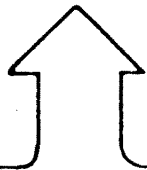


THE MINNESOTA WEAVER

Volume 3, Number 8 May 1978

**COMING
UP**



MAY MEETING

Thursday, May 4, 7:00 p.m.

"Ways to View Color" with Lynn Klein and Daralyn Pfeiffer

Lynn Klein and Daralyn Pfeiffer will give a slide lecture on color. In Lynn's words, the talk "will center around the application of color concepts to fiber work. There will be a discussion of traditional color relationships as well as alternate color systems, color proportion and color bridging. The intent is to expand one's color options (vocabulary) while creating a balanced interrelationship.

Slides from Josef Albers plates, *Interaction of Color*, will be used as a visual reference for an explanation of his color concepts. The relativity of color will be explored. Color is not a fixed thing—any given color will change depending on neighboring colors. This is a key point to weavers. How can one make a limited number of colors look like more than factually exist? Or, can it answer why a particular color selection changes into something one hadn't expected. There will also be a discussion of Weber-Fechner's law, which is of importance to dyers—and answers the question of how to produce a visually even progression in dye mixing. Finally, how do colors relate to create the illusion of space, which includes the illusion of transparency?

This in depth approach to the area of "color" will be followed by a question/answer period. People are invited to bring fiber pieces they feel would relate to the topics under discussion. The speakers will also distribute a color vocabulary sheet.

ANNUAL MEETING

Thursday, May 4, 7:00 p.m.

The election of officers is on the agenda for the Annual Meeting of the Weavers Guild, to be held briefly before the May program.

The following slate of officers will be presented by the Nominating Committee:

PresidentJoy Rosner
President ElectTo be announced
Vice PresidentEdis Risser
SecretaryRuth Arnold
TreasurerPatricia McHugh
Education DirectorTo be announced
Membership DirectorTo be announced
Outreach DirectorIrene Wood



CLOTILDE BARRETT TO GIVE WORKSHOP MAY 23-25

Clotilde Barrett, editor of *The Weaver's Journal* and noted weaver, designer and instructor in the Colorado area will present a four day workshop on Loom Controlled Design at the Weavers Guild May 23-26. The workshop will emphasize weaves suitable for loom controlled design and designing in terms of blocks. Each student will design and weave a sample or full-sized project during the workshop. Guild members who have studied with Clotilde in Colorado have high praise for Clotilde and this stimulating workshop experience.

Registration information has been mailed to Guild members and should be returned as soon as possible to assure a place in the workshop.

Clotilde is a native of Belgium and was educated in the sciences. She turned to the study of arts and crafts after coming to the U.S. She received an M.A. from the Art Department of Northwestern University, and has studied fibers at Haystack Mountain School of Crafts, the Art Institute of Chicago and the University of Colorado.

Clotilde lives in Boulder, Colorado, where she has a weaving studio, and edits *The Weaver's Journal*, a quarterly publication for textile craftsmen. She also conducts adult education classes in weaving, has exhibited work in local and national shows, and has conducted numerous workshops across the country. Clotilde was a recipient last year of an Artist in the Community grant from the Colorado Council on the Arts and Humanities and an Apprenticeship Grant from the National Endowment for the Arts.

PAULA SIMMONS SPINNING WORKSHOP

Friday, May 12, 9:00 a.m.—5:30 p.m.

The spinners of the Guild are in for a rare treat on May 12 when Paula Simmons will be in town. The workshop will cover handspun techniques, use of handspun in weaving, and spinning yarn for sale.

For over 20 years, Paula Simmons and her husband, Ross, have made their living from handspinning and weaving. On their farm on the Kitsap Peninsula in Washington State, they shear, card, and spin the wool from their flock of black Karakul sheep, and then sell it to weavers and knitters or use it in their own weaving. Their afghans, shepherd jackets, and sleeveless vest-coats are woven entirely of their own handspun yarn and are sold throughout the country.

Paul is author of *Spinning and Weaving with Wool*, a very comprehensive book for the spinner. She has also written *Raising Sheep the Modern Way*, a practical how-to guide for all phases of small flock sheep raising, and many articles for *Handweaver & Craftsman* and for *Warp & Weft*.

