

# THE MINNESOTA WEAVER

Volume 3, Number 5 February 1978

**COMING UP**



## FEBRUARY PROGRAM

**Two films featured—**

**Thursday, February 2, 1978, 1:00 p.m. and 7:00 p.m.**

"Tops," one of the films to be shown at the February meeting conjures up different things to different people. If you haven't seen "Tops" already, what do you think the tops in "Tops" are? My guess was roving, another member's was woven tops (clothing). Let me just say that the answer is "none of the above." If you haven't already guessed, come and find out what "Tops" really are. The film is short, put together by Charles Eames, the designer of the Eames chair, and was chosen for its color and interaction of shapes.

"Woven Gardens" is a longer film dealing with the rugs of the Quashqui nomads of southern Iran. Shearing, dyeing, spinning and weaving are part of the daily tasks of this group. Through the films portrayal of these, we are provided insight into the looms, weaving techniques and elegant motifs used by the Quashqui. This is a unique glimpse at what is involved in the nomad's way of life.

Together, the films run about one hour.

## FEBRUARY WORKSHOP

**Weaving for the Home — February 10, 9-12 a.m.**

**Tour**—a guided tour of your home to help you choose a place and purpose for a new weaving.

**Slides**—a brief look into some other people's rooms.

**Design**—with graph paper, pencil and yarn scraps, work out specific plans for a project. Please bring as great a variety of yarn scraps as possible.

**Weave**—2 looms warped to sample loom-controlled leno.

**Share**—please bring a favorite piece of weaving from your home whether or not its your own work.

There will be a materials fee for those who wish to weave the swatch. If you want to weave, you must call the Guild office by Monday, February 6. All participants are encouraged to bring yarn scraps and a woven piece to share.

## MARCH PROGRAM

A program entitled "Trends in Frame Loom Weaving" will be presented both day and evening on March 2.

## GUILD STUDIO EXHIBIT

"The Professional Weaver" is the theme of the exhibit in the Guild rooms through February 23. Work featured is by Guild member Marjorie Pohlmann.

## THE FIRST ANNUAL ALL-GUILD AUCTION BENEFIT AND JUBILEE

**Come to a Fund Raising Party!** To counteract a deficit in our budget, the Guild will hold a silent auction benefit in April. Date to be announced.

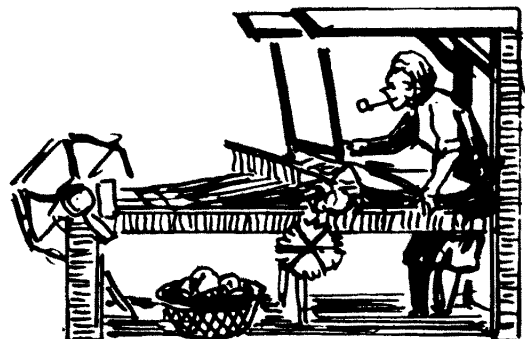
Plan to join us and bring along a donation (and your pocketbook!). Fiber related items only will be auctioned. Check for "white elephants" among your equipment and yarns. You may wish to donate a finished piece to be auctioned. Or what about that project you started years ago and just can't seem to get back to? Perhaps someone else would finish it if they had the materials and instructions to do so. You may also donate a service, or instruction in some fiber area. Books and magazines are another possibility. Along with some donated items, some surplus Guild looms and equipment will also be auctioned. Start thinking now about what you want to bring to make this fund raiser a success!

If you have suggestions for this fund raiser, or would like to help organize it, call Lindy Westgard, 644-6886 or Joy Rosner, 824-7045.

## CRAFT DAYS EXHIBIT/DEMONSTRATION

The Weavers Guild will participate in a Craft Days exhibition and demonstration on Thursday, February 16, at Powers downtown Minneapolis store from 11 a.m. to 2 p.m., and on Friday, February 17, at Powers in Knollwood Mall in St. Louis Park, hours to be arranged. Also participating will be design students from the University of Minnesota, and the Needlework Guild of Minnesota.

Anyone interested in participating, please phone the Guild office before February 8, to volunteer items to display, or weaving or spinning talent.



# GUILD NEWS



## 1977 GUILD OFFICERS

President ..... Susan Obrestad, 777-2657  
President-Elect ..... Joy Rosner, 824-7045  
Vice President ..... Barbara Fritzberg, 546-3955  
Secretary ..... Margaret Dokka, 926-7847  
Treasurer ..... Patricia McHugh, 922-9500  
Member Affairs Director ..... Ruth Delsart, 588-5273  
Education Director ..... Lindy Westgard, 644-6886  
Outreach Director ..... Lila Nelson, 378-9426  
Past President ..... Helen Van den Berg, 377-4721  
Past President ..... Faye Sloan, 699-4040

## OFFICE STAFF

Administrative Assistant.....Kathie Frank  
Educational Coordinator.....Sue Marcotte  
Secretary.....Margaret Pidde  
Office Assistant—Evenings.....Mary Liudahl  
Office Assistant—Saturdays.....Patt Keane

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, December 8, 1977

The report on the Fiber Fair was presented and ideas were discussed for upgrading craftsmanship in the future.

The theme for next year's programs will be "New Trends in Weaving." Julie Arthur and Denise de Jarlais will be new program committee members.

The proposed budget was presented and discussed. Action was postponed pending clarification of some points.

Purchases of new library shelves and an addressograph machine were authorized.

The by-laws revisions were presented, and after some further changes, were accepted. The final form will be presented to the membership for approval at the March meeting.

The Yarn Committee presented its report. There will be a ceiling of \$250 outstanding from the treasury to the committee for inventory at any one time, and \$50 will be allowed for administrative purposes.

A meeting of the Publicity Committee will be held for planning. Complementary copies of the Minnesota Weaver will be sent to Arts organizations and media selected by the Publicity Committee.

The Guild's apology was offered to those Charter/Honorary Life members whose names were inadvertently omitted from the roster.

Powers Department Stores will have a craft sale February 16-17. The Guild is invited to participate.

Kathie Frank has recently attended a series of lectures on foundations, grants and related subjects.

Margaret Dokka, Secretary

**Next Board Meeting:** Thursday, February 9, 1978, 9:30 a.m.

## OUR CHRISTMAS TREE AT MIA

Our tree at the Minneapolis Institute of Arts this year was indeed very mystically beautiful. Thank you to all who helped in both production and display.

You may pick up your ornaments at the February 2 Guild meeting. Those ornaments which are not claimed will be sold at next year's Fiber Fair. Larger items from under the tree are in the locked closet. You may get the key from Margaret.

An unknown person placed a poem beneath our tree. It is posted on the bulletin board along with a few pictures.

Betty Olson

## MIDWEST WEAVERS' CONFERENCE

The Midwest Weavers' Conference will be held in Cincinnati, July 13, 14, 15, and 16, at the University of Cincinnati. Speakers will be Mildred Fischer, Sally O'Sullivan and Walter Nottingham. Included in the program this year are an invitational fibre exhibit at the Cincinnati Art Museum, an opening reception at the museum, a welcome party, banquet with fashion show, mini-sessions for weavers, exhibits, demonstrations and various tours in the area. If any Minnesota Guild members are interested in some form of group transportation, you should leave your name at the Guild office.

## YARN COMMITTEE NOTES


For those of you who don't know or don't remember the procedure for ordering yarn, we are reprinting it here for your benefit.

1. Fill out a separate order sheet for each company.
2. Be sure your name, address and phone number are on each sheet.
3. Payment must accompany your order. If you are ordering from more than one company, one check for all the orders is fine. Make it payable to Weavers Guild of Minnesota.
4. Deadline for orders is the first Thursday of each month.
5. Most orders take less than a month if the item is in stock. However, orders requiring a specific amount to get a discount will be held until that amount is reached.
6. You will be notified when your order can be picked up.
7. Make a duplicate order blank for your records, if necessary.

## COTTON STRIPPING

If anyone is interested in sharing 100 lbs. of white cotton stripping from Munsingwear for dyeing, please call Ruth Brin at 926-4353. Munsingwear will not set it aside unless there is a commitment for that amount.

The Yarn Committee



**FIBERS FOR ALL CRAFTS**

Robin Center  
4104 Highway 52 No.  
Robbinsdale, MN 55422

10 - 8 M-Th  
10 - 6 F & Sat

(612) 533-9003

BY-LAWS PROPOSED REVISIONS

Here you will find the proposed revisions for the Weavers Guild of Minnesota, Inc. By-Laws which the Board of Directors has approved and is submitting for your approval. Please read the proposed changes, compare them with your original copy of the By-Laws, and be prepared to discuss and vote on the changes at the March 2nd meeting. If you no longer have a copy of the By-Laws, please ask to see a copy in the Weavers Guild office.

ARTICLE I.

SECTION 2. Regular Meetings. Regular meetings of the members shall be held on the first Thursday of each month from October through June with the exception of December and January, provided, that the President may change the date of the meeting upon five days' notice to the members. The time and place of the regular meetings shall be arranged by the Program Committee with the approval of the Board of Directors.

ARTICLE II.

SECTION 9. President-Elect. The president-elect shall assist the president and shall be an ex-officio member of all standing committees and of all special committees except the nominating committee. At the request of the president, or in the event of her absence or disability, the president-elect shall perform the duties and possess and exercise the powers of the president, and shall perform such other duties as may be assigned to her by the Board of Directors. She shall discuss the proposed budget with the Finance Committee, and shall meet with and discuss the schedules for the approaching year with the Program, Education, and Workshop Committees.

ARTICLE II.

SECTION 10. Vice President. The vice-president shall supervise the publication of the annual report of the Corporation, collect the officer's and Committee's annual reports, edit them, and publish them. She shall keep the yearbook current, and shall chair and supervise the membership committee.

ARTICLE II.

SECTION 12. Treasurer. The treasurer or a designated agent shall have the custody of all funds, property, and securities of the Corporation, subject to such regulations as may be imposed by the Board of Directors. When necessary or proper she may endorse or supervise the endorsement on behalf of the Corporation for collection of checks, notes and other obligations, and shall deposit the same to the credit of the Corporation at such bank or banks or depository as the Board of Directors may designate. She shall sign all receipts and vouchers and, together with such other officer or officers, if any, as shall be designated by the Board of Directors, she shall sign all checks of the Corporation and all bills of exchange and promissory notes issued by the Corporation, except in cases where the signing and execution thereof shall be expressly designated by the Board of Directors to some other officer or agent of the Corporation. She shall make such payments and government filings and tax returns as may be necessary or proper to be made on behalf of the Corporation. She or the aforementioned designated agent shall enter regularly on the books of the Corporation, to be kept by her for the purpose, full and accurate account of all monies and obligations received and paid or incurred by her for or on account of the Corporation, and she shall exhibit such books at all reasonable times to any director or member on application at the offices of the Corporation. She shall render statements of the condition of the finances of the Corporation at all regular business meetings of members of the Corporation. She shall be the chairwoman of the finance committee and, in general, perform all the duties incident to the office of treasurer, subject to the control of the Board of Directors.

