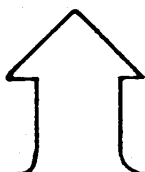


THE MINNESOTA WEAVER

Volume 3, Number 1, September, 1977

**COMING
UP**



CALENDAR OF GUILD MEETING PROGRAMS 1977-78

Thursday, October 6, 1:00 p.m.

Report to members on two recent conferences attended by Guild members. Kathie Frank reports on the Craft Marketing Conference; Sue Baizerman, Lila Nelson, and Lotus Stack report on the Irene Emery Round Table, Washington, D.C.

Also, a report on the Textile Conservation Class held at the U of M, conducted by Nobuko Kajitani of the Metropolitan Museum of Art, NYC, and attended by several Guild members.

Thursday, November 3, 1:00 p.m. "Primitive Studies," a slide lecture by Grete Hieker, spinner/dyer/weaver from North Dakota.

Sunday, December 4, 1:00-4:00 p.m. Annual Guild Open House.

Thursday, February 2, 1:00 p.m. and 7:00 p.m. Film program "Woven Gardens" and "Tops."

Thursday, March 2, 1:00 p.m. "New Trends in Frame Loom Weaving," a slide lecture by Cathy Ingebretsen and Karen Searle.

Thursday, April 6, (time to be announced). "Contemporary Fibers," a slide lecture by Charlene Burningham.

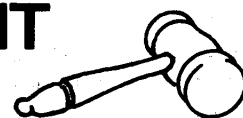
Thursday, May 4, 7:00 p.m. "Color," a slide lecture and exhibit by Lynn Klein and Daralyn Pfeiffer.

PAID MEMBER WORKSHOP

Renie Adams of the University of Wisconsin will be back by popular request to conduct a three day workshop on nature in weaving early in November. Renie will give a second workshop on a different topic at the University of Minnesota during the same week. Watch the Minnesota Weaver for more information.

By-Member-For-Member Workshop Calendar to be announced.

FROM THE PRESIDENT



My feelings about being president of the Weavers Guild are a mixture of enthusiasm and reluctance. I'd like to explain why because the underlying conflict I'm facing confronts many members with varying degrees of involvement in this organization.

The Guild is both a benefit and a burden. On one side of a balance scale the Guild offers me instruction, stimulation, the company of other weavers—all of which contribute to the development of my own work—and on the other side of the scale the Guild's organizational needs make demands on my time and drain my energy. It's a fact that concerned and willing members have to carry on the work if the Guild is to flourish. It's our "Catch-22"—an organization that enables and inspires us to do serious work with fibers and then cuts into our time to do that work with the needs of maintaining the organization.

I'm glad to say I don't view it as a hopeless circle. I used the example of a balance scale because that's how I intend to proceed this year—keeping a balance. I want enough time for my own weaving; I want the Weavers Guild to enrich us all.

We have many demands on our time. Several of the "self-portrait" dolls made in a workshop last December expressed this well—multiple-handed creatures, a hand for the children, a hand for the groceries, a hand for the shuttle. It takes a lot of balancing. We are together in this struggle to find/make/take time to work with fibers and to keep all the elements in our lives balanced as well as we can. For me the joy of creating—the deep satisfaction of bringing an idea into finished reality make the efforts of balancing worthwhile. I hope to have a good year working together with other Guild members and working alone to create.

Sue Obrestad



OFFICE STAFF

Administrative Assistant..... Kathie Frank
 Educational Coordinator..... Sue Marcotte
 Secretary..... Margaret Pidge
 Office Assistant..... Mary Liudahl

HOURS: 9 a.m.—3 p.m.; 6 p.m.—8 p.m., Monday through Thursday
 9 a.m.—3 p.m. Fridays
 9 a.m.—1 p.m. Saturdays
 Phone: 332-7521

SUMMARY OF THE BOARD MEETING, MAY 18, 1977

Election of officers slated so far will take place by mail ballot. The Vice President and the Outreach Director will be elected in the fall.
 The resignation of Jennifer Dean as Educational Coordinator was regrettably accepted.
 The Ted Hallman Workshops were fully attended.
 Connie Magoffin was authorized to purchase alum in bulk for resale to students and Guild members.
 Patt Keane will continue as part-time Office Assistant through the summer, and will replace Margaret during her vacation.
 The Guild history, compiled by Jean Seeker, will be printed.
 Our By-Laws will be reviewed in the fall.
 The grant application on which Char Miller has been working was discussed, approved, and will be submitted.

Margaret Dokka, Secretary

SUMMARY OF THE BOARD MEETING, JUNE 9, 1977

Officers nominated since the last Board Meeting are Barbara Fritzbeg, Vice President, and Lila Nelson, Outreach Director.
 The Guild has received an offer from North Central Wool Marketing to rent space in their warehouse at \$1.25 per sq. ft. per year plus utilities. A committee is presently negotiating details, and a proposal will be presented to the membership as soon as specific details are available.
 Patt Keane will be unable to continue as evening and Saturday Office Assistant in the fall. Mary Liudahl has been hired as her replacement.
 The Finance Committee will meet in August to prepare a budget for the coming year.
 The Board considered lower dues for retired members, but decided against this.
 A colorful yardage to be sold by the piece will be the State Fair Loom project.
 There is some confusion as to areas of responsibility between the Program and Workshop Committees. This will be resolved by the Administrator.
 The Education Committee reports that the Fall Bulletin will be available in mid-August.
 The next Board meeting will be Thursday, September 8 at 9:30 a.m.

Margaret Dokka, Secretary

LOOKING FORWARD TO FALL . . .

Though I have not been around these past couple of months, I worked very hard before I left to find people who would chair and serve on the many Guild committees which make the Guild function so well. Fortunately, I have been able to fill practically all the chair positions, thanks to the support of so many of you. I look forward to working with all the committees this autumn and winter.

My vision is this: that the chairman of each committee will serve as co-ordinator of the committee, sharing all the duties the committee is responsible for during the year with all the members. This serves two purposes: more people feel involved with the Guild, and more people will be prepared to take over the chair's responsibility the following year. We will all work together. In mid-September, committees will begin to meet to think through the needs for the rest of the year. Any of you who have not yet indicated your interest in serving on a particular committee, check the list which appears in the Minnesota Weaver, and let us know if you can help us out. You're more than welcome.

My summer has not been spent in vain. In July I made hammocks—all kinds of hammocks: fabric, canvas (2 varieties), macrame, knitted (2 varieties), and I have the makings for a sprang hammock, though as yet I have made only a sample. All this in preparation for teaching a hammock-making workshop at the Center for Contemporary Crafts of the Museums at Stony Brook on Long Island, New York, where I summer. This month I am preparing to teach a three-day inkle weaving class.

As the summer draws to a hot and muggy close, I look forward to seeing you again at the Guild very soon. Here's to a good year ahead!

Kathie Frank

Guild Annual Membership	
Individual	\$15.00
Family	\$20.00
Sustaining	\$25.00 or more
Subscriptions to the <u>Minnesota Weaver</u> (for persons living over 100 miles from the Guild)	
	\$4.50 per year

STITCHERY '78

The United Hospitals Auxiliary will sponsor Stitchery '78, a juried exhibit for fiber craftspeople. The show, scheduled for spring of 1978, is the successor to Stitchery '76 in which several Guild members received honors.

The Guild again plans to have a Fiber Fair type boutique in which members can sell their work. A coordinator is needed to organize staffing of the boutique during the hours the exhibit is open to the public. Interested volunteers may contact Kathie Frank at the Guild office.

In Memoriam
 Alice MacDonald, Honorary Member
 1894—1977

INTRODUCING

In this issue and in succeeding issues, you will meet the 1977-78 Officers and Board Directors of the Minnesota Weavers Guild.



SUE OBRESTAD, GUILD PRESIDENT

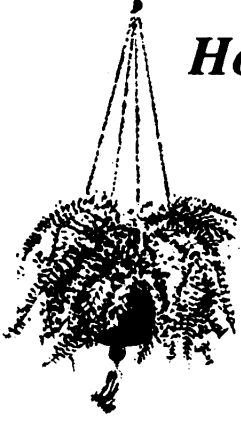
When assuming the mantle of president of an organization, one pictures an individual truly committed to the purpose of the group she leads. If that is the picture you have of the president of the Weavers Guild, you are picturing Sue Obrestad, a dedicated weaver.

As new Guild president, Sue hopes to encourage weavers to do more weaving, and to carry out their many good ideas beyond the workshops and classes. Her feeling is that with more production of quality pieces, the Guild will make a bigger public impact with the members' weavings.

She is no stranger to excellent production. Beginning seven years ago on the frame loom, Sue now says that weaving dominates her life. She divides her attention between weaving for her own personal satisfaction and use, and weaving for clients. Presently, she is involved in loom-shaped clothing. Of course, when not weaving at home, you can find her at the Weavers Guild teaching beginning and intermediate floor loom classes.