An avid organic gardener, Paula loves to cook with the produce from her garden, and has written two imaginative recipe books for those all-too-abundant harvest, the *Zucchini Cookbook* and the *Green Tomato Cookbook*.

MAY EXHIBIT IN THE GUILD ROOMS

Twelve large African tapestry rugs will be on display at the Guild from April 27-May 19. These outstanding rugs were woven by students at the Evangelical Lutheran Church Arts and Crafts Center at Rorkes Drift, South Africa. Don't miss this exhibit—they are magnificent! The rugs are owned by the American Lutheran Church Division of World Missions, and are on loan to the Guild through the courtesy of Gabrielle and Carroll Ellertson, missionaries and former Guild members and students.

The rugs are beautifully woven of handspun Karakul wool on a 5 epi linen warp. The men and women who weave them on the center's Swedish looms are highly skilled, and are assisted by a group of carders, spinners and dyers, and a group of edge finishers who weave the warp ends back into the completed tapestries.

The Ellertsons teach Fine Arts at the Arts and Crafts Center and act as advisors to the weavers, who learn their craft in the traditional manner, passed down through generations. The rugs have been exhibited in major cities of South Africa, and will be on display at various places throughout the U.S. in the coming year. Another of the rugs is currently on display at the St. Anthony Park Lutheran Church.

MINNESOTA WEAVER MEETING

On Thursday, May 11 at 1:00 p.m., a planning meeting will be held for next year's *Minnesota Weaver*. If you have helped out this year or would like to do so next year, please attend. We need your input to keep our publication successful.

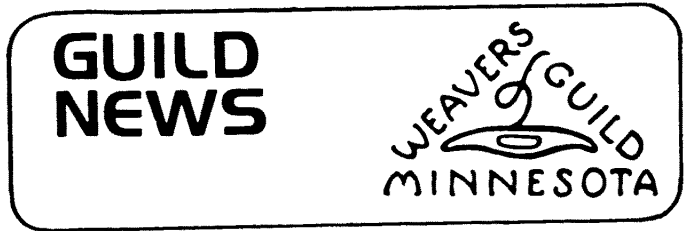
If you would like to work on some aspect of the *Weaver* next year, but are unable to attend the meeting, please call Karen Searle, 636-0205.

U of M SAMPLER LECTURE

"Common Wild Plants That Grow in the Twin Cities" by Niles Jefferson

Wednesday, May 31, 7:30 p.m., 140 Nolte Center, Mpls Campus

The Continuing Education and Extension Department of the U of M is sponsoring a series of lectures taught by University faculty members showcasing special public interests. The final lecture of the series is titled "Common Wild Plants That Grow in the Twin Cities." Perhaps this class may be of interest to natural dye enthusiasts. Price is \$1.00 (persons 62 and older free!). Tickets may be purchased at the door. For additional information phone 376-7500.



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 Phone: 332-7521

Administrative Assistant Kathie Frank
Educational Coordinator Sue Marcotte
Secretary Margaret Pidde
Office Assistant—Evenings Mary Liudahl
Office Hours:

9 a.m. to 3 p.m., Monday through Friday
6 p.m.—8 p.m. Monday through Wednesday
6:30—8:30 p.m. Thursday 9 a.m.—1 p.m. Saturday

FUNDRAISER A BIG SUCCESS

Congratulations to us!!!

Our earnings from the silent auction on April 7 are in excess of \$1150. More than 450 donated items were sold during the evening, and a good time was had by all. Many thanks to Lindy Westgard for organizing the event, the members of the Board, and everyone who donated items, worked, or came to bid and buy.

THREE GUILD MEMBERS AWARDED PRIZES IN STITCHERY '78

Three Weavers Guild of Minnesota members won prizes for their entries in United Hospitals Auxiliary's Stitchery '78.

In the Fiber Division, Mary Temple received 1st prize as well as two judges choice ribbons for her tapestry.

Kathie Frank won 2nd prize for her inkle woven neck piece.