ARTICLE III.

SECTION 1. Number and General Powers. The property, affairs and business of the Corporation, including, but not limited to the hiring of the office staff, shall be managed by a Board of Directors, which shall consist of the current officers, the immediate past two presidents and not less than three nor more than five general Board members.

ARTICLE III.

SECTION 2. Election and Term of Office. The Directors shall hold office from the first day of September following their election as officers or general Board members, as the case may be, until the first day of September following the election of their successors, except as hereinafter provided for filling vacancies. The general Board members shall be recommended to the membership by the nominating committee and elected by a vote of the membership at the annual meeting. In the event a Board member must be replaced during the term of office, a replacement may be approved by a majority vote of the Board.

ARTICLE III.

Please re-number the Sections as follows:

SECTION 1. Number and General Powers.

SECTION 2. Election and Term of Office.

SECTION 3. Vacancies.

SECTION 4. Removal.

SECTION 5. Resignation.

SECTION 6. Salaries. (Add this paragraph as in ARTICLE II., SECTION 6.)

SECTION 7. Termination Report. (Add this paragraph as in ARTICLE II., SECTION 7.)

ARTICLE III.

SECTION 8. Regular Meetings. Regular meetings of the Board of Directors shall be held the second Thursday of each month. Directors shall be notified of the time and place of the meeting in writing at least five days prior to such meeting.

ARTICLE III.

SECTION 9. Special Meetings. Special meetings of the Board of Directors shall be held upon written demand by the president or by any three directors, addressed to the president, vice-president or secretary of the Corporation, stating the purpose or object thereof. Notice of such meeting shall be mailed to each Director addressed to her at her residence or usual place of business at least five days before the date on which such meeting is to be held. Every such notice shall state the time, place and purpose of the meeting. No business other than that so stated in the notice shall be transacted at said meeting without the consent of a majority of all the members of the Board of Directors.

ARTICLE III.

SECTION 12. (change title to read) Waiver of Notice of Board Meetings. (Rest of section remains the same.)

SECTION 8. Regular Meetings.

SECTION 9. Special Meetings.

SECTION 10. Annual Meeting.

SECTION 11. Quorum and Manner of Acting.

SECTION 12. Waiver of Notice.

SECTION 13. Executive Committee.

ARTICLE III.

SECTION 13. Executive Committee. The Board of Directors shall appoint an executive committee, which shall consist of the officers of the Corporation. To the extent determined by the Board of Directors, the executive committee has the authority of the Board of Directors in the management of the business of the Corporation in the interval between meetings of the Board of Directors, and at all times is subject to the control and direction of the Board of Directors. The executive committee shall regularly require an audit of the books of the Corporation, and shall employ and direct a certified public accountant to perform this duty. Three members of the executive committee shall constitute a quorum for the transaction of business at a meeting of the executive committee, and the acts of a majority of the executive committee members present at any such meeting at which a quorum is present shall be the act of the executive committee.

ARTICLE IV.

SECTION 1. Standing Committees. There shall be standing committees in the following areas of responsibility:

Education	History	Newsletter	Publicity
Exhibits	Library	Program	By-Member-For-Member Workshops
Finance	Mailing	Property	

The education, program, workshop, and exhibits committees shall be interactive, and shall meet with the president-elect annually in January to coordinate their schedules for the following year. The Education Director shall direct, coordinate, and act as general chairwoman of the education, program, and workshop committees. Additional standing committees may be formed from time to time by the Board of Directors.

ARTICLE IV.

SECTION 2. Chairwomen and Committee Members. The chairwomen of the standing committees shall be elected by a majority vote of the executive committee upon nomination by the president of the Corporation, with the exceptions specified in Sections 7, 11 and 14 of this Article IV. Chairwomen of standing committees shall be elected for a term of one year and may be re-elected to successive terms, not to exceed three years. The Board of Directors shall appoint a Director to serve for a term of one year as general chairwoman for the education, program, and workshop committees. The chairwomen, except as otherwise provided in Sections 7, 11, and 14 of this Article IV, shall appoint members of her committee after consulting with the president. Committee members shall, except as otherwise provided in Section 11 hereof, be appointed for a term of one year, and may be reappointed to successive terms.

ARTICLE IV.

SECTION 4. Chairwomen's Duties. The chairwoman shall preside at all meetings of the committee for which she has the responsibility and shall have and exercise general charge and supervision of the affairs of such committee. She shall prepare and present a budget request to the finance committee, which budget request shall set forth the estimated financial needs, receipts and disbursements of her committee for the fiscal year of the Corporation. She shall file written reports with the president, secretary, and historian by the first day of September following her term of office, which report shall set forth financial status and activity status of her committee.

ARTICLE IV.

SECTION 5. Education Committee. The Education Committee shall hire an educational coordinator, supervise the planning of class schedules, inform the publicity chairwoman and the Minnesota Weaver editor of such schedule, procure the teachers, provide the printing of the class schedule, set the teacher pay scale with Board of Directors approval, and inform the treasurer of the pay scale for the teachers. The Committee shall also attempt to arrange for at least one special workshop each year by a nationally known authority in the textile arts. The chairwoman of the Education Committee shall have served on the committee at least one year before assuming the chair position.

ARTICLE IV.

SECTION 6. Exhibits Committee. The Exhibits Committee shall arrange for and display such exhibits as are made available to them, including traveling exhibits. The chairwoman shall notify the publicity chairwoman and the Minnesota Weaver editor as much in advance of each new exhibit as is possible.

ARTICLE IV.

SECTION 7. Finance Committee. The Treasurer shall be chairwoman of the finance committee. The finance committee shall consist of the president, president-elect, vice president, treasurer, education chairwoman, and a member at large from the Corporation. The finance committee shall prepare a budget and valuation of library books and looms prior to the March Board meeting. Such budget shall be submitted to the members at the annual meeting of the Corporation. It shall make recommendations to the Board of Directors concerning any request for funds outside the budget.

ARTICLE IV.

SECTION 8. History Committee. The History Committee shall be headed by the Historian. The Historian shall keep a record of all available printed publicity of the Corporation and shall keep a file of the annual reports of the executive committee of the Board of Directors and all Committee chairwomen.

ARTICLE IV.

SECTION 10. Mailing Committee. The mailing committee is charged with the responsibility of mailing publications of the Corporation, class schedules, and any special notices ordered by the Executive Committee of the Board of Directors. The committee shall work with the Vice president to keep the general mailing list current.

ARTICLE IV.

SECTION 11. Program Committee. The Program Committee shall consist of three members, one appointed each year by the president and approved by the Board of Directors for a three-year term. The member who has served for two years shall automatically become the chairwoman for her third year of participation. The new member of the committee shall be appointed as of the first day of September each year, at which time the new chairwoman assumes her duties. The retiring chairwoman, however, shall continue her responsibility for programs planned by her committee. It shall be the responsibility of the program committee to plan the meetings for the entire year, including securing the speakers and the place of the meeting.

The committee may appoint such persons as a sub-committee of the program committee as the committee members unanimously agree upon. Such sub-committee shall assist the committee in all, or a portion, of the committee duties as the committee may direct.

ARTICLE IV.

SECTION 14. By-Member-For-Member Workshop Committee. The By-member-for-member workshop committee shall plan and arrange for at least five workshops taught by members each year which are limited to membership participation.

## NOTES FROM THE ADMINISTRATIVE ASSISTANT

Many of you may be breathing a deep sigh of relief that the pressures of the December holidays are behind you. Cards written, gifts given, guests gone, decorations packed away, once again we can direct ourselves to our looms without distractions for the next cold while.

For me January is a month for completing projects left long undone, a month of revving up and redding up\* for the 12 months ahead. At the Guild, the education, publicity, library, exhibits, and program committees are all hard at work doing essentially the same thing. In some cases they are tying up loose ends for more efficient operation of the Guild. In other cases they are brainstorming for new ideas on how to improve our image and our effectiveness.

Look forward to some striking exhibits hanging at the Guild in the next few months and in the community at the St. Paul Radisson in January, Powers Department Store in February, and House of Hope in April. We'll make public weaving and spinning demonstrations at these same events, as well as at Stitchery'78 at Dayton's St. Paul in April. Our by-member-for-member workshops promise to teach us all manner of skills, sure to guarantee never a dull moment.

A small ad hoc committee, an offshoot of the Minnesota Weaver, met in November to plan more effective ways of discovering and publicizing upcoming exhibits and events of interest to fiber artists. You are all urged to submit to the Minnesota Weaver information you may have about future fiber shows, lectures, special fiber happenings in the Twin Cities and surroundings.

It promises to be a good New Year—with all of us working together toward a common goal: a healthy happy thriving productive Guild. Happy New Year to all!

Kathie Frank

\* Pennsylvania Dutch phrase meaning "tidying up"

## GUILD MEMBERS IN THE NEWS

### Minnesota artists written up in FIBERARTS

The recent issue of Fiberarts Magazine (November/December 1977) contains an article on "Ecclesiastical Fiber," with profiles of eight American fiber artists who are producing works for churches and synagogues. One of the profiles is that of our own Marjorie Pohlmann.

Featured in the same issue is St. Paul COMPAS fiber artist Linda Nelson Bryan.

### Guild member featured in SHOWCASE

A recent issue of Showcase, the program of the Minnesota Orchestra, featured an article about Faithe Anderson, her fiber works and her St. Paul studio. Faithe has taught classes in basketry and sculptural fiber techniques at the Guild and at Bethel College.

## RECEIVES GRANT

Guild member Lydia Kulesov-Thorpe is the recipient of 1978 grant from the State Arts Board. Lydia will spend this year making an intensive study of two-layered structures, and preparing for an exhibition of her work.

## WEDDING BELLS

Congratulations to Alice Reither on her recent marriage. She has spent many hours helping to collate the Minnesota Weaver. We wish her much happiness.