A major concern in the coming year will be attaining a new Guild home. Sue stated that a move was a certainty in the coming year to provide more space for members services, teaching facilities and parking, a more permanent home for the continued successful operation of the Weavers Guild:

Bev Skoglund

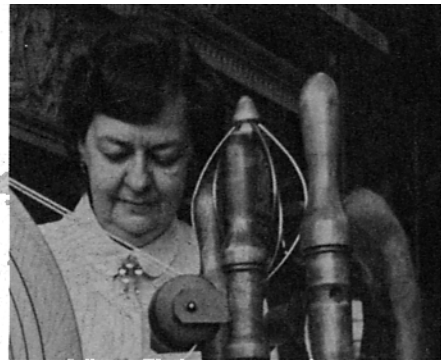


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PEGGY DOKKA, GUILD SECRETARY

Our Guild secretary is well-known to many members through her courses. For the past four years, Peggy Dokka has been a Guild teacher, starting out with spinning and then adding a course in drafting and fabric analysis. In the future she will be teaching a coverlets class.

Peggy apparently is one of those people who can make up very quickly for lost time. She studied a little weaving in her occupational therapy course work in college, but it wasn't until her youngest child was in school that she was really able to devote time to working with yarns. She started spinning to obtain knitting yarns, then branched into weaving. Her special interests here are traditional weaves, particularly coverlets and linen weaves. One of her coverlets took second place in the coverlets class this year at the Midwest Weavers Conference.

Peggy views her spinning and knitting primarily as hobbies, though those of us in the spinning groups with her feel privileged to have her expert advice on wools, spinning wheels, and methods of spinning. As to weaving, however, she hopes eventually to turn this into a business venture.

Peggy has lived in this area for the better part of twenty years. She is married and has three children.

Debbv Alber



PATRICIA McHUGH, TREASURER

Patricia joined the Guild in 1971, while taking a frame loom class. She also was in the first Bolivian weaving class, taught by Margie Cason.

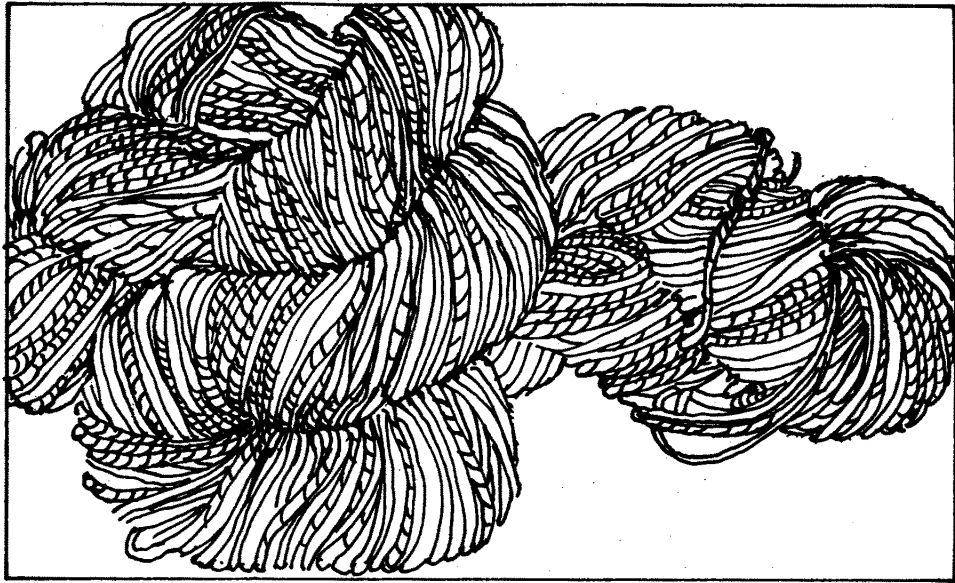
Since that time she has explored other areas of weaving as well, and is currently a member of a study group exploring summer and winter weaves.

She has also been involved in the search committee which is attempting to find a new home for the Guild. Her past experience as a bookkeeper will be an asset in her new position as Guild treasurer.

In addition to weaving, Patricia enjoys travelling, an interest that was augmented by her four years working for the American Field Service.

Currently Patricia is working at the Yarnery, and shares a studio with another weaver and five painters. She has twin sons, age 9, and a 17 year old daughter.

Charlotte Miller



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FROM THE EDITOR



We're beginning our third year with a new color, some new features, some new enthusiastic workers, and lots of interesting material to send your way.

This year we will focus on some of our own Guild members by presenting profiles and interviews with pictures each month. We will begin with profiles of our new officers and Board Directors. The Spotlight Series by Lis Jones will give us a bi-monthly view of a members' work. We will gain a perspective on weavers elsewhere with a series of articles on other guilds across the country by Kathie Frank, and interviews with our guest artists by Mary Jane Severson.

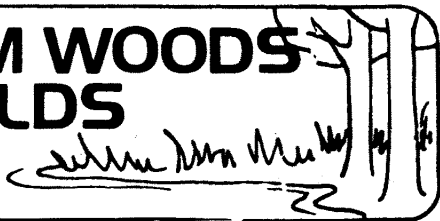
A new series of articles which we're sure you'll find exciting, features techniques from the Ancient Peruvian Textiles being studied by Sue Baizerman and cohorts at the Science Museum of Minnesota. All of the techniques can be done on all types of looms, so this will be a bonus swatch page for everyone. The Rigid Heddle and Swatch Page columns will appear in alternate months this year, with more ideas for you to try.

Our new Feature Editor, Mary Skoy, has lots of interesting articles in store, and there will be at least one special feature in every issue.

This wealth of material is coming from you, the members of the Minnesota Weavers Guild, so congratulate yourselves and keep on contributing to The Minnesota Weaver.

Karen Searle

FROM WOODS & FIELDS



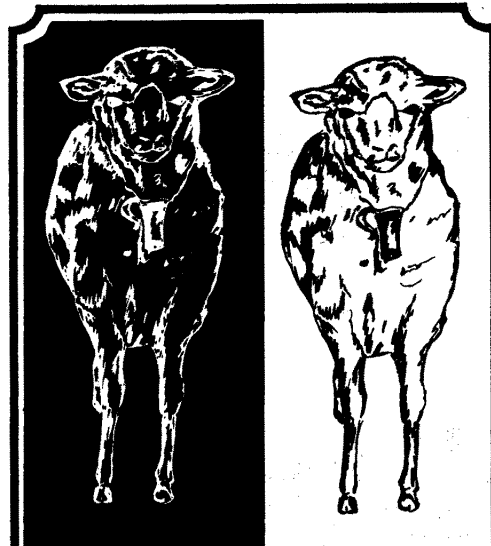
DYE PLANT RECORD SHEET (See insert)

by Connie Magoffin

Welcome back! This column is for those of you who have been waiting to hear from me about the dye garden at the Minnesota Landscape Arboretum. I have not forgotten you! After much discussion between Jan Carter, the director of the Arboretum, and myself, it was decided that we will have a dye garden at the Arboretum starting next spring. We will contact those still interested in working on it sometime next February or March for a meeting to plan the garden. However, until then many of you may also be interested in gaining information about the growth of dye plants, whether at the Arboretum, in the field, or in your own garden. Jan and I have attempted to put together a record sheet on which to keep all possible information that may be of help in growing or analyzing the growth or quality of dye plants. The record sheet is purposely very detailed in case you want to be that specific; however, you may wish to fill in only a few blanks.

I felt the quickest and easiest way to disseminate the record sheet to those interested was to put it in this newsletter. We hope you will keep this master sheet and duplicate as many copies as you will need for the plants you are observing. By offering it to you this fall you can start now for those plants (and blanks) still appropriate. You will then also have forms ready as early next spring as needed. Some of you might even wish to try growing some dye plants inside this winter and keep records of their progress.

We hope eventually to compile all our information and make it available in some form to all dyers. I would appreciate your sending to me for this purpose originals or duplicates of any records you keep. Be sure to fill out Part I completely so that proper credit can be given to you for your work! If you have any questions please call me any time (822-8358). Happy gardening!



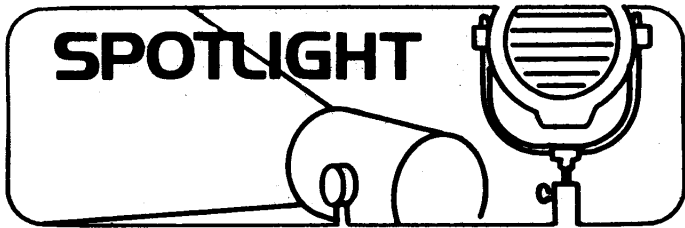
Buy your winter's supply of spinning wool while the selection is at its peak.

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MARILYN HERRMANN

Subtle colorings, tense windings, and basket forms and discs—these represent Marilyn Herrmann's present fiber preoccupations. Many of the new one's show disc forms.