Sue Obrestad won 2nd prize for her troll in the Soft Sculpture Division.

Summary of the Board Meeting, March 9, 1978

The yarn committee reported positive balances. It was decided by the Board to raise the price of the mill ends by 5¢ per ounce to meet increased costs.

The nominations committee will consist of Faye Sloan, Priscilla Zeller and Elaine Phillips.

Connie Magoffin asked for Board support on behalf of the Dye Garden project. She will make a specific proposal later.

Security problems were discussed. Locking up procedures will be emphasized, but locks will not be changed.

The search committee reported on two possible spaces. These will continue to be followed-up but are too vague to decide about as yet.

Details of the April 7 fund raiser were discussed.

Margaret Dokka, Secretary

A special meeting of the Board was held on March 31.

The subject of clearing the stairways in accordance with Fire Department directions was discussed and remedies suggested. The matter was tabled to allow further information to be gathered.

Locking up procedure was reviewed and previously stated board policies will continue.

A proposal to rent Guild rooms to an outside organization for a special event was explored and will be implemented if feasible.

Summer tuition was considered and recommendations made to the education committee.

Sue Obrestad and Joy Rosner,
Secretaries pro-tem

Next Board Meeting: May 11, 9:30 a.m.

YARN COMMITTEE NOTES

A new shipment of Knight's mill ends will be available about the time of the May meeting.

At the beginning of April we sent in prepaid orders to the following companies: Frederick J. Fawcett, Belding Lily and Harrsville Designs.

Some new yarn samples have arrived and you can find them posted on a bulletin board in the Guild office.

We would appreciate hearing from members about yarn sources and fiber related information of interest to us all.

Your Yarn Committee

Deborah Alper	699-9667
Ruth Brin	926-4353
Joyce Grandys	881-4624
Charlotte Haglund	335-7212
Sue Mansfield	545-5568
Noreen Stratman	545-2983
Irene Wood	(advisory)

LOTUS TO GIVE DULUTH WORKSHOP

A workshop on weaving with handspun and ikat dye techniques will be taught by Lotus Stack on May 6 to members of the Duluth Fiber Handcrafter's Guild. Lotus will discuss weaving with handspun, the production of weaving novelty yarns, and the tying of weft skeins for ikat. A potluck supper will be held in her honor after the meeting.

MERLE SYKORA: NATURE AND WEAVING, the April program

After hearing two talks on the topic of Nature and Weaving last year (Adams and Held), I wasn't sure I wanted to hear another. How could we have guessed Mr. Merle Sykora would so candidly share his personal philosophy, his work, his very self, with us in a delightful program in early April? How could we have known it would be so different than either of the others? Shirley Held showed us slides of nature, then slides of work of her own and her students. Renie Adams showed us slides of nature alternating with weavings done by her students, the nature influence on the weavings explicit from the start. Merle Sykora's approach was completely different, and brought the whole topic to a grand finale. With two slide projectors running simultaneously, he juxtaposed slides of weavings with slides of nature—not weavings based on particular bits of nature, nor nature scenes specifically illustrating particular weavings, but slides of nature which Mr. Sykora thought might possibly have influenced the woven pieces.

He asked again and again: how much of what we see every day, of what we take for granted with our eyes, of what we almost don't notice anymore gets under our skins and into our brains and influences our weaving? One could truly imagine the inspiration for a perle cotton textured placemat was the dried leaf. Or that the student's pink hanging was the red-bud tree Mr. Sykora had seen on a trip to Texas. He guessed at influences, claiming that in none of the cases we saw had he or the student begun with the actual piece of nature as a model for the finished piece. Even so, the similarities between the guessed-at influence and the weaving were uncanny.

Mr. Sykora was bold in his statements of his approach to weaving, and to nature. Natural materials are difficult to use in weaving, he said. They are beautiful alone, it seems self-defeating to do anything with them. On the other hand, he is completely dedicated to natural materials in another sense—the sense of pureness of wool and cotton and silk. There is no reason to be using a fossil fuel for our fiber, he said, when we have those marvelous recycleable materials to use.

As for the relationship between nature and weaving, Mr. Sykora said what