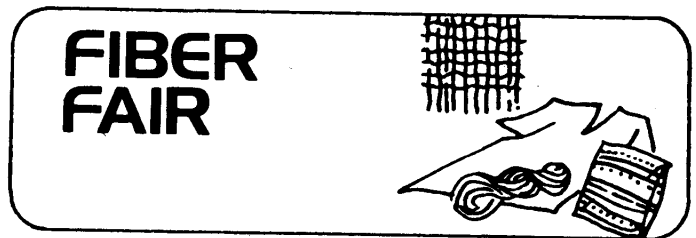
## PUBLICITY COMMITTEE

It's nice to know the Minnesota Weavers Guild is the largest fiber school and guild in the country. And that many Guild members have been recognized for their works, publications, or programs. But too much of this "good news" has been kept within Guild membership. It's important that we share—and the publicity committee has set out to do just that.

If you've built a special loom or wheel, have put together a book or study, taught your 90 year old neighbor to warp up all by herself, do unique dyeing or knitting or crocheting or whatever, are involved in an exhibit or show—or are aware of a subject that the general public would be interested in, pass the info on to Margaret in the office or write up a short explanation and send it to the Guild, marked "publicity."

If you like to write, produce short programs, or speak before groups, indicate your interest to Margaret, too. If you consider your own accomplishments "not-so-terrific," but have an idea for a story or publicity piece, please don't keep it to yourself. Thanks.

Judith Anderson



## FIBER FAIR

I would like to take some space to thank everyone involved with the Fiber Fair. (I still find it hard to believe that it has come and gone.) Eighty-one artists presented their works for sale. A full financial report will appear in next month's Minnesota Weaver.

The Selection Committee, under the direction and leadership of Pat Boutin Wald, did a difficult job and did it very well. Pat, thank you for many hours of work and moments of nail biting. It was great to have you to work with.

Thanks to Linda Bouchard and her able staging crew. Your hanging and display work was beautiful. I took many messages to pass words of gratitude along to you.

To Irene Meyers, who took on more than she intended and kept us all organized in the finance department, I extend a special thank you. Also, Margaret Pidde who put in so many extra hours working on finance and every odd job. After managing the Guild office all week, it takes real dedication to volunteer more time!

Thanks to Sarah Weld for helping in the planning stages and donating time while in the midst of the tremendous job of building a house. Last, but not least, thank you to everyone who put in time over and above their required hours, those who worked extra shifts and those who worked though they hadn't even entered the Fair. Finally, a special thank you to the check-out and clean-up crew and assorted husbands. Your job seems such a thankless one and you were so capable and industrious!

This was a good experience for me and it served to renew my faith in people and the fact that when everyone works together, it works. I also received the fringe benefits of being with old friends and making new ones.

If I've forgotten to mention anyone, please forgive me. I deeply appreciate you all.

Kathy Martin

# INTRODUCING



Irene Wood, with warp painting projects.

## IRENE WOOD

A very well-known presence at the Guild is a tiny dynamo named Irene Wood. She officially retired from teaching after the fall "Coverlets" class, but unofficially she can never stop being a resource for us. Irene made her first acquaintance with a loom during a college course. She knew from that time she would get back to weaving some day. She waited until her two children went to high school at Scattergood (a Friends boarding school in Iowa) and then immersed herself in the process of learning to be a weaver.

Her development as a weaver parallels much of the Guild's development—from the early study groups when weavers learned by experimentation and sharing (the wide array of books filling our shelves today didn't exist) on through holding the first workshops and eventually starting the school. One study group was particularly valuable because its members had serious intent and discipline; they had to weave the assigned projects if they wanted to stay in the group and there was a waiting list, the size being limited to what an average living room could comfortably hold.

Irene has long been fascinated by the complexities of multiple-harness weaving. In June 1976 her book "16 Harness Patterns—the Fanciest Twills of All" was published. This book was the culmination of study she did for a B.A. degree from Metropolitan State University.

Another long time interest is warp painting. For well over a year now, Irene's studio has been the scene of extensive experimentation in warp painting with Connie Magoffin painting warps with natural dyes and Irene weaving them. One warp, painted by Eve Forsberg, is woven in a 16-harness twill—a lovely abstract piece and a nice mesh of two areas of interest.

When teaching, Irene is totally absorbed in the subject matter and finds it difficult to work on her own weaving projects. She will enjoy being free to work more among her three looms. The walkout lower level of Irene and Lowell Wood's home is divided into studio space for her and work shop space for him. (Lowell's interests are another whole chapter!)

Irene is delighted with the growth of the Guild and school. This woman, who has taught for 7½ years, served as president of both the Guild and the Midwest Weavers Conference, and volunteered countless eons of energy to further handweaving, says she can never do enough to repay what the Guild has done for her. Her contribution is immeasurable.

Sue Obrestad

## IRENE WOOD . . . a personal view from one of her students

I met Irene just a few weeks after I came to Minneapolis nine years ago. From that time on, over those lunches, and until now, I have not stopped learning about weaving from her. She is and always has been so generous with her vast, rich quantity of weaving knowledge.

I looked over my notes from the two courses taken with Irene, Multiple-Harness Weaving and Coverlets. I enjoy so much remembering the precious times with her that these notes evoked. They are a compilation of so many gems of information and wisdom. Even as I read them, I am constantly inspired to try out some of the potentialities of my loom pointed out to me by Irene. Not only has she always been willing to share her 20 years of weaving how-to-do-it, but perhaps more importantly, she encouraged us to use the loom as an extension of ourselves. She felt our emotions were wound on in the warp.

Irene constantly stressed striving for excellence. She told us it was a step by step process to reach professionalism.

Her own professionalism, in every step of her weaving and teaching, indeed influenced each and every one of us who have been in contact with her. In her gentle, most humane way, she always made us feel that "What you are doing is great, but it just takes time." She stressed that one doesn't stay on a plateau but goes up or down—with her we all grew!

Irene taught for 7½ years of our school's history. I, like all her students, regret her retirement from teaching. We will miss her patience, her thoughtfulness, her humility, her understanding, her encouragement, her precision and excellence, and her introducing us to things we didn't have any idea that we or our looms could do.

In one of the last classes of coverlets, Irene brought a magnificent 16-harness double weave coverlet which she wove. I felt that even though she will not be teaching at our school any more, we will always be growing as weavers and as people because of her. The time she will spend weaving full-time will add more beauty to our world.

Irene sent us all notes at the end of the class "announcing the 1st annual reunion." She told us she wouldn't ever forget our class. Irene—we will never forget you.

Joy Rosner



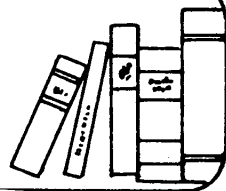
"Happiness is a shuttle in my hand" . . . Irene Wood

## QUOTES

"When you are exasperated by interruptions, try to remember that their very frequency may indicate the valuableness of your life. Only the people who are full of help and strength are burdened by other people's needs. The interruptions which we chafe at are the credentials of our indispensability. The greatest condemnation that anybody could incur—and it is a danger to guard against—is to be so independent, so unhelpful, that nobody ever interrupts us and we are left comfortably alone."

Reader's Digest

# LIBRARY NEWS



## LET'S ALL SEARCH . . .

The library committee has completed its inventory, and, sad to say, reports that a great number of books is unaccounted for. Since we maintain over 1000 volumes in the library for the benefit of **ALL** Weavers Guild members, please check your bookshelves and thrums baskets for the titles listed below. If you perchance find one or more of them which you may inadvertently have forgotten to sign out, all Weavers Guild members will appreciate its (their) return. You may do so with no questions asked and no fine levied. Think back: did you loan any of these books to a friend? Ask them to check their personal libraries as well. All books belonging to the Weavers Guild library will be gratefully accepted!!

Meanwhile, the library is "in business" again. A maximum of two books at a time may be borrowed for up to one month when the library is open: 9 a.m.-3 p.m. weekdays, 9 a.m.-1 p.m. Saturdays, and 6 p.m.-8 p.m. Monday, Tuesday and Wednesday evenings. We should soon have new shelves so books will be easier to find and browsing will be more fun (no more worries whether the next wobble will cause the ultimate collapse). Happy reading!

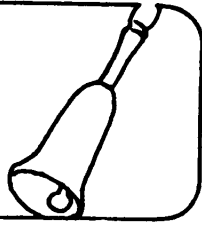
### Book

Number	Author and Title		
619, 651	Albaum, Ojo de Dios	\$1.50	2 copies
21	Allen, American and European Handweaving-Revised	\$6	
589	American Fabrics Magazine # 68, Summer 1965		
401	American Museum of Natural History, Natural History Magazine, December 1969		
292, 293, 294	Ankas, The Weaver		3 copies
723	Arizona Highways, July 1974, Vol. 1, No. 7		
499	Arness & Assoc., Index to Handweavers & Craftsman, 1966-67		
11	Atwater, Recipe Book	\$8.00	
407	Atwater, "Summer-Winter," then & now—paperback		
395	Bergland, Dyeing with Natural Dyes		
597	Birrell, Textile Arts	\$7.95	
333	Black, Mary, New Key to Weaving	\$12.00	
449	Blackchown, Ready Reference Tables for Handweavers		
725	Chamberlain & Crockett, Beyond Weaving	\$14.95	
524	Chetwynd, Simple Weaving	\$2.50	
411	Craft Horizons, Vol 27, No 3, May-June 1957		
931	Craft Plans, How to Construct a 4-Harness Loom		
412	Cripps, Adventures in Weaving on 2-Harness Loom		
280	Douglas, Scotch Tartan Setts		
387	Dryad Press, Tablet Weaving		
901	Duchemin, Handweaving	\$8.95	
603	Enthoven, Stitches of Creative Embroidery	\$7.95	
592	Fannin, Handspinning	\$12.50	
710	Folts & Mathieson, Warping the Loom Alone	\$4.73	
68	Francisco, Opening a Door to 2-Harness Weaving	\$2.00	
180	Gallinger, The Joy of Handweaving		
45	Gallinger, Shuttle Service		
818	Garrett, Wapring All By Yourself	\$3.95	
42	Geary, A Course in Design for the Weaver, part 1	\$3.50	
41	Gradsoff, Wool Characteristics in Relation to Navajo Weaving		
430	Green, Canvas Embroidery for Beginners		
30	Groff, Cardweaving		
246, 295	Handweaver & Craftsman, 1940-42, 1967		
347	Harvey, Macrame, The Art of Creative Knotting		