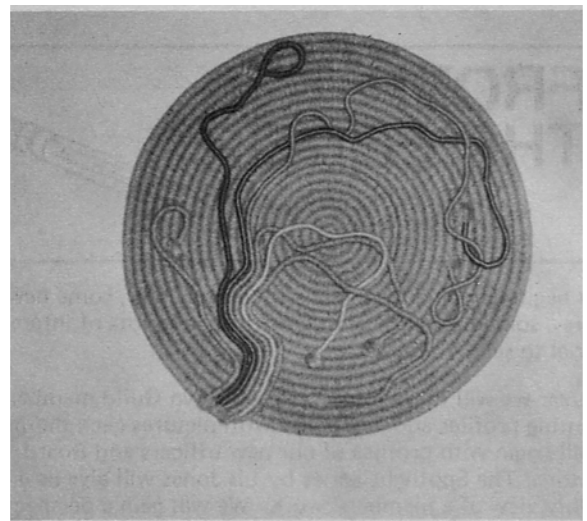
Marilyn began weaving about four years ago on a rigid heddle frame loom. While she enjoyed the flat forms and a lot of texture—often rya— and the neutral tones of beige to brown, it was coiled basketry that really became her thing.



Marilyn Herrmann

This seems far removed from her major in art at the University of Wisconsin. Paint just was not for her. It didn't really turn her on. She had several artists in her family who encouraged her and she could draw well. She married and then Erica, now 13, and Frank, 14, came along, and painting was out.

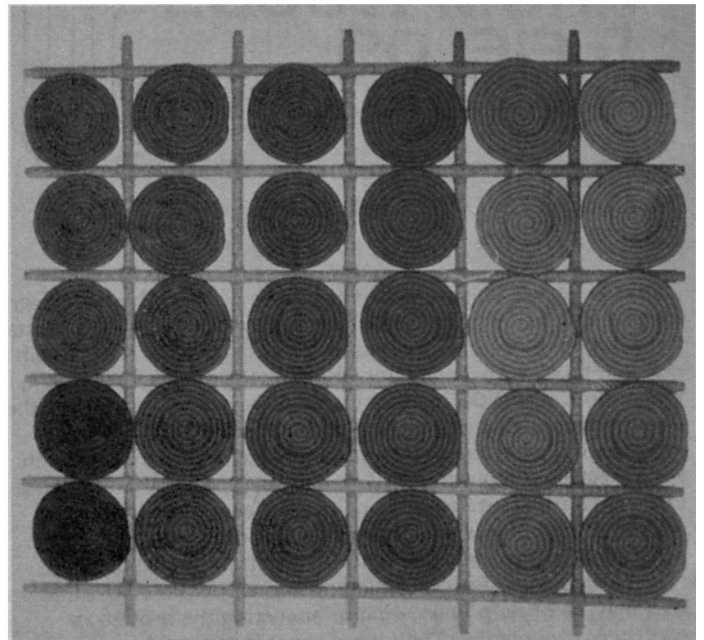
photos by Lis Jones



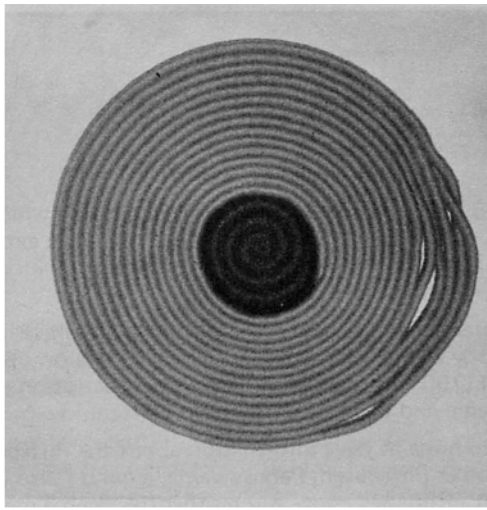
One of Marilyn's large disc forms

A friend asked her to come along to a weaving class. That was it. Six months later she joined the Guild. A few months later, she enrolled in Frame Loom II. But it was basketry that introduced her to coiling and wrapping and the round forms that really held her interest. "When I first learned to weave," she states, "I experienced a lot of frustration with my projects, which were primarily wall hangings. I would find myself stymied in the middle of a project, not knowing how to complete it or what direction to take. I then started 'planning' every project, usually with a detailed sketch. This gave me more confidence to start a project. Unfortunately by the time the weaving commenced, the creative process had ceased. The weaving held no joy for me, and the end results were often unsatisfactory." (Marilyn perhaps was overly modest.)

"I began doing coiled basketry about two and one-half years ago, and since then have become truly bewitched by baskets and their creation. A strange sort of anxiety envelopes me if I don't have a basket in the works. It seems to me to be the most natural way for me to express myself. I like the sense of control I feel while working in this technique, and I really enjoy the physical process of wrapping and coiling," she continues.



Coiled grouping



Disc form

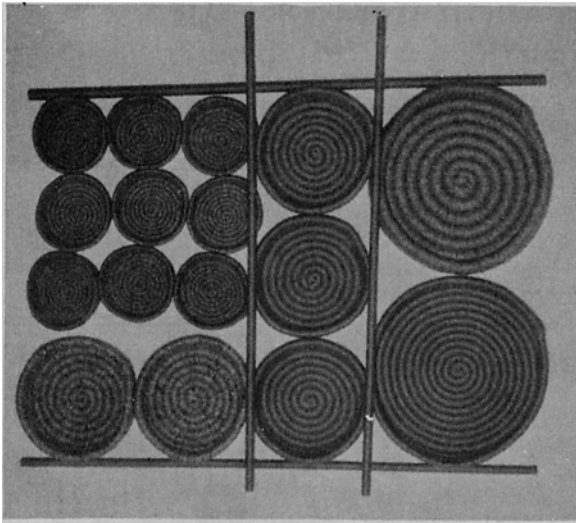
"Terms I like to keep in mind while working on a basket are: strong, symmetrical, unfettered, subtlety of shape, and control of color design. I feel myself drawn more to the classic shapes of the past rather than the contemporary free forms of today's basket makers.

Winter of 1977 found me working on a series of coiled wall hangings. I am still playing with the individual elements up to the time of final assembly—changing and altering. Many of the pieces are composed of repetitions of a single design element."

Marilyn completed a number of these pieces for the March Nottingham workshop. She has continued in the same vein since then.

She also is a member of the West Lake Gallery and had a show there in May. She participates in some art fairs and may possibly enter some national competitions next year. She likes to be home alone and can work alone for long periods of time.

Lis Jones



Grouping

ETC...

???

NEW FOR CRAFTS PEOPLE

Two new ideas of interest to fiber persons have come to the attention of the Minnesota Weaver. The first is the National Association of Handcraftsmen. The second is a new Minnesota Artists and Craftsmen magazine, de Novo.

NAH held its first conference at the University of Minnesota in St. Paul last spring. It was partially funded by the National Endowment for the Arts, and focused on marketing problems. Numerous experts were brought in from around the country to lead workshops in such subjects as how to sell through department stores, craft fairs, gift shops, galleries and print media; how to set up co-operatives; and how to handle legal problems, publicity and promotion.

They are planning a major event next year for the Chicago area because it is centrally located and rich in craftspeople and resources. It will be a major national conference with, perhaps, a large well-run wholesale and retail show.

For further information write Rachel Knopf, National Association of Handcraftsmen, Litchfield, Conn. 06759.

De Novo is a new quarterly publication published by Jill Hanna of New Brighton. The November issue will focus on weaving and some Minnesota weavers will be featured in a panel discussion. The publication is available in local shops or by subscription. For information write P.O. Box 12758, New Brighton, Minn. 55112.

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GUILDS ELSEWHERE

FOCUS ON GUILDS EVERYWHERE

by Kathie Frank

Frequently, weavers I know in other parts of the country express amazement that the Minnesota Weavers Guild is so large and so active. It occurred to me how little communication there is between Weavers Guilds, and even study groups closer to home; one only hears rumors and mutterings. Perhaps knowing more about similar groups would generate ideas among our Guild members, and reinforce us in some areas we are just beginning to explore. Therefore, this year in this column, I hope to focus on different guilds in the United States in the hope we may begin to establish a communication network between these groups, and an appreciation of their workings.

One group closest to home (my summer home, that is) is the Spinning Study Group of Long Island, which was formed only a year ago, partly influenced by our own Minnesota Weavers Guild. Some Long Island spinners read in the Minnesota Weaver about the Van Cleve Park Spin-In organized by some of our Minnesota members in spring, 1976. Those at the first Long Island Spin-In decided to form a group, to meet regularly, and to share ideas and information related to spinning. Before long at their monthly gatherings, they discovered it was not enough just to get together to spin. Not everyone was benefitting from what some had to share; often people talked only to the person sitting next to them. Some people viewed the group as purely social, others desired more solid information. The next step seemed to be a definite structure: by-laws, officers, committees, board meetings, and specific programs planned for every meeting.

By October 1976, the group was formally structured, and thus began the Spinning Study Group of Long Island. Members must be able to spin on some kind of "tool" in order to belong to the group, but members will individually teach beginners who wish to join. They meet monthly in the evening at the Center for Contemporary Crafts of the Museums at Stony Brook. (Other than providing meeting space and a bulletin board, the museum has no connection with the group.) They currently publish a quarterly newsletter, Mother of All. Look in our Guild library for copies of it. Such notable spinners as Paula Simmons, author of a new spinning book, and Betty Hochberg, have written for Mother of All, as well as some of the local spinners.

