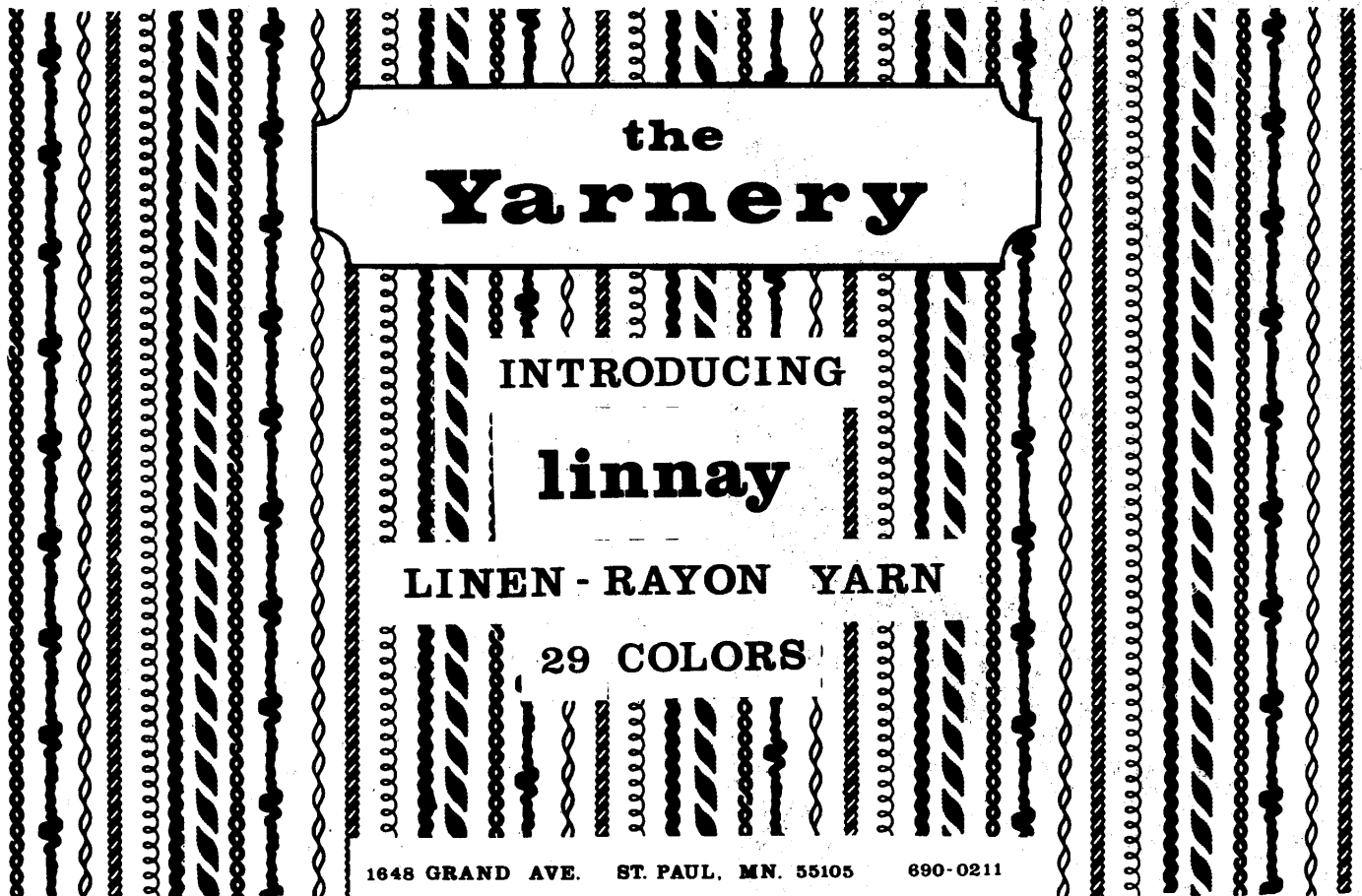
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1. Decide which yarns you want and in what colors and quantities. Yarns must be ordered in even pounds (except for Craftacryl, which comes in 12-ounce bags). The sample book at the Guild shows yarn colors.
2. Fill out the order form and attach a check. Prices include a Guild markup of 15 percent plus 20 cents a pound for freight and handling.
3. Mail or deliver your order form and check to the Guild. Sorry, no telephone orders!
4. Order deadline: Orders should reach the Guild by 10:00 p.m. on the first Thursday of the month—May 6, June 3, July 1, and so on.
5. Yarn may be picked up at the Guild on Tuesdays or Thursday, about four to six weeks after the order deadline.

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Craftacryl Rug and Craft Yarn (12-oz. bags)				\$3.20 (for 12 oz.)	
Rug Warp Yarn: 6/3 Linen 4/4 Cotton				\$5.40 \$4.70	



**THE MINNESOTA
 WEAVER**

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 Weavers Guild of Minnesota

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 Mary Temple, and Mary Webster
 Photography Jay Magoffin, Char Miller
 Reporters Everyone

DEADLINE: The 10th of each month.

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9	10	11	12	13	14	15
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