528	Hayes, Miniature Notebook of Samples by Mrs. Hayes		
685	Held, Weaving-A Handbook for Fiber Craftsmen	\$13.95	
447	Interchem, The Color Tree		
657	Itten, Elements of Color		
582	James, Indian Blankets & Their Makers		
349	Justema, The Pleasures of Pattern		
889	Justema, Weaving and Needlecraft Color Course	\$9.95	
90	Kirby, Mary, Designing on the Loom		
461	Kluger, The Joy of Spinning		
76	Lilly Mills, Practical Weaving Suggestions	\$1.50	
940	Lilly Mills, Weaving Classics, No. 1-23		
510	Loom Music ?		
62	Lundback, Small Webs	\$4.50	
56	Mauska, Adventures in Stitches	\$3.85	
456	Meilach, Macrame, Creative Design in Knotting		
661	Meilach, Weaving Off-Loom	\$12.95	
929,930	Midwest Weavers Conference folders, 1974		2 copies
283	MN Weavers Guild, Drafts by Members ??		
663	Maumann, Off-Loom Weaving	\$8.95	
932	North Central Wool Marketing Corp., Wool Grades		
92	Nunneley, Chain Warping—Yarn Depot Method		
574	Nye, Swedish Weaving	\$8.95	
648	Octopus, Basic Book of Macrame & Tatting		
735, 739	Pendleton, Navajo & Hopi Weaving Techniques		2 copies
752	Reed, Loom Book	\$5.95	
577	Regensteiner, The Art of Weaving	\$13.50	
608	Reichard, Spider Woman	\$8.00	
282	Ringler, Finnish-English Weaving Glossary		
86	Selander, Swedish Handweaving	\$6.95	
450	Shuttle Craft Guild		
290	Sjosvard, Monster-Teckning for Folk & Forsatningsskolen		
556	Snyder, The Crackle Weave	\$3.00	
580	Steedsman, Patterns on a Plain Weave	\$6.00	
941	Sreenivasam, Fabric Design International		
281	Tate, Kentucky Weaver		
279	Tate, Weaving at the Loom House		
181	Terrace Textures, Swatch Book No. 1		
444	Textile Crafts, Vol 2, No 4, Spring 1971		
714	Tidball, Contemporary Costume, Strictly Handwoven		
300, 677	Tidball, Doubleweave, Monograph No. 1		2 copies
298	Tidball, Foundations for Handweavers		
717	Tidball, The Handloom Weaves		
348, 716	Tidball, To Build or Buy a Loom, Monograph No. 23		2 copies
584	Tidball, Two-Harness Textiles, Monograph No. 20		
470, 563	Tidball, Weaving Inkle Bands		2 copies \$4.00
471	Tidball, Weft Twining		
542	Tod, Joy of Handweaving	\$3.95	
614	Turner, Finger Weaving	\$1.50	
459	Walker Art Center, Design Quarterly, 1960		
91	Worst, How to Weave Linens	\$2.75	
610	West, Finishing Touches for the Handweaver		
498	Wetzel, Klein, Index to Handweavers & Craftsmen 1950-65		
464	Wilson, New Design in Weaving		
672	Wilson, Weaving is Creative	\$14.95	
733	Wilson, Weaving You Can Wear	\$8.95	
184	Zielinsky, Vaevebag for Hjemmene		
646	Znamierowski, Step by Step Rugmaking	\$2.95	
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# SCHOOL NEWS



## New Classes

We've added some new times to our schedule for many of our popular courses. The blue pullout sheet in this month's Minnesota Weaver shows the new times for those courses. In addition to the pullout, we've reprinted our current school bulletin so that it contains all of these new classes. The newly printed bulletin is available by phone request from the Guild office.

## Color Effects on the Floor Loom

This class is an attempt to offer a new approach to the study of color. Several key problems for weavers were identified.

First, colors are mixed in tabby, as in the traditional color blanket. However, there are many other ways colors are mixed in weaving; therefore, the color experiments should be done in a variety of pattern weaves, for example corduroy. Second, since weavers have individual color preferences, the warps should not dictate color choice. The instructor for this class, Charlotte Miller, has discovered a way to color warps and wefts using acrylic paint. It is a quick technique and doesn't seriously affect the texture of the yarn.

Finally, chemical dyeing is an exciting way to obtain color, which can be replicated more accurately from batch to batch than can natural dyes. Having developed some understanding of color mixing from paints, where one can more readily see the result, the class will proceed to experiments with mixing to match in dyes.

The color concepts explored in the class will include desaturation of complements, color proportion, personal color palette (useful for clothing weavers), the Bezold effect (how black, white and grey affect hue in visual mix), the use of tints, hues and shades, and the Weber-Fechner effect (gradation).

Although the weaving skills needed for this course are only intermediate, it is hoped that the color problems will be useful to the advanced weaver as well.

The instructor for this course is also teaching Color in the Design Department at the University of Minnesota this quarter. Tuition for this course is \$42.

M,W March 27-April 19 6:30-9:30 p.m.  
Charlotte Miller

## STARTING SOON . . .

### Textile Printing

This course is directed to the specialized problems inherent in printing on textiles, which include surface considerations along with color and design. Students will learn to cut stencils and linoleum blocks, as well as construct silk screens. There will be a small materials fee for dyes and inks used in class. Each student will be expected to provide a silk screen, linoleum block, plastic tape, and procion dye. This equipment will be explained by the instructor at the first class. Materials fee \$5. 6 sessions (15 hrs). Tuition \$30.

Sat Feb 4-March 11 9:30 a.m.-12:00  
Lynn Klein

### Designing for the Floor Loom: Intermediate Projects

Imaginative and skillful project design is crucial to successful weaving. This class will help you learn how to plan your projects and select appropriate materials. Meet with Char

Miller on Monday, February 6, from 6:30-7:30 p.m., to discuss your in-class project. Then you will be ready to begin warping at the first class session. Slides and lectures each week will cover aspects of project design, including garments, functional items (such as placemats, upholstery, etc.) and nonfunctional items (wall hangings). Lectures will describe selection of materials, weaves, finishes, and design problems in each area. A special feature of this course is a "class reunion" one month after the end of the class to which completed projects are brought for discussion. Introduction to Floor Loom Weaving or its equivalent is a prerequisite. 8 sessions (24 hrs of weaving time, with 12 of instructor supervision). Tuition \$28 (includes \$5 loom rental fee).

M,W Feb 13-March 8 6:30-9:30 p.m.  
Char Miller

### Felt Making

Felt making is the application of pressure, moisture, and heat to wool and some hair fibers or fur to produce a textile. Felt is very strong fabric that will not ravel, allowing much versatility in the forms it can assume. This class will cover both woven and non-woven felt and possibilities for creating both two and three-dimensional felt articles. Bring fleece (natural or dyed), scraps of wool yarn and fabric, cotton fabric or an old sheet, needle, thread, scissors, and handcards. 2 sessions (7 hrs). Class consists of Thursday night program and Saturday workshop. Tuition \$15.

Thurs Feb 23 7:00-9:00 p.m. Pat Boutin Wald  
Sat Feb 25 9:00-3:00 p.m.

### Tapestry: A Study in Depth

Successful tapestry combines artistic expression and precise craftsmanship. Under the direction of Sasha Cervenka, an accomplished tapestry artist, you will explore both facets of tapestry in depth. Sharpen your weaving skills, and also gain new inspiration for approaching the design and color problems inherent in tapestry. Bring to first class: tapestry loom warped with no. 6 seine twine, 6 to 8 epi; appropriate weft yarns; color crayons (no felt tip markers); and several small sketches of possible projects. You and the instructor will evaluate and discuss the sketches before beginning your week's project. Prerequisite: knowledge of basic tapestry techniques. Small materials fee for additional weft yarns. 5 sessions (15 hrs). Tuition \$30.

M-F March 6-10 9:00 a.m.-12:00  
Alexandra Cervenka

### Advanced Tapestry

This course is a continuation of the Study in Depth class, for those desiring advanced instruction. It is open to those who have taken the first class, or by permission of the instructor. 5 sessions (15 hrs). Tuition \$30.

M-F March 13-17 9:00 a.m.-12:00  
Alexandra Cervenka

## PROGRAM AT THE MINNEAPOLIS INSTITUTE OF ARTS

### Textiles of Turkey

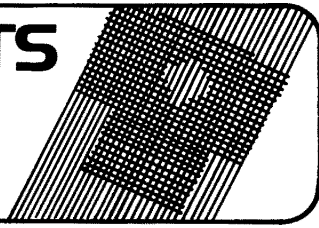
For centuries, the textiles of Turkey were prized in the markets of Europe. Turkish silks, carpets, and embroideries arise out of a rich cultural tradition. Using examples from the museum's collection, Charlotte Miller will discuss the history, techniques, and design principles of Turkish textiles. Examples will be supplemented with slides of exceptional pieces and of contemporary craftsmen at work. Char will be hostess at luncheon, included in the tuition. Tuition \$25. (\$20 for Weavers Guild members).

Sat Feb 4 10:00-4:00 p.m. Char Miller

Send registration **directly** to the Arts Resource and Information Center, Minneapolis Institute of Arts, 2400 Third Ave. So., Minneapolis 55404.



# GARMENTS



Introducing . . . a series of articles dealing with handwoven garments—loom shaped and otherwise—written by guest columnists. Each column will focus on a particular aspect of a woven garment.

## MEASUREMENTS

Knowing how to measure yourself properly is vital to the success of every handwoven garment you make. Good fit and your satisfaction with what comes from the loom go hand in hand.

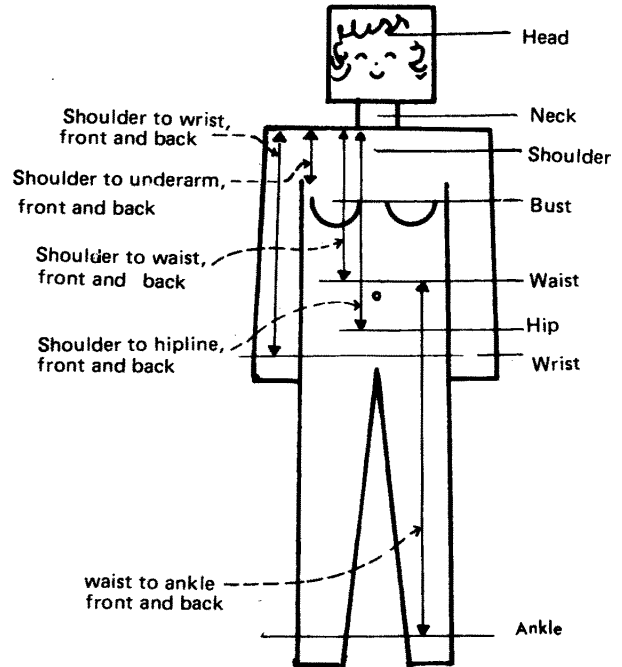
The body shown here represents all of us and shows the dimensions we must consider when we want the cloth we weave to shape to our bodies.