The newsletter is completely supported by the study group, as they don't want to become too commercial. They wish to retain the freedom to evaluate and criticize suppliers and shops. By collecting \$6 annual dues and charging \$.50 for each meeting attended, they have enough financial resources to publish the newsletter, invite and entertain special visitors to the Craft Center, to develop a library, to hold by-member-for-member workshops on particular topics and to begin a committee for group-buying of fleeces and equipment.

At the meetings there is always a short business session, followed by refreshments and an instructional program. There is an assignment given which should be completed by the next meeting. The more a spinner does to prepare for the meeting, the more (s)he learns, obviously, but sometimes other commitments stand in the way. The monthly programs may grow out of the previous ones. One topic concerned different fiber preparations for wool: whether to tease or card the wool; what results one could get by

spinning wool prepared in different ways; exploring which fibers do not need to be carded. The next month the topic explored preparation of other kinds of fibers. Most of the exploratory results are written up for Mother of All.

If you are interested in subscribing to Mother of All, write Spinning Study Group of Long Island, Box 411, Stony Brook, New York 11790. Send \$4 for a one year subscription along with your name and address.

Next month I hope to have information about the Pittsburgh Weavers Guild in Pittsburgh, Pennsylvania, a guild I also have known about intimately, since my mother has been a member for many years. You will remember that the Pittsburgh Weavers Guild are those people who brought you Convergence/76. 'Til then.

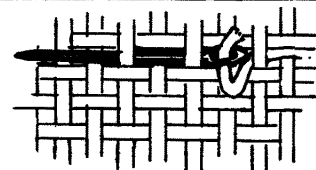
SHOWS & EXHIBITS



FIBER EXHIBIT AT THREE ROOMS UP

"Threads," a fiber show featuring stitched, stuffed, sewn, stretched, twisted, twined, dyed, foiled, knotted, screened, woven, looped and frayed fiberworks will be on display through September at Three Rooms Up, 4316 Upton Ave. S., Mpls. Artists represented are Kevin Fennell, Richard Hovel and Linda Hovel Phillips.

HINTS



To darn in short ends of weft—use a blunt needle with a fairly large eye (a tapestry needle is good), back the needle into position, eye first, until eye protrudes beside weft end. Then, put weft end into eye and pull into place.

Peter Collingwood
"The Techniques of Rug Weaving"

Please send us your favorite hint!

TELAS DE LOS MUERTOS

by Sue Baizerman.

The textiles of Pre-Columbian Peru are well-known, especially in the art world and in the world of fiber artisans. They are unexcelled in terms of intricacy, design, color and craftsmanship. The textiles have survived to the present for two reasons: First because the dry desert of coastal Peru provided the perfect storage conditions for textiles, organic materials which are ordinarily destroyed by moisture. Second, the textiles have survived because of the ancient burial practices—the deceased were dressed for eternity, often in elaborate costumes. Hence, we are entitling this series of articles on the textiles of ancient Peru "Telas de los Muertos" — Cloths of the Dead.

In the series we will be describing in detail the fascinating techniques used to create textiles found in the approximately 150 specimens, mostly fragments, in the Science Museum of Minnesota's collection of ancient Peruvian textiles.

These techniques, however, did not exist in a vacuum. As an introduction to the study of techniques, we would like to examine certain questions. How did ancient burial practices evolve? Why did the art of fabric making reach this almost unbelievable level of achievement? The answers to these questions leads us back to a look at cultures in which weaving played a paramount role—not only in its functional dimensions, but as an art form, as an economic resource, and as a means of communicating religious, political, and military information.

It is necessary to delve very far back into Peruvian pre-history to trace the development of textile arts. This journey takes us back before the Inca empire. (Surprisingly, the Inca Empire lasted only about a hundred years before the Spanish Conquest in 1532 AD.) We rely on the work of archaeologists to help us reconstruct the beginnings of fiber-craft in Peru, dating back before 3000 B.C. during what is called Pre-Ceramic times.

Keep in mind that Peru is a land of great geographic diversity: the towering Andes, the tropical eastern jungles, and the narrow coastal desert divided by river valleys. (See Fig. 1.)

The earliest fiber artisan probably lived along the coast of Peru, gathering foodstuffs from rich marine life and plants. At some point, bits of wild cotton were collected and drawn into a continuous thread. These threads were then fashioned into nets for fishing or cloth of twining or simple darning. The early craftsman must have been pleased with the new, light, flexible fabric produced (compared with the coarse products made earlier of bast fiber or skins). Very early, too, the artisan discovered the decorative potential of these yarns and depicted religious or mythological creatures in twined fabrics. Already then (and this is of great importance) fabrics had more than strictly utilitarian value. Demand for them grew. The quantity of wild cotton available could not keep up with this demand and means of cultivating cotton were initiated. Some say that the demand for cotton spurred all agricultural development in Peru—that it was one of the first, if not the first cultivated crop! While cotton was developing in coastal regions a later parallel development of wool yarn occurred in the Peruvian Highlands: the llama and alpaca were domesticated. Without the presence and development of these indigenous plant and animal fibers, there could have been no ancient Peruvian textiles.



Figure 1

Chronology:

- Pre-Ceramic: Until 2000 B.C.
- Initial Period: 2000 B.C.—1400 B.C.
- Early Horizon: 1400 B.C.—400 B.C.
- Early Intermediate: 400 B.C.—500 A.D.
- Middle Horizon: 500 A.D.—900 A.D.
- Late Intermediate: 900 A.D.—1476 A.D.
- Late Horizon: 1476 A.D.—1532 A.D.

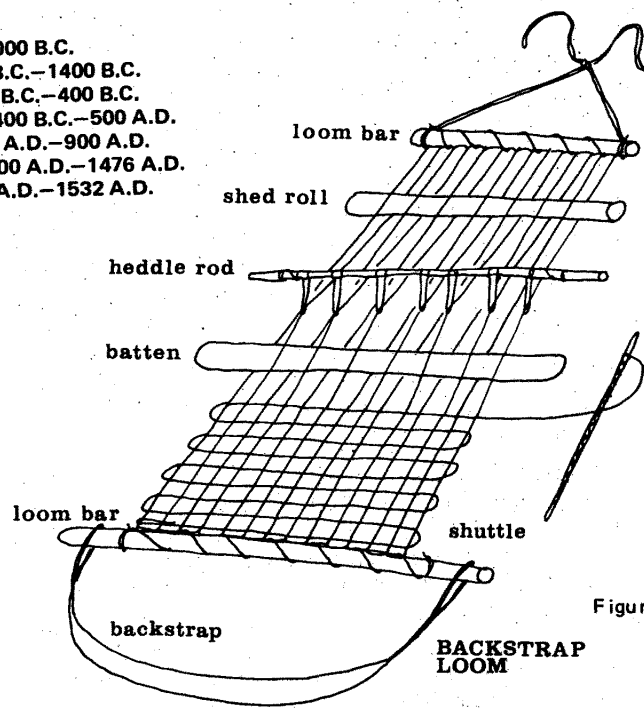


Figure 2

The next phase in Peruvian pre-history, called the Initial Period (ca. 2000 BC–1400 BC) is potentially the most interesting because all major developments related to the fiber arts occurred. Sadly little has been uncovered about the steady progression from simple, twined, and darned textiles, to the complex fabrics found by the beginning of the Christian era. We do know that during the Initial Period the agricultural way of life continued to expand. Expanding agriculture can support increased population and ultimately more leisure time can be freed. With more people and more time, cultural institutions which add to life's quality e.g. —religion and the arts, can develop.

These looms produce a fabric with four selvages. Weaving progresses from both ends of the loom and ends in the main body of the fabric. The final rows, what is called the terminal area — are darned in with a needle; this area is often visible in the finished cloth. Ancient Peruvian clothing was composed of combinations of these usually rectangular-shaped loom products. Typically men wore a breech-cloth, shirt, manta, kilt; women wore a one-piece dress and manta. In addition there were head gear, belts and small bags. At least in later times, clothes were decorated with symbols for occupational rank and other designations such as military. Many bags and cloths were used for household storage and carrying purposes and there is some indication that some large-pieces served as wall hangings. Dolls are also found in Peruvian graves; these are probably not toys but of more powerful and symbolic significance.

Well before the beginning of the Christian era, almost all the techniques the Spanish would find when they conquered Peru would be developed—textures from dense piles to delicate gauzes; techniques ranging from tapestry to double cloth, supplementary weft, warp and weft patterning—nearly every textile technique known to man.

In the intervening years between the beginning of weaving and the arrival of the Spanish, there were hundreds of cultures with distinctive art styles in Peru. These art styles were expressed not only in weaving but also in other forms of material culture—such as ceramics and metalwork. Some of the many cultures were located in the Andean highlands. Some were settled along coastal Peru in fertile river valleys. For the most part, they lived in relative isolation trading with others for goods; cotton from coastal areas, wool from the highlands, feathers from jungle areas.

However, on three separate occasions there were cultures that gained widespread prominence throughout Peru. First was the Chavin culture, emanating in the Northern Highlands, called the Early Horizon (1400 B.C.—400 B.C.). It featured distinctive jaguar and serpent motifs. Its influence was felt in all later periods. Especially well-known are the later Nasca and Paracas textiles which bear a strong imprint of Chavin style.

Later the Huari and Tiahuanaco expansions affected wide areas in southern Peru and in the Highlands. This period is called the Middle Horizon (500 A.D.—900 A.D.). Still later the Incas extended their influence over a very broad area.

By Inca times textiles were an important medium of exchange, for instance, between people within a given community to commemorate important life events: Textiles were also exchanged between the citizen and the governing officials for "tax purposes." Vast storehouses of textiles were maintained by the government for distribution to the military and other citizens deserving of reward.

Each of the many Peruvian cultures produced garments with different representational and geometric designs. We may speculate on their meanings but will never know them for certain. Design appeared to be paramount over techniques as the same designs are frequently found executed in a variety of techniques, even on one fabric. Reciprocal, interlocking motifs were popular as was the use of very strong, bold colors.

One cultural institution which developed in these ancient times was elaborate burial practices. Perhaps a form of ancestor worship, the dead were bundled up to go to the after-life with many of the same possessions they used in life (often including yarn, spindles and samplers if they were weavers). They were dressed in their finest clothing, perhaps specifically woven for funeral purposes. Fiber arts apparently continued to serve an important role in symbolic communication as in Pre-Ceramic times, for example to depict mythological or religious themes decorating clothing for the dead. Interments in the desert coastal areas have survived as mummies due to the absence of damaging moisture and have produced nearly all the Peruvian textiles in the world's museum collections.

Because of the great demand for woven goods, fabric production apparently consumed almost as much time during the day as food production. Everyone was probably involved in the production of textiles for everyday family use. Production of textiles for religious purposes may have been the community's task. Looking at the fantastic rate of development of fibercrafts technology during the Initial Period, it is theorized that occupational specialization in fabric production had occurred. Likely, certain people cultivated cotton and served as shepherds for wool bearing animals. Others may have spun the wool and cotton into yarn. This is no ordinary spinning: the standards for spinning were extraordinarily high. Yarns had remarkably consistent diameters, some tightly twisted, some very loosely spun, each designed to suit perfectly the cloth they were to constitute.

The same high quality was evident in the dyer's art. A wide variety of natural dyestuffs was being exploited including indigo, cochineal, madder, purpura mollusc with mordants such as alum, iron, and urine. These were applied to the natural shades of cameloid fleece, increasing the range of colors possible.

Further occupations associated with the fiber industry might have involved getting supplies to the various artisans and construction of spindles and loom parts.

There were probably also professional weavers judging from the vast quantities of cloths produced. (In later Inca times, the Virgins of the Sun wove for Inca nobility.) While yarns and dyes were being perfected, advances were also being made in weaving technology. Most importantly, refinement of the backstrap loom took place, specifically the development of the heddle. Many discrete thread manipulations were replaced by a single motion when the heddle rod was added to the loom, increasing textile output tremendously. This in turn allowed for increasingly complicated patterning techniques to be developed.

Basically, this loom consists of two sticks to which a continuous warp (the vertical threads) is attached (see Fig. 2). One end of the loom is tied to a stationary object, like a tree. The other is secured around the weaver's waist or hips by means of a strap. Tension on warp threads is controlled by the weaver's movements. One, or sometimes, more, heddle rods, attached by yarn loops directly to the warp can be raised to create openings for insertion of the horizontal weft thread. Another opening is created by manipulation of the shed rod. A batten beats weft into place. While the backstrap loom was probably the most widely used loom, it is likely that the vertical loom and the staked out ground loom were also used, as they are today, in the area.

Assigning textiles to particular cultures poses many problems because of a long history of grave robbing in Peru, separating pieces from their original contexts. In many cases we can only conjecture, based on designs, yarns, colors used. The majority of textiles in the collection in the Science Museum of Minnesota probably date to the Late Intermediate Period, that Period between the Huari—Tiahuanaco expansions and the Inca domination.

We are now in a position to examine in greater detail the "Telas de los Muertos."

KNOTTED WEFT WRAPPING

The ancient Peruvians seemed captivated with the notion of creating airy, delicate fabrics often embodying animal and geometric symbols and designs.

The height of the use of these fabrics was the Late Intermediate Period in the area of the Central Coast, particularly in those textiles from the state of Chancay. These fabrics appear to have been used as mantas or shawls or as other types of funereal wrapping. Knotted weft wrapping is one form of openwork. Other forms include conventional single element, knotless netting; spaced, sheer plain weaves; the various gauze weaves; and plaiting. Knotted weft wrapping is perhaps the one form of ancient Peruvian openwork that is more uniquely Peruvian. Included in the Science Museum's collection are 15 examples of knotted-weft wrapping.

Usually when we think of netting, such as fishnets, we are thinking of single element techniques. Knotted weft wrapping, however, is made of two elements—warp and weft. The advantage of the loom-made net is that it can be combined with other weaving techniques during construction. Furthermore, it is the natural recipient of applied decoration.

The Structure of the Fabric

The fabric is composed of spaced pairs of warp intersected by spaced pairs of weft. One of these wefts is passive, merely taking an over one, under one (plain weave) path across the warp. The other weft encircles its more passive partner either with a simple knot or wrapping such as illustrated in Fig. 3. The resulting fabric is a mesh with an established size (as opposed to the stretchy products of knotless netting).

If the same warp pairs are knotted (or wrapped) together on successive rows, the mesh will be composed of square or rectangular openings. If the warp pairs are separated and re-paired before knotting or wrapping on successive rows, the result will be triangular spaces (see Fig. 3).

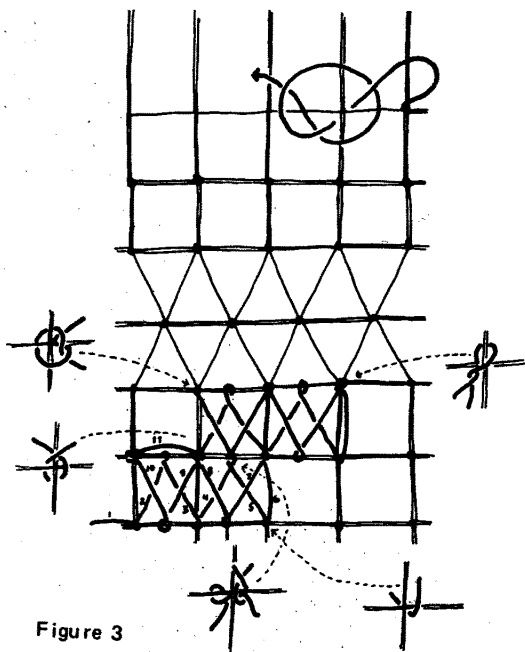


Figure 3

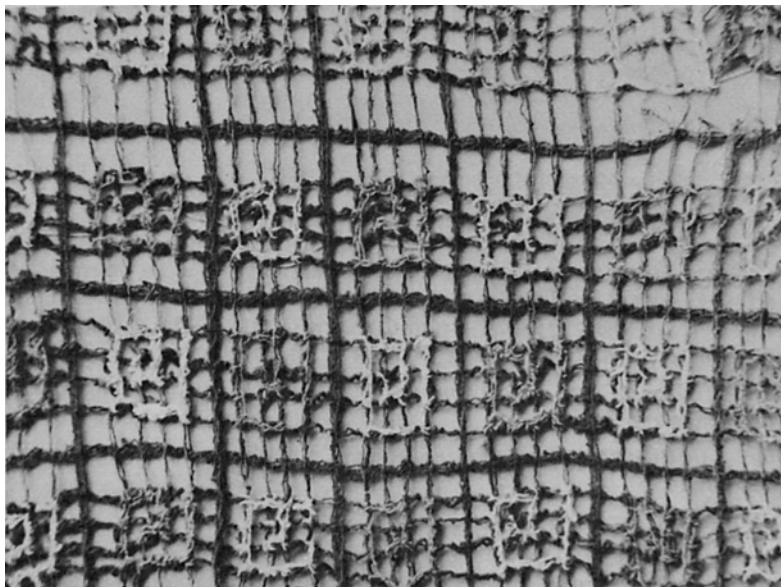


Photo 1 — Science Museum of Minnesota No. A72-24-36d

Materials

The Peruvians used for their knotted nets a most wonderful fine single ply cotton yarn. It was, naturally, handspun and of a hard twist (overspun), usually S-spun. It was this kinky texture of the yarn which helped hold the knot or wrap in position.

Embroidery was applied with yet a finer thread. Several strands of this very fine thread often outlined design elements. The embroidery thread was usually single ply spun with a Z-twist, that is, with a twist opposite to the base cloth yarn.