Generally we find measurements of circumference (on the left side) and length (on the right side). Circumference measurements should be taken over the widest part of the area to be measured—and don't pull the measuring tape too tight. Vertical measurements reflect a measurement taken from both the front and the back of your body. You will find a difference and should use the longest measurement if planning your garment. Those measurements that involve the arm are using the bone at the shoulder as a guide. Other measurements that involve the torso use the base of the neck to indicate the shoulder line.

At the bottom of the page there are other miscellaneous measurements. The most important is the length from wrist to wrist (arms outstretched). Take this measurement across the back of your body.

It is best to work with a partner in finding out your measurements. Another person can more accurately place and read the tape for you. Because most handwoven clothing generally is not directly next to your skin—you may take the measurements over not too bulky slacks and tops.

Rose Broughton



Back waist length      Front waist length  
 Length from wrist to wrist (arms outstretched)  
 center of neck to shoulder (up front and up back)  
 front waist circumference      front hip circumference  
 back waist circumference      back hip circumference

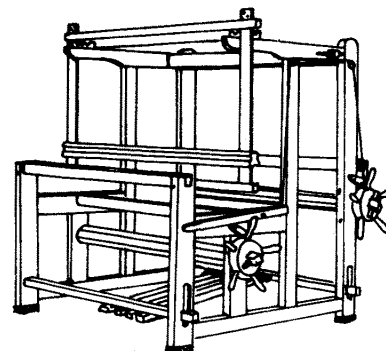
# Vävstolsfabriken Glimåkra Standard. contremarches



This is a steady and sturdy loom, suitable for all kinds of weaving. The loom and the bench are made of choice fine-grain woods. The beater and the beams are laminated to prevent warping. All wooden parts are finished with clear varnish.

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# SHOWS & EXHIBITS



## STITCHERY 78

Entry blanks for Stitchery '78 are available now from Barbara Fritzbeg, 546-3955, or in the Guild office. Items selected for the Spril 13-19 juried show at Dayton's in St. Paul, may be sold for a 25% commission, all proceeds going to United Hospitals Cardiology Department.

This year there is a large fiber arts category, (VI), and woven items may be submitted in the furniture and decorative accessories category (II), and the personal adornments category (III). Entry forms and fees are due March 17. Items must be delivered to Dayton's on April 5 or 6.

## EVENTS AT MINNESOTA MUSEUM OF ART: Children's Tapestries on Exhibit

An exhibit of Egyptian Children's Tapestries from the famous Ramses Wissa Wassef Atelier and other studios in the village of Harania, Egypt, will be on view at the Minnesota Museum of Art Permanent Collection Gallery, 305 St. Peter St., St. Paul, from January 19-March 17, 1978.

### Eskimo Prints

Thirty stonecut prints by eleven Eskimo artists are presented through the courtesy of the Government of Canada. The exhibition is an official event of the St. Paul Winter Carnival and will be on view at the Minnesota Museum of Art's Permanent Collection Gallery, through February 17.

## LECTURE ON CONTEMPORARY CRAFTS

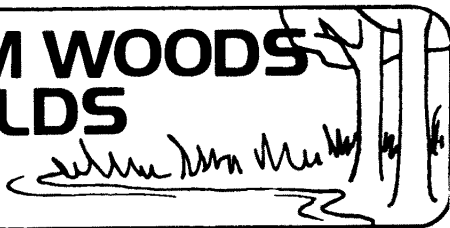
"Contemporary Crafts of the Americas" is the subject of a talk by Nilda Getty, metalsmith, and Artist-In-Residence at the Minnesota Museum of Art. The lecture will be given on February 21 at 10:00 a.m. and is open to the public.

## YWCA SCREENING

The St. Paul Women's Center YWCA Gallery will be screening during the month of February.

Artist and craftpersons who are interested in an exhibit at the Women's Center Gallery should bring two or three samples of their work, or slides, to the YWCA before February 21. For further information please contact Sharon Sawyer between 10:00 a.m. and 2:00 p.m. (Monday-Friday) at the YWCA, 61 East Kellogg Blvd., St. Paul, 222-3741.

# FROM WOODS & FIELDS



Dye Garden

by Connie Magoffin

Dye gardeners prepare! It is finally time to flex those green thumbs and warm up your gro lights. Dr. DeVos of the Minnesota Landscape Arboretum has informed me that the detailed mapping of the Arboretum has been completed and

they are now ready to plot out the new areas. We dye gardeners are *definitely* going to be included. At present the plan for us is to map and label areas now existing in the Arboretum that contain such indigenous dye plants as milkweed, goldenrod and sumac. We are then hoping to have a more formalized garden, perhaps somewhere near the herb garden, where we will plant historical dye plants including indigo, woad, weld, madder and others. Although the specific area and size of our garden has not been settled, we can begin to plan what plants we want to be included.

In preparation for the garden I have done some corresponding and seed collecting. I have written to Old Sturbridge Village, Plymouth Antiquarian Society, Brooklyn Botanic Garden, Chicago Botanic Garden and William Robertson, a dye gardener in Scotland. I have collected a few articles on dye gardens such as one from Interweave, Winter '77, a chapter from Senoid Robertson's Dyes from Plants and a chapter from Jack Kramer's book Natural Dyes-Plants and Processes. Several of last year's seed catalogs and a few seeds have also found their way into my files. Now I need your help!

Sometime, probably in late February or early March, we will have a meeting to plan our dye garden. If you are interested in all or any of the following projects, perhaps you could do some research and bring information to the meeting.

1. If there are any other places you can think of that might have dye gardens or cultivation hints, write and get what information you can. Also look for articles on dye gardening.
2. Write for any seed catalogs you can and note the dye plants available. You will find a list of six possible sources in "From Woods and Fields," The Minnesota Weaver, April 1976.
3. Research historical dye plants, early American or otherwise, and find out what you can on cultivation, harvesting, storage.

In addition to help on planning the garden, we will need help in starting seedlings and of course eventually in planting and caring for the garden. So, if planning isn't your forte, but you love to get your hands dirty, we need you too! Or maybe you'd like to map out the indigenous plants. There are numerous jobs.

When the meeting date is decided, I will call all of you who notified me last year of your interest. If you are in doubt as to whether I have your name, don't hesitate to call again. This dye garden could be an exciting, beautiful and educational experience for us; let's make it a terrific one.

*Pioneer*

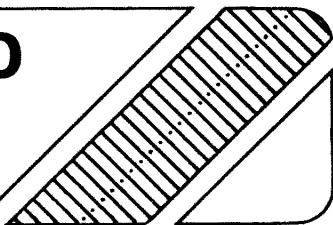
*The time saving table loom  
warp & weave a sample in  
less than one hour*



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# THE RIGID HEDDLE



## INLAID WEAVES by Karen Searle

Inlay, also known as laid-in, brocading and embroidery weaving, is a very versatile technique for the frame loom weaver. It works on any warp at any sett, although its appearance on a 5 epi fabric is drastically different than on a balanced weave fabric.

An inlaid fabric is a plain weave fabric decorated by using a second, or supplementary weft in pattern areas only (discontinuous) or from selvage to selvage (continuous—i.e. the pick up weaves). The supplementary weft is usually put into the same shed with the tabby weft, although in the more complex inlay weaves, it follows a different path. The one common characteristic of both simple and complex inlay weaves is that the tabby weft sequence is never interrupted. If you were to pull out all of the pattern threads, an undisturbed tabby weave cloth would be left.

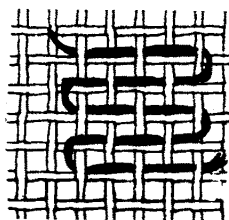
### Materials

Balanced weaves are most effective as backgrounds for inlay. Both warp and weft should be of the same material, such as linen, cotton, linnay, or weaving wool. The pattern yarns should be just thick enough to fill in the "holes" in the weave and soft enough to beat down without distorting the lines of the plain weave ground. It takes some experimenting to arrive at just the right combination of yarns. Knitting yarns, Persian yarn and Lopi-type yarns work out well as pattern yarns. Several strands of fine yarn often pack more easily than a single strand of thicker yarn. Novelty yarns and handspuns are ideal for giving texture to inlaid areas. Use a butterfly or a one-yard strand of pattern yarn for each motif to be inlaid.

### To weave plain-weave Inlay:

First, weave the ground-cloth's tabby pick. Then, in the same shed, insert the pattern yarn. (In weaving a design with several discontinuous patterns across the warp, it is less confusing to have all shuttles and butterflies moving in the same direction across each row.)

Plain weave inlay — supplementary weft in the same shed with ground weave pick



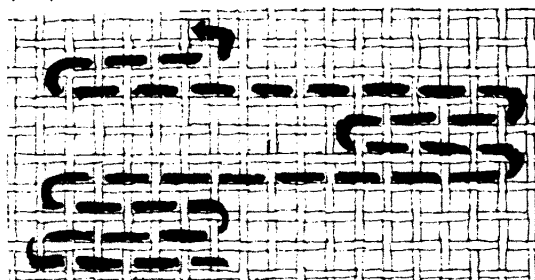
Where the pattern weft turns to come back in the next inlay row, a small loop is formed. These turns show on one side of the fabric only. If the turns are very obvious, you may wish to use the other side of the fabric as the right side.

### Variations

Plain weave inlay cloths are found the world over, but many areas have developed their own special variations on the theme.

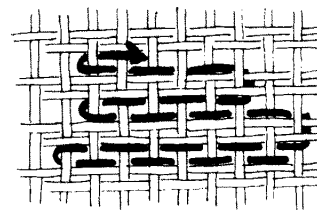
1. French style inlay is used with staggered pattern motifs. The butterfly moves from one motif to the next across the warp, and the resulting horizontal lines add interest to the design.