Introducing Pattern to the Openwork

1. The simplest way to vary the square mesh is to introduce extra warp and weft ends at intervals. Two of the Museum's examples would fall into this category, in combination with embroidery (see below). They are brown, white, tan, and dark blue in color. (See photo 1.)

II. Patterning may also be introduced by the use of square mesh next to the triangular mesh. Often embroidery would emphasize the design. The Museum has no example of this variation.

III. Embroidery may be used to define the design motif. Most of the examples (12) of knotted-weft wrapping in the Museum's collection are executed in this way. (cover photo) Embroidery is worked on a square mesh ground in a consistent configuration, square by square. (See Fig. 3.) The stitch is related to what is commonly called the herringbone stitch. The Museum examples are all done in white and average 8–10 warp and weft ends (4–5 pairs) per inch.

Embroidery is most often thought of as work done on completed, off-loom fabric, But there is no reason why stitches could not be applied while the fabric is in process, on the loom, under tension.

IV. Tapestry may also be worked on the warp elements of the mesh, providing a dense woven surface in contrast to the airy openwork. The Museum has one example of this technique. (See photo 2.) It is done in wool in a range of colors; red is the background color. There are 28 warp ends per inch and approximately 140 shots of weft per inch!



Photo 2 — Science Museum of Minnesota No. A76-18-9



Photo 3 — Science Museum of Minnesota No. A72-24-14a

V. Another way of patterning this openwork fabric was to interlock both warp and weft, following a technique often called scaffold weaving. Here, warp and weft of the same color are used in one design area. They interlock with warp and weft of another color in adjacent areas. Probably the separate warps were woven as wefts on a temporary warp (scaffold) before the final weft was knotted in. The triangular mesh is produced. The Museum has two fragments executed in the technique. (See photo 3.) They are likely originally from the same cloth. Colors used are shades of brown, black, and white. There are about 35 ends per inch and about 3 picks per inch. Weft in this technique is inserted singly, not in pairs.

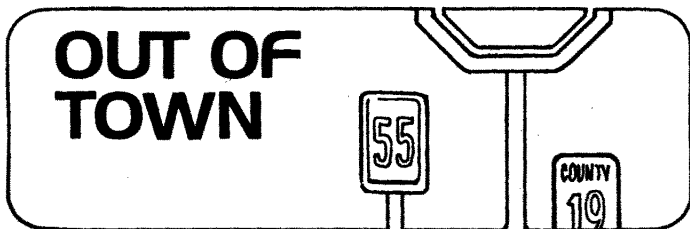
VI. Feathers or leaves and conceivably other "accessory objects" can be tied to the knotted fabric. There are no examples of this in the Science Museum.

VII. The fabric may be painted after embroidery is applied to give emphasis to the design. The Science Museum has no examples of this technique.

Design Considerations

There are both representational and geometric forms depicted in knotless netting. The former are designs such as birds (most typical), human-like forms, fish, cats and snakes. Geometric designs usually conform to the rectilinear weaving format.

For Weavers: To weave knotless-weft wrapping, set up your loom to weave plain weave, but leave empty dents (or holes and slots) between pairs of warp ends. The first weft shot would be inserted using one of your plain weave sheds. Instead of putting your next weft shot into the opposite plain weave shed, the weft is knotted around pairs of warp ends as in Figure 3. Since this is an open weave, it is best to use yarn with considerable body, such as linen, for the background weave. Embroidery could be done with any yarn—cotton floss, silk, wool, etc. The knot used could also be adapted to many other purposes in your weaving, for example, when you would like a group of warp ends drawn together as in Brooks Bouquet.



TWO OF OUR OWN ARE WINNERS AT MIDWEST CONFERENCE

Marjorie Pohlmann and Peggy Dokka won honors at the Midwest Weavers Conference held in St. Louis, MO, June 12th through the 15th. THE BEST OF SHOW honors went to Marjorie Pohlmann for her red vestment, which she modeled herself. It was so beautiful, we all marvelled. Peggy Dokka received a second place ribbon for her lovely coverlet, woven in light blue and natural. The judges could not resist her excellent craftsmanship. We are proud to have you two gals in our Guild. We are proud to know you.

This Midwest Conference was great. Four hundred and two persons attended, including twelve from our Guild. The main speaker, Virginia West, was worth going for the entire conference; Jane Redman and Lynn Springer were good complements. Greeting old friends never loses excitement.

The next conference will be held in Cincinnati, Ohio, at the University of Cincinnati, July 13-16, 1978. The Conference theme: "Where the Midwest Begins."

Irene Wood

Note: Marj Pohlmann's vestment also won first place honors this summer at a show in Milwaukee sponsored by the Guild for Religious Architecture.

SPINNING WORKSHOP AT THE LOOMS

by Peggy Dokka

This summer it has been my great pleasure to visit twice at The Looms at the Brewery in Mineral Point, Wisconsin. The first time was on the way back from the Midwest Weavers Conference, at the suggestion of Berness Adrian, with whom I was riding.

This visit was far too short to fully absorb the details of this weaving school/shop/museum. I did learn, however, from its owner, Ken Colwell, that in August The Looms would conduct a spinning seminar by Brother Kim Malloy, and I decided that this would be a great occasion for a longer visit. Some of you will have read of Brother Kim, a Benedictine Monk, in Marilyn Kluger's book, The Joy of Spinning.

The Looms occupies an old brewery in the historic mining town of Mineral Point. The town, though small, has several attractions of general interest—a group of restored homes of Cornish miners, a craft complex, antique shops, restored Victorian mansions and several restaurants featuring Cornish foods. The Looms conducts regular classes in weaving and spinning, both beginning and advanced, during the summer and occasionally by arrangement in the winter. Weaving books, supplies, and a limited amount of finished weaving are sold.

The heart of The Looms, however, is the museum of antique coverlets and textile tools. The basic coverlet weaves are beautifully organized and displayed in glass cases. Every imaginable tool is represented—flax brakes, hackles, tape looms, reels, barn-frame looms, and spinning wheels, as well as more obscure items. Of special interest are a pendulum spinning wheel, a small working model Jacquard loom and a full-sized Jacquard attachment

on an antique floor loom. Almost all of the tools displayed are in working condition, and many, including the Jacquard loom, are in actual use. It was to this fascinating room that I returned in August for the spinning workshop.

During the morning Brother Kim discussed preparation and spinning of all major fibers and many less common ones. He showed several techniques in the use of tools, in particular a variation in carding which avoids the heavy line often found in rolags from the fibers being doubled around the top teeth of the cards. He is also a master of the Great or Walking Wheel, and those of you who have watched me use this type of wheel will find that I have modified my technique, as Brother Kim's way produces better results.

After a lunch of pasties (seasoned beef and potato in a crust), we put into practice what we had learned. We spun the fibers we had brought, and some which Brother Kim provided. He circulated among us answering questions and giving advice on technique.

Mr. Colwell also very kindly allowed us to try out some of his more unusual antique wheels. Tony Glanski, who designed the wheel carried by North Central Wool Marketing, was also present, and shared his knowledge of wheel mechanics.

All in all, some twenty spinners from Wisconsin, Illinois and Iowa (and the sole participant from Minnesota) had a thoroughly enjoyable and profitable day.

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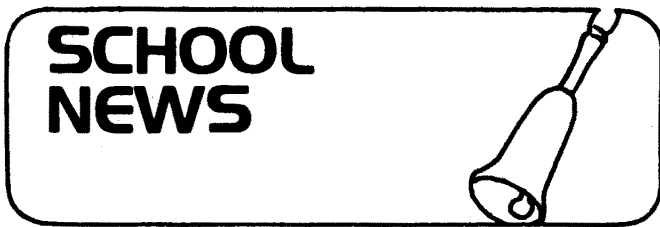
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September starts another great year of classes at the Guild. The new class schedule has been mailed out and is filled with old favorites and many new offerings.

NEW THIS YEAR

Minneapolis Institute of Arts

The Guild is sponsoring several one-day seminars at the Minneapolis Institute of Arts. Lotus Stack is teaching two seminars, A History of Lace and A Study of Embroidery and Stitchery. Char Miller will explore The Textiles of Turkey and Cathy Ingebretsen will teach Vessels From Nature.

Science Museum

The weekend workshop on Mayan Weaving is an exciting new venture that will explore the culture of Highland Guatemala and Southern Mexico. The course will be taught at the Science Museum so that students can take advantage of the Museum's collection. Sue Baizerman, Karen Searle, and Pat Boutin Wald will teach this course . . . better described as an experience! Not only will you be weaving, but you'll also sample the food, music, glimpses of everyday life in this fascinating culture.

Frame Loom Study Group

Here's an exciting opportunity offered by the Weavers Guild for the first time. It is a study group, for serious frame loom weavers who want to undertake a sustained learning experience. Learn in several ways—by weaving on a regular basis, by interacting with other members of the group, and by receiving instruction from Karen Searle.

Lace and Open Work

A new class that brings you countless adventures in laces and open work. The course starts with the basic techniques for lenos, Mexican lace, Spanish eyelet, Danish medallion, laces created by hemstitching and other needlework on the loom, wrapped warps and wefts, twining and chaining. Then you'll continue with variable spacings in warp and weft, experimentation in scale, size, and texture of materials, combinations of laces, development of all-over lace patterns, and design of open work hangings. Next you'll learn how to make doupes or string heddles and a doupe stick for faster lenos. Mary Temple will teach this new class.

Multiple Harness Backstrap Weaving

Dianne Swanson has devised a way to increase the versatility of backstrap weaving—by making a multi-harness backstrap loom. This intermediate class provides an economical, portable loom for pattern and novelty weaving.

Spinning Wheel Clinic

A short and informative course on how a spinning wheel works and why sometimes it doesn't. Pat Boutin Wald will be joined by two spinning wheel builders, Vlasta Blaha and Tony Glaski, and jointly they will cover: care and repair of the wheel, treadling and draw ratios, how to prevent overtwist, common adjustment problems (tension, bands, oiling), spinning wheel vocabulary, choosing a wheel to fit your needs. This course is for people who already know how to spin.

Weaving for the Home

A study of the many ways handwoven fabrics can be utilized in our daily surroundings. Students will experiment with a variety of weaves, as possible coverings for table, bed, sofa, wall, floor, window—striving for results unique to hand weaving and working through the design process. Sue Obrestad will be teaching this class.

Sprang

Sprang is a network of threads, twisted to make a net or mesh. Although it is an ancient craft, it is well adapted to contemporary uses, both functional and nonfunctional. It also combines well with weaving. Learn the basic sprang techniques with instructor Karen Searle.

Tatting

Learn a pioneer craft which is highly portable and can be done at little cost from Sue Mansfield. Make lace trims for your weaving or sewing or create jewelry with various materials. Emphasis will be on learning the basic stitches—chain and ring, picots and medallions. Special techniques, such as corkscrew, lock-stitch, and node stitch will be introduced for use in more contemporary work.

Starting in September


Many classes start in September and October including some of our new offerings. Be sure to check the schedule for these ever popular classes that are starting soon!

Rug Techniques on the Floor Loom starts September 7. Don't miss this popular course taught by Anna Smits.

Frame Loom I, Floor Loom I and II all have classes starting this fall. There are several day and evening choices.

Introduction to Drafting and Fabric Analysis: Thursday evening starting September 29.

Starting in early October, Latin American Brocades, Finishes and Embellishments, Color and Pattern Effects, and Natural Dyes I.



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NEW EDUCATIONAL COORDINATOR, SUE MARCOTTE

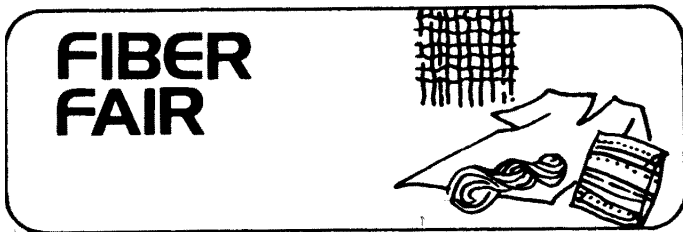
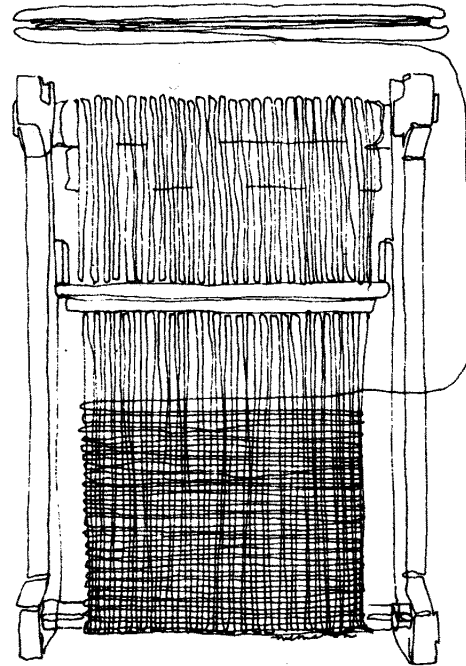
Sue Marcotte was hired as Educational Coordinator, to replace Jennifer Dean, who has moved to Connecticut. Sue introduces herself as follows:

I have spent the last 14 years in the health care field. I am an RN by professional training and have worked the last 9 years at Golden Vally Health Center. I spent many years working with emotionally disturbed adolescents and gradually moved into administrative work; most recently as the Assistant Director of Patient Services. As this may seem an unusual background for an Educational Coordinator at a weaving school, let me hasten to add that I have long been interested in the world of crafts, particularly weaving.

I have been a Guild member for several years and have taken many classes here. I come from an artistic family (I have several family members working in the arts) and have often wished that I had made a different career decision for myself. However, wishing didn't make it so! I took the big step last January and enrolled at the U of M in the Design Department. I'm very excited about this transition in my life and am grateful for the inspiration my experiences at the Guild have given me.

I have an extensive administrative background in all phases of management, including program planning and evaluation, financial planning and analysis, staff recruitment and training, and planning and coordinating educational programs.

I hope to bring to this new position both my interest in weaving and my skills in administration, in a way that will meet the needs of the Guild school.



Just a reminder to all members that the Fiber Fair will be here before you know it, so lets begin our planning. Give some thought to what you want to sell and in what ways you can volunteer your time to help out!

Dates for the General Sale will be Nov. 18 and 19. Specific details plus entry blanks will appear in the next Minnesota Weaver.

Please, NO calls to the office. Plans are just getting underway.

Kathy Martin

Help Wanted

If you have woven articles
you would like to place for
consignment sale, please contact

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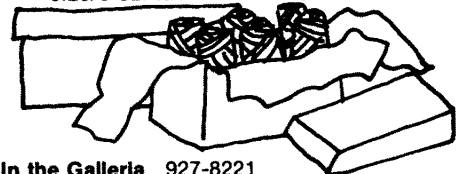
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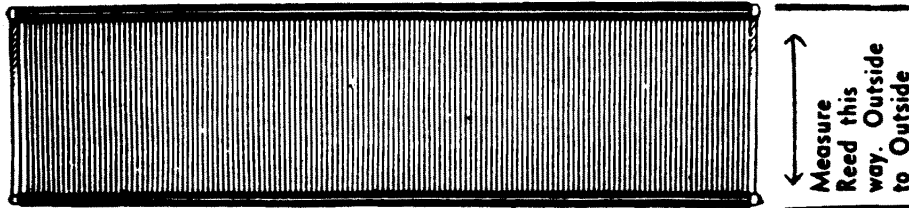
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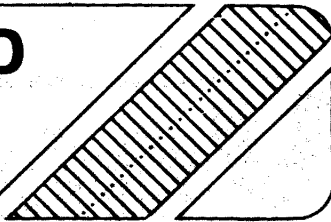
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THE RIGID HEDDLE



by Dianne Swanson

Soumak—An Early Ethnic Rug-Making Technique

Soumak and Shemakha are two weaving centers in Asia Minor where the embellishing technique generally called soumak originated. Soumak has the flat appearance of tapestry weaves but it is actually closely related to the Ghiordes (rya) knot. Woven without making a deep pile, soumak is a wrapping of weft yarns over warp threads—either singly or in groups in any of several patterns. Closely packed rows of soumak can conceal the warp to produce a weft-face fabric. When rows of soumak are alternated with plain weave, a ribbed effect develops. It is like a stem stitch or overcast stitch in embroidery as it also can be used for outlining shapes. The stitch is always slanted. Rows worked back and forth produce an arrow or look of knitting. Rows always started from the same side slant in the same direction for a twill look. These characteristics are necessary to know in designing with soumak.

The soumak weft can be the only, or major weft; or it can be a supplementary or pattern weft with tabby between rows. For a durable, firm rug several rows of plain weave between the soumak rows is most practical—the tabby packs down in under the soumak rows and tends to raise them from the ground weave. The filler rows can be the same yarn, or finer, or even a different color. Soumak allows leeway in color, flat, or raised patterns.

Soumak can be taken around curves, pushed into molded contours, or woven in vertical stripes. It is called "soumak inlay" when a small area or raised band is woven within a flat weave. Soumak is generally woven with a closed shed.

Some Types of Soumak

Oriental Soumak

Traditionally worked over 4 warps and back under 2, it may be worked on different proportions of warp, but always back under fewer than the number of warps forward.

Single Soumak or Swedish Tapestry

This soumak is worked forward under 2 warps, back over 1, etc. This gives a look like beads strung on the warp.

Greek Soumak

Greek is the most ornate of the knots. The weft is wrapped 3 or more times around each warp before moving on to the next one. As Greek soumak packs together, it gives a rather rippled effect.

Care must be taken with soumak to avoid distorting the vertical alignment of the warps, especially with long overshots of five or six warp threads. Measure your work often to make sure that you are not pulling in. Generously arc and bubble your tabby weft. However, you could also take advantage of this tendency for the warps to bunch together and create an open-work fabric. A lattice effect can be produced by staggering the warps to be wrapped in various rows.

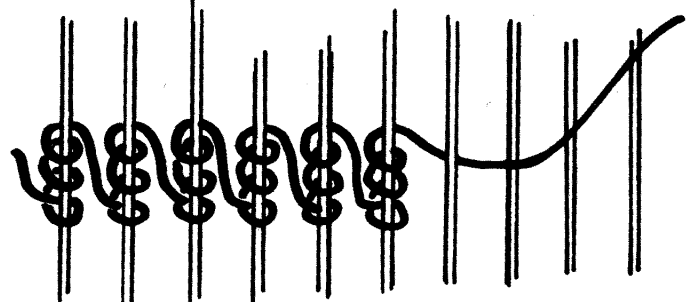
For further information, consult Weaving is Creative by Jean Wilson and Weaving, A Handbook for Fiber Craftsmen by Shirley Held.



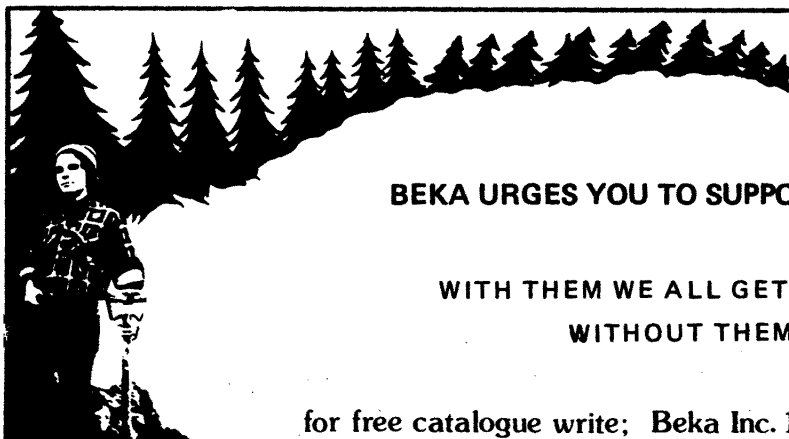
Oriental Soumak



Single Soumak



Greek Soumak



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**We now have three locations
to serve your fiber needs.**

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Edina MN (Leisure Lane Shopping Center) 922-7179**

**Penney Lane
Rosedale Shopping Center, Roseville MN 631-2800**

**You are invited to our
Grand Opening
Sale and Celebration at all 3 stores
September 9, 10, 11**

BULLETIN BOARD



Wanted:

Used table loom, 4-harness. Deborah Shatin, 827-6588, after 5.

For Sale:

Oak jack-type loom, 8 harnesses — old, handmade before WW II, 48" wide, \$250 or bid. Julie Magnuson, 2510 14th Ave. S., Mpls 55404, 722-8388.

For Sale:

2 harness floor loom with wooden reed. 448-3853, evenings.

Loom for Sale:

Kessenich loom, 36", 8-harness, excellent condition. \$500. Pat Anderson, 631-0776.

Yarns for Sale:

Handspun yarns, natural skeined and scoured, ready for dyeing. All weights and twists. Also odds and ends novelty yarns—rayon/linen, synthetics, some wools and cottons, etc. Pat Anderson, 631-0776.

MOVED?

Please send your new address and phone number to the Weavers Guild Office. Corrections and additions to the Membership Directory will start appearing in the next Minnesota Weaver.

Membership Directories are in the Guild Office.
Pick up your copy soon.

BIRTH ANNOUNCEMENT

Memorial Day will have a special significance to Guild member Tracy Mannikko from now on. Her new son, Andrew Joseph, was born that day, weighing in at 8 lb. 5 oz. Tracy also has a daughter, Jessica, who is 2½ years old.

GUILD SUPPLIES MISSING?

If you should find any of the Guild properties mixed in with your own weaving equipment, please return them to the Guild. Pickup sticks and shuttles seem to have migratory habits.

STUDY GROUP ANNOUNCEMENT

There will be a meeting of the Southwest Minneapolis Weaving Study Group on Tuesday, Sept. 20, at 7:30 p.m. at Linda Bouchard's house. Please call her if you intend to come to the meeting. Also, to get information about the meeting call either Linda, 823-4101; or Heather Smith, 922-3143.

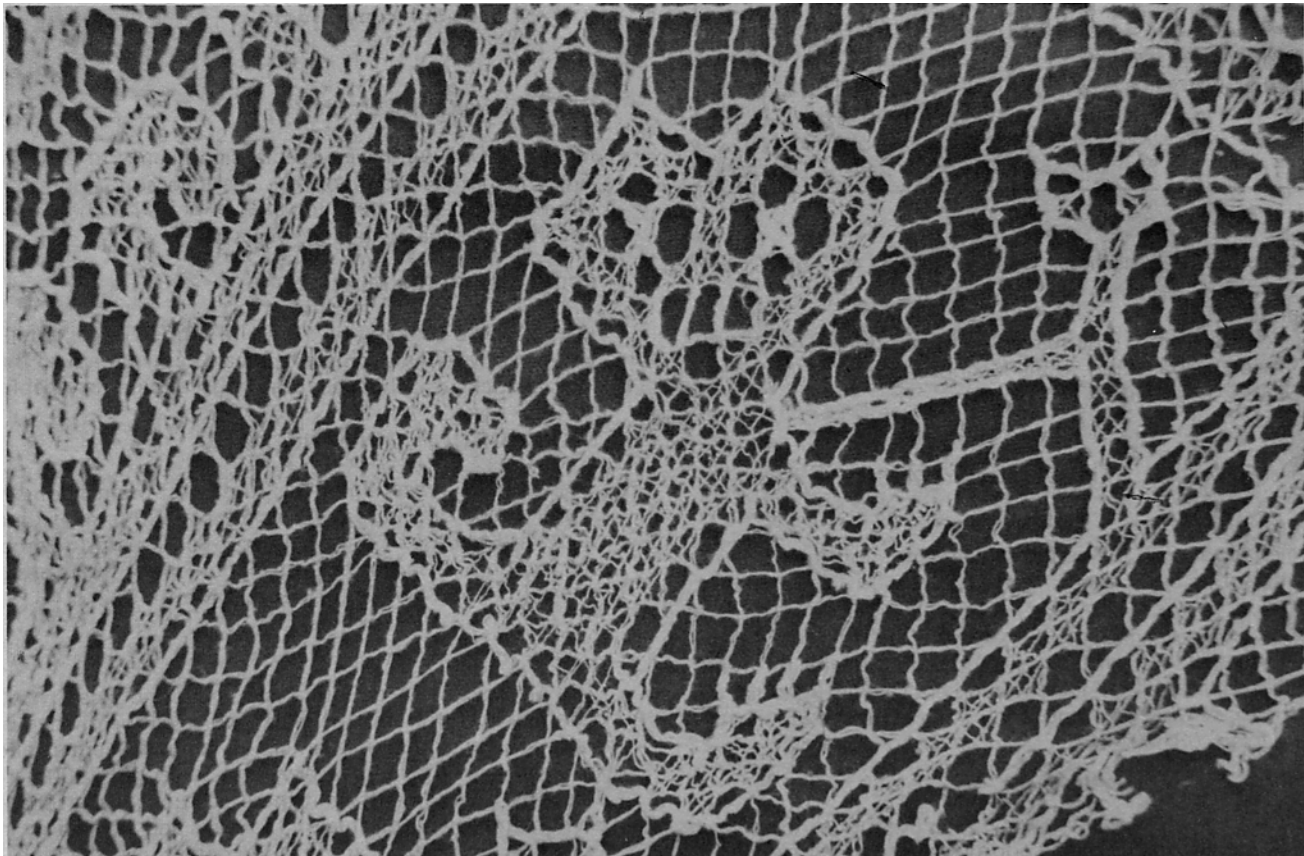
CETA JOBS

The Minneapolis Arts Commission has announced two CETA positions open for craftspersons. Work will be divided between crafts programs in senior centers, community centers and schools, and, work on independent projects. Salary is \$7800 per year. The eligibility requirements limit these positions to persons who have been unemployed for at least 15 weeks and have a low income. For more information and specific details, call the Mpls Arts Commission, 348-5486.

M. Susan Brock Ltd.

*1838 St. Clair Ave.
St. Paul, Minnesota 55105
tel. 612/699-1909*

Glimakra Swedish Looms & Yarns



Science Museum of Minnesota No. A76-17-9

Knotted Weft Wrapping with embroidery

See page 11

THE MINNESOTA WEAVER

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School News—Sue Marcotte; Library News—Christine Portoghese;
General News—Pat Boutin Wald, Cathy Ingebretsen, Lis Jones,
Char Miller, Sue Obrestad, Bev Skoglund, Mary Temple, among
many others.

DATES TO REMEMBER

Thursday, September 8, 9:30 a.m. Board Meeting
Saturday, September 10, next Minnesota Weaver deadline.
All copy due at Guild office.
Thursday, October 6, 1:00 p.m., First Fall Guild meeting

For details see "COMING UP" on page 1.

The Weavers Guild of Minnesota
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