French style inlay — pattern motifs are connected



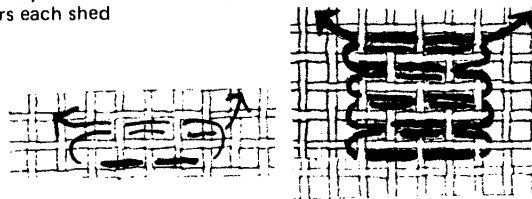
2. A Scandinavian variation (although I have seen this in Peruvian textiles as well) weaves two rows of pattern weft (one in the same shed with the ground weave, one in the next), then weaves two rows of tabby (one in the same shed with the inlay, one in the next). An interesting striping effect is produced.

Scandinavian variation — two supplementary weft picks and two ground weave picks



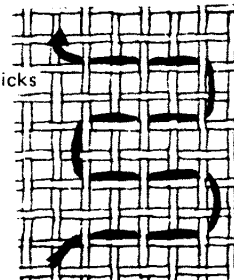
3. Italian style uses a double-ended pattern weft. Both ends are placed into every shed, forming turns at each edge of each row to emphasize the outline of the shape being woven. This method is useful for a very bold effect.

Italian style inlay — double ended supplementary weft enters each shed



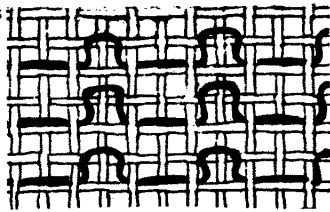
4. A fourth variation, seen in Guatemalan rugs, is an inlay placed in every other plain weave shed. The pattern area takes on a vertical striping effect with this method. If you are an experimenter, try this one in French and Italian style, too. Inlay in every third or fourth plain weave shed is another possibility.

Guatemalan variation — two ground weave picks after each supplementary weft



5. A Greek variation on the inlay theme is loop inlay. This is really inlay in every other plain weave shed, with the addition of loops being pulled up from the pattern weft at regular intervals. A knitting needle or pencil can be used to keep the

Loop inlay — loops of supplementary weft pulled up between top layer warps



While we're mentioning variations on plain weave inlay, remember that soumak and rya are actually supplementary weft weaves and can be used in your inlay pieces to give textural interest.

So far, we have only covered plain weave inlay. The complex inlay weaves include the continuous inlay designs or pick up weaves, and free float designs. For more information on these weaves, consult the "Telas de los Muertos" article elsewhere in this issue, and the bibliography below, and keep in mind the Brocades class offered each year at the Guild.

#### Designing for Inlay

Plain weave inlay designs may be charted on graph paper, with each vertical row of squares representing a warp end, and each horizontal row representing a weft row—read the lines as tabby weft and the spaces as pattern weft. Charted cross stitch and needlepoint designs are a ready source of patterns to weave.

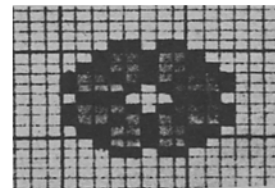
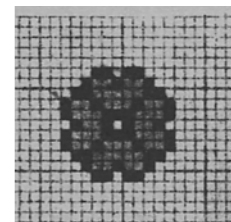
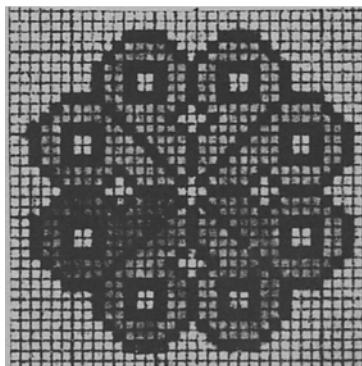
Another option in designing an inlay project is to make an actual size cartoon of the image(s) to be woven, as in tapestry weaving, and follow its lines with the pattern weft as you weave.

A very effective device often used in inlaid wall hangings is the contrast between a very sheer tabby background and dense pattern areas. 10/2 or 12/2 linen can be used for the ground fabric at 10 epi, and Persian yarns or yarn of similar thickness and softness used to achieve the density of the design areas. Finer linens or cottons used with the 16 epi heddle, and embroidery floss or similar weight material in pattern areas will create the same effect on a more delicate scale.

Designs that make use of negative and positive space, or the overlapping of shapes or color areas are especially effective when woven in an inlay technique.

#### References:

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- Black, Mary, New Key To Weaving
- Hoppe, Ostlund & Melen, Free Weaving
- Ica-Forlaget, Small Webs
- Tidball, Harriet, Brocades
- Wilson, Jean, Weaving is Creative



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## **NEEDLEPOINT CLASSES**

**Starting in mid-February.**

**Call for information.**

**New Unger yarns: Cozy & Kurlie**

ETC...

???

### New Womens Centers

#### MAIDEN ROCK

Maiden Rock: Women's Learning Institute, an alternative non-profit women's learning center, is offering a series of arts workshops ranging from fiber to film. These workshops are designed for both working artists and for those who are learning to discover and express themselves as women through the various arts media.

Maiden Rock is committed to "building a society that recognizes and rewards women." Some of their past programs have included a seminar of female-defined identity, motherhood, and a woman's wilderness retreat in the Boundary Waters Canoe Area. With a grant from the Minnesota Arts Board, they are now offering arts workshops. The collective places equal emphasis on experience, intuition, subjectivity, the intellect, reading and analysis; and believe that "learning can be joyful, power-giving, and integrated with efforts to change both ourselves and the world outside us."

The workshops include: Creative Movement (Feb. 4-5), Mary Beth Edelson on Goddess Imagery and Experiential Approach to Rituals (Feb. 17-18), Performing Music (Mar. 10-12), Painting and Drawing (Mar. 18-19), Suzanne Benton on Mask Ritual Tale (Mar. 24-25), Theater and Ritual (Apr. 1-2), Film (Apr. 22-23), and Sculpture: Women's Forms (including fabric soft sculpture—Apr. 28-29). Information as to signing up, location of the workshop, cost, etc. can be had by calling Mary Lee George-G. at 699-5437.

#### WOMANSWORK

For 30 years as a nurse at the V.A. Hospital, she watched tubercular patients weave. She resolved to learn to weave when she retired at the age of 65. She's been weaving for 30 years now, working recently on yardage of solid black mercerized cotton. Another woman grew up in a series of foster homes, not knowing her own background or heritage. She has successfully created her own heritage through handskills.

Womanswork, a special arts research project working with Southside Community Enterprises, is gathering information through the use of photographs, oral histories, and video tapes about women living on Minneapolis' South Side who are practicing traditional handskill arts. Their goal is to become a resource through which women can share their work and their ideas with the community.

Womanswork is especially interested in women expressing the place of handskills on an emotional and physical level in their lives, expressing a philosophy of life derived from their skills. Womanswork prefers art works to be in the middle ground between the professional artist's works and the artsy-craftsy things proliferating craft shows and hobby stores; their criteria being a display of "... serious commitment, consistency of involvement with a particular form, integrity, quality, and attention to knowledge of the tradition from which the skill evolved"—the woman who quilts (for example) for family and friends with great love and care.

Womanswork will hold three seminars featuring six panelists from their Board (which includes ethnic, cultural, and community people) and some women from the arts community. These seminars will be on a Sunday in March, April, and May. The

Guild will be informed of the exact dates.

Womanswork is a fascinating and unique project for several reasons: It is cross-cultural, combining the Native American, Swedish, and Mexican-American skills that each separate community fosters at its own level. Handskills are not emphasized much within the city itself; the rural 'back to the land' over-view (e.g. the Foxfire books) dominates the studies and books. Also, Womanswork will be viewing the women's skills from a fine arts perspective, unlike other projects which have emphasized the historical, sociological, or anthropological factors.

If you know of a woman in whom Womanswork would be interested, contact Brooke Anthony at 827-5381 (Southside Community Enterprises).

Kate Forman

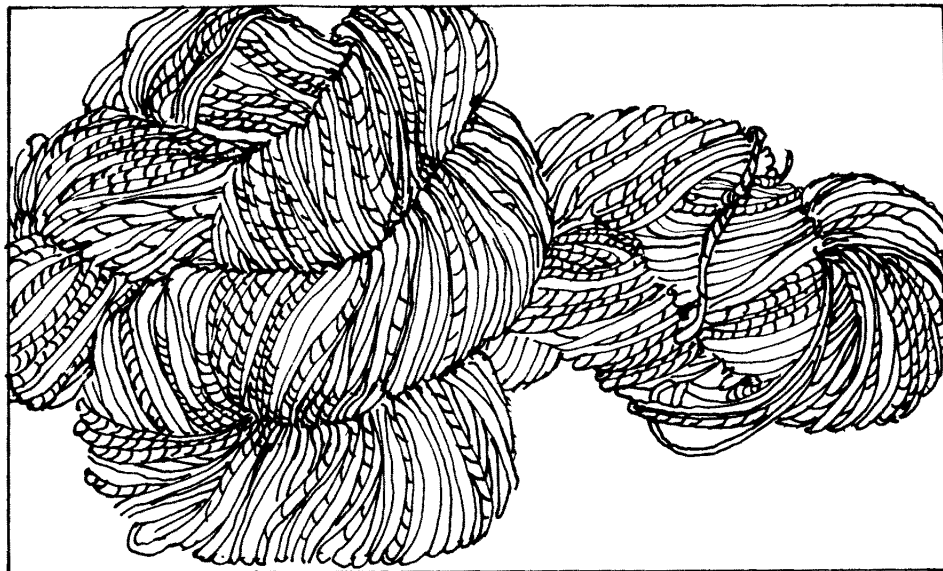
### SUMMER STUDY/TEACHING OPPORTUNITY

#### Arrowmont Internships

Arrowmont School of Arts and Crafts has announced the availability of twelve internship positions for the June and July sessions. Interns assist the summer faculty and the Arrowmont management and may enroll in any course offered during the period of their internship. Housing and food are provided. Deadline for application is March 15, 1978. Full tuition scholarships to the school are also available. For details, contact Arrowmont School, Box 567, Gatlinburg, TN 37738.

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# TELAS DE LOS MUERTOS

## SUPPLEMENTARY WEFT TECHNIQUES by Sue Baizerman with Karen Searle

One way in which a plain weave cloth may be embellished is by the insertion, during weaving, of additional yarn. These yarns are not vital to the structure of the cloth and are called "supplementary wefts." Since the resulting embellishment may resemble embroidery, they have sometimes been called "embroidery weaves." Indeed, in some instances it is difficult to determine if a particular cloth decoration is embroidered on after weaving or inserted during weaving.

Both embroidery and supplementary weft techniques are found among ancient Peruvian textiles. Interestingly, during cultural periods when embroidery is used a lot, supplementary wefts are seldom used. And, conversely, during those periods when supplementary wefts are popular, fewer embroidered textiles are found. (One is tempted to speculate about what this means since each manner of the embellishment affords different forms of expression for, and poses different limitations on, the artist/craftsperson.)

While cloths with supplementary weft patterning are found at least as far back as the Early Horizon in Peru (1400-400 B.C.), those in the collection of the Science Museum of Minnesota probably date to the Late Intermediate Period (about 900-1476 A.D.). During this period supplementary weft techniques were very widely used. It is not surprising then that a sizable portion of our collection—24 items—are woven using supplementary weft techniques. A few additional textiles, such as some crossed warp weaves and tapestries, have some secondary supplementary weft ornamentation.

### Structure

Supplementary weft patterning is one of the most basic ways to enrich a cloth since it involves the addition of only one extra element to the weaving of plain cloth or what can be called the "ground weave."

The easiest way to add a supplementary weft is to insert it in the plain weave shed along with the ground weft. This type of supplementary weft, pictured in Fig. 1 has a brick-like internal pattern formed by the warp ends that pass over it. It is a technique familiar to hand loom weavers often called "inlay." Usually inlay is woven with a balanced plain weave ground, the same number of warps per inch as weft insertions. Interestingly this plain-weave inlay type of supplementary weft is not, to our knowledge, found in ancient Peruvian textiles. Probably this is due at least in part to the type of loom used (backstrap) and the difficulty with this type of loom in obtaining a balanced weave.

Instead we find that in the Peruvian pieces, the supplementary wefts float over more than one ground warp. For example, we do find the brick-type of alternate alignment of supplementary wefts, but instead of going over 1 warp thread, under 1 warp thread as in Fig. 1, we find the supplementary wefts passing over 9, under 1; or over 10, under 2 as in Fig. 2. The effect of these long floats is illustrated in Photo 1. The tiedowns (the points at which the supplementary wefts are secured into the ground weave) are hidden by the loose floats. An all-over satiny surface is created. Almost no supplementary weft shows on the reverse of this fabric. There is a definite right and wrong side.

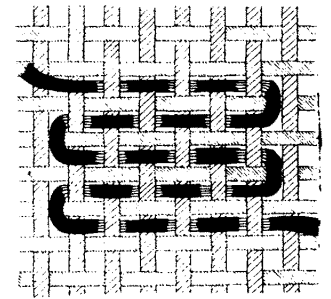


Fig. 1: 1/1 brick (aligned in alternation)

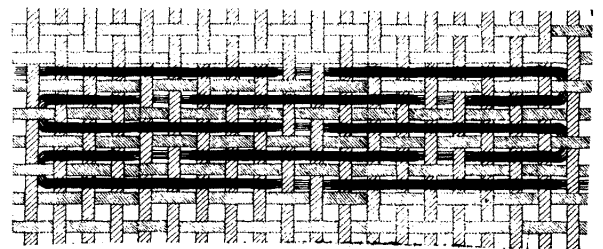


Fig. 2: 8/2 brick (aligned in alternation)

Sometimes supplementary wefts are inserted in pairs instead of singly into the ground weave, as illustrated in Fig. 3 and Photo 2. Structurally this arrangement is very similar to the handweavers' summer and winter weave. (Cover photo)

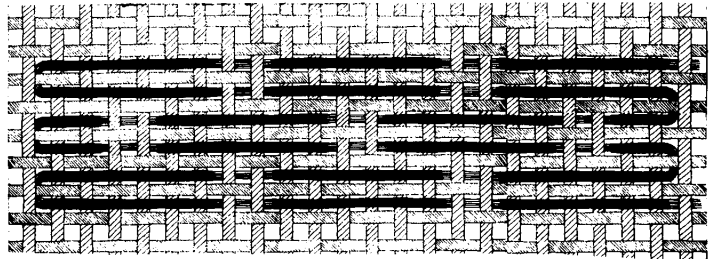


Fig. 3: 6/2 brick (paired floats aligned in alternation)

Another typical supplementary weft technique used by the ancient Peruvians creates a tapestry-like surface. The supplementary yarns are in alternate alignment as in the weaves just described, but the alignment produces a rib rather than a brick pattern. Supplementary yarns may float over 2, under 2; over 4, under 4, etc. The pattern formed is completely reversible. See Photo 3.

They may also be inserted on an open shed. The resulting texture while basically the same as that produced on a closed shed, may be quite dimensional, raised up on the surface of the cloth. See Photo 4. In this instance the rib pattern appears on the right side only.

The rib type of supplementary weft is also found on fabrics with a leno ground. This fabric was illustrated in the October 1976 issue of *Minnesota Weaver*, "Telas de los Muertos; the Crossed Warp Weaves," page 11, Photo 1 and Fig. 2.

The techniques we have discussed may be "loom controlled." The handloom may be set up to select the tie down thread for the supplementary weft.

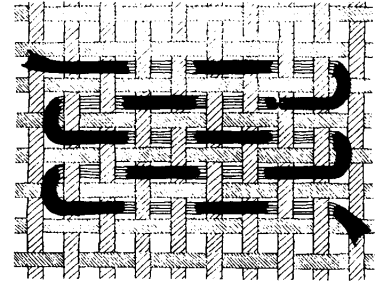


Fig. 4: 2/2 rib (aligned in alternation)

There are other supplementary weft textiles in the collection where the shed for the supplementary wefts cannot be loom controlled. Each shed must be made with some sort of pickup stick or tool. The resulting supplementary weft patterning is referred to as free weft float patterning. It is shown in Fig. 5 and Photo 5. Threads to tie down supplementary wefts are selected individually on a closed shed.

The wefts in all the techniques described in this section on Structure may be continuous or discontinuous. If supplementary wefts are continuous they extend from selvage to selvage. In the Peruvian textiles, if a supplementary weft is continuous it floats freely on the back of the fabric between design areas. (This is in contrast to other parts of the world where the supplementary weft may be placed in a plain weave shed between design motifs.)

Supplementary wefts may also be discontinuous. In this arrangement, each design motif has its own strand or bobbin of supplementary weft which is worked back and forth over a given portion of the total warp.

All of these supplementary weft techniques have been used or are being used throughout the world. For example, the rib weave is used in Guatemala and in parts of Europe and the Balkan Region. Paired floats such as illustrated in Fig. 3 are found in Mexico and the Scandinavian countries. Free weft float patterning can be found in almost any corner of the weaving world. The brick arrangement of supplementary wefts with the long floats, Fig. 2, is more uniquely Peruvian.

Another structure found in many parts of the world features supplementary wefts arranged vertically in columns, separated by thin lines of ground weave (Fig. 6). It is known in Sweden as Dukagang and is a popular weave in Guatemala as well. It is one of the easiest of the supplementary weft techniques to execute because only one additional heddle control is needed for supplementary weft sheds. Oddly, we have not found a Peruvian textile done in this technique.

For instructions on weaving these different supplementary weft techniques on backstrap, frame or floor loom, the reader is referred to Baizerman and Searle, *Latin American Brocades, Explorations in Supplementary Weft Techniques*, St. Paul, Dos Tejedoras, 1976.

### Materials

There is remarkable consistency in the materials used in the textiles with supplementary wefts. The ground cloth is always cotton, two ply, white or brown (with the exception of one red ground). Generally the yarn is Z spun, S plied. The supplementary weft is always two-ply cameloid wool, with the same spin and ply as the ground weave. The yarn for the ground cloth is medium to hard twist and sett so that the warp is predominant. Warp ends range from 36 to 52 per inch; ground weft insertions, 16-27 per inch. In some white cotton ground weaves, the yarn is very fine creating an airy, delicate background for the supplementary patterns.

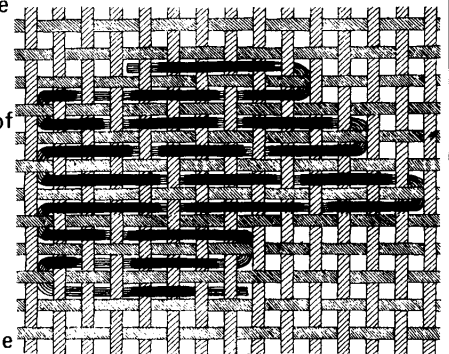


Fig. 5: Free weft float patterning, discontinuous

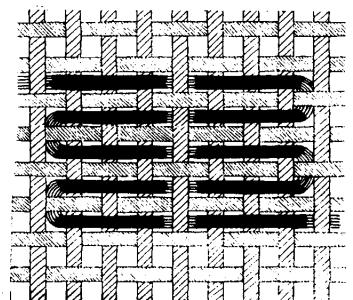


Fig. 6: 3/1 columns (aligned vertically)



The supplementary weft yarn is typically very loosely spun and plied. At times the yarn appears upon close inspection to be hardly spun at all. This type of spinning is another reflection of the ancient Peruvian's ability to suit the yarn beautifully to the purpose for which it was intended. A loosely spun and plied wool can be compressed between the yarns of the plain weave ground, but at the same time can expand in design areas to create a thick surface.

In addition, some of the cameloid wool yarns used in the supplementary weft textiles have a beautiful luster—almost silk-like—that adds to the overall impact of the fabric surface.

**Design**

Most of the supplementary weft fabrics in our collection are decorated with typical small bird, cat, and geometric motifs. Colors, too, are familiar: red, gold, yellow, pink, white on brown or white background. However, there are several textiles which stand out from the others. All are decorated with human figures and are woven in the brick alignment with long floats on a fine, airy ground weave (Fig. 2, Photo 2). Two fragments are decorated with very large figures. The large size of these designs make them very unique to our entire collection of ancient Peruvian textiles. Several other fragments with human figures are smaller in scale. All the figures have rather ornate head gear (helmets?). Similar figures are pictured in books on other Peruvian textile collections; they appear on the front of poncho shirts. The larger figures may have been some form of hanging interior decoration.

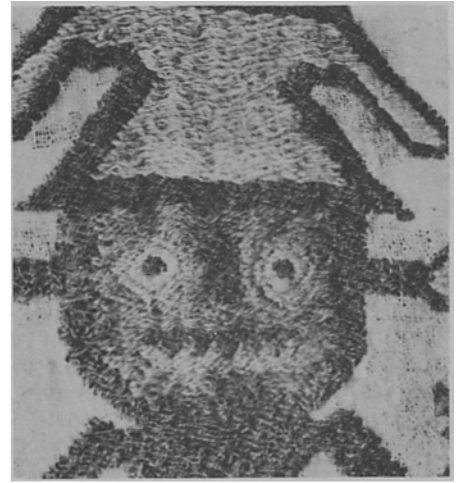


Photo 1: SMM A 73:13:8 8/2 bricks

Photo 2: SMM A 71:11:5 6/2 bricks on back cover



Photo 3: SMM A 74:17:39 4/4 ribs

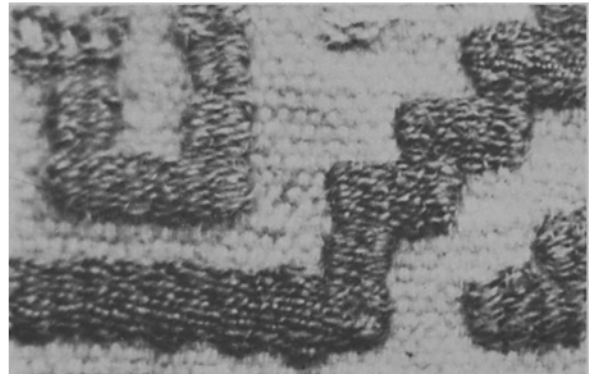


Photo 4: SMM A 74:17:66 4/4 ribs on an open shed

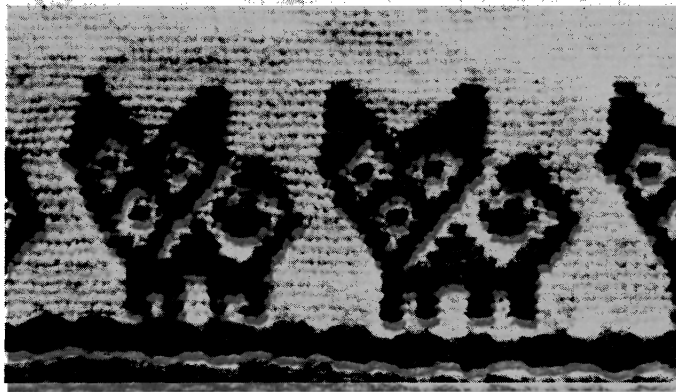


Photo 5: SMM A 72:24:36h  
Free weft float patterning

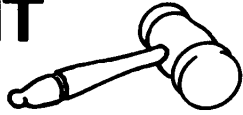


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## FROM THE PRESIDENT



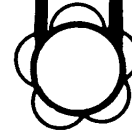
ability to use technique. We can evaluate them ourselves and share them with others for the benefit of their reactions. Weavers as well as photographers can make strides in seeing and execution.

Sue Obrestad

I read a photographer's newsletter (Zone VI, September issue) that seemed to have a pertinent message for weavers. Referring to the "strides in seeing and execution" made by some workshop participants, Fred Picker wrote, "they have learned what we know to be the truth; that what most photographers think the problem is ('I just want to brush up on my technique') is not the problem at all. Most people's technique is superior to their visual ability to exploit it. The real problem . . . is the improvement of visual technique and, even more difficult, the bridging of that elusive gap between the admirable and the wonderful. Neither of these techniques have anything to do with how you shake the film can; they have everything to do with how you feel about and how you view the world, what music you hear, what drummer you march to."

As weavers we're constantly involved in learning and refining techniques. They're essential to our work with fibers. Along with efficient warping, comprehending drafts, controlling dye-baths and all the other techniques we deal with, we should strive for an awareness of *VISUAL* technique. We can develop our ability to see. Colors, designs, proportions are everywhere around us. Seeing is a combination of observing what is there and letting our inner feelings and responses work their influence on our perception. Our finished pieces are the test of our visual

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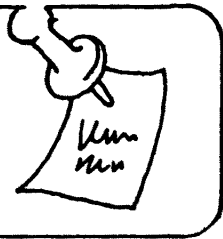


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# BULLETIN BOARD



## ANNOUNCEMENTS

The American Swedish Institute is interested in exhibiting works of art (weavings) by local artists of Swedish heritage. Contact John Z. Lofgren, curator, 871-4907.

The Birchwood Nursing Home, 715 W. 31st St., Mpls 55408, needs someone to warp their loom. It is a Swedish type loom made in northern Minnesota. The old warp is still on and through the reed. They are willing to pay for this service. If interested, please call Activities Director, 823-7286.

**Odds N' Ends Sale, Saturday, February 11, 10 a.m.-4 p.m.** My studio is overflowing with surplus yarns and small equipment. Come on over and have a cup of coffee while you browse a bit. No advance call or sales, please. Pat Anderson, 2292 W. Laurie Rd., Roseville, MN 55113.

Anyone interested in an evening Study Group in the White Bear Lake area? I have been weaving about two years and really need to share ideas, problems, questions with others. Please call 771-1064 if interested. Sonja Irlbeck.

A new, attractive attention-getting sign or display for the front door of the Guild is urgently needed. Anyone with an idea for it, or the wish to do it, please call the Guild office.

The Minneapolis Tribune has just begun running a bi-weekly column on the visual arts, a major breakthrough for the arts community. Artists Equity Association was influential in helping the Tribune find a writer who would represent the arts community. Please write to Charles Bailey, editor of the Mpls Tribune, 425 Portland Ave., Mpls 55488, thanking him for being open to this kind of news media coverage, and encouraging the efforts of the news media. Your support of this column, and your interest in it, will be our strongest help in seeing the coverage of the arts grow.

**All items submitted to the Minnesota Weaver should be in writing and sent to the Guild office. Material is due on the 10th of each month for the following month's issue.**

## FOR SALE

- Harris Table Loom, 8 harness, 24 inches. 8 and 12 dent reeds. \$150. Candy Strand, 894-5447.
- Pioneer Table Loom, 8 harness, 15 inches. New, never used, with extra heddles and warping board. \$200. Call Patt evenings, 379-3388.
- LeClerc 8 harness Dorothy table loom, 15 inches, perfect condition. Instruction book, lease sticks. \$125 or best offer. Call Kathie Frank, 331-4032, or leave message at the Guild, 332-7521.
- Handmade loom, 4 harness, 6 treadles, metal heddles, 45 inch reed with all oak and pine, almost new. \$350. Call Marie Palm, 929-4712.
- Rug loom, 2 harness, 44 inches, \$100. No bench, some shuttles and temple included. Sandy Davis, 226-2119.
- Handcrafted copies of original Scandinavian spinning wheels, \$125. To order call 715/394-9455; or 755-8508 after 5.

## WANTED

- Weavings and Batik on consignment and/or wholesale. The Pot Shop, 2527 N. Ferry, Anoka, MN 427-7610. Barb A'Hearn.
- Rug loom in good condition, with instructions. Write T.H. Heywood, Sr., R.R. 1, Box 150, Cohasset, MN 55721.
- Upright treadle or tapestry loom, or 4 harness floor loom, 40-60 inches. Call Lynn Sarnoff, 544-5803.
- Do you weave rag rugs or know anyone who does? The Guild often gets calls about this, but we have run out of answers. Would you be willing to weave them if the customer brought their own rags ready to weave? Please give me a call if you can answer this question. Thanks, Margaret—332-7521.
- Information about the hair clips which were for sale at the Fiber Fair in 1976. They were woven in "seagrass" with a wooden stick to catch and hold long hair. If you made these or remember who did, please call Teri, 373-3260 days, or 722-8169 evs.

### Guild Annual Membership

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**THE MINNESOTA  
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 General News—Pat Boutin Wald, Cathy Ingebretsen, Lis Jones,  
 Char Miller, Sue Obrestad, Bev Skoglund, Mary Temple, among  
 many others.

**DATES TO REMEMBER**

Thursday, February 2, Film Program at 1:00 and at 7:00  
 Thursday, February 9, 9:30 a.m., Board Meeting  
 Friday, February 10, workshop—"Weaving for the Home"  
 Thursday, February 16 and Friday, February 17,  
 Craft Day Exhibit

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# SCHEDULE CHANGES

## New Times for Popular Courses

### 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. The objective of the class is for each student to complete specific plans for a project to be woven when the class is over or concurrently if time allows. Materials fee. 8 sessions (24 hrs). Tuition \$42 (includes \$5 loom rental fee).

M,W March 27-April 26 12:30 -3: 30 p.m. Sue Obrestad

### 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 that will enable you to make your own original creations on the loom or on a simple frame. 2 sessions (12 hrs). Tuition \$25.

Sat March 11,18 9:00-4:00 p.m. Karen Searle

### BOBBIN LACE

Here's an opportunity to take a new look at an old art form. The student will learn how to read traditional patterns and to execute such basic grounds as Torchon, linen, virgin rose, and brussels. Students will also learn to adapt them to contemporary art forms. Materials: a ceiling tile or foam base approximately 12"x15", 20 bobbins, a ball of no. 3/2 perle cotton—any color but black, tape measure, scissors, pins. 6 sessions (12 hrs). Tuition \$25.

Fri April 7 -May 5 9:30-11:30 a.m. Lotus Stack

### TATTING

Learn a pioneer craft which is highly portable and can be done at little cost. 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, lockstitch, and node stitch, will be introduced for use in more contemporary work. Small materials fee. 5 sessions (10 hrs). Tuition \$20.

Wed April 26-May 24 9:30-11:30 a.m. Sue Mansfield

### BASIC SPINNING

The student will learn to spin with a wheel and a drop spindle. Instruction for the preparation of both wool and flax for spinning will be covered as well as the care and maintenance of the wheel. Students must have a wheel and carders. A few wheels are available for rent from the Guild, at \$2.50 for the duration of the class. Call the office for details. Materials fee \$1.50, payable at first class. 5 sessions (10 hrs). Tuition \$20.

Tues Feb 21-March 21 9:30-11:30 a.m. Peggy Dokka  
 Mon March 13-April 10 7:00-9:00 p.m. Pat Boutin Wald  
 Mon April 24-May 22 9:30-11:30 a.m. Peggy Dokka

### 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. The group will meet approximately every other week (see schedule below). Tuition \$21.

Thurs March 9, 23; 9:00 a.m.-12:00 Karen Searle  
 April 13, 27;  
 May 11, 25;  
 June 8

### TEXTURING

Sample several different texture weaves using 1—3 pickup sticks behind the heddle of your frame loom. Bring loom warped at 10 epi (minimum size 10'x40') with 7/2 weaving wool or similar yarn for warp and weft, plus small amounts of additional interesting wefts, and two pickup sticks. Tuition \$10.

Sat June 3 9:00-3:00 Karen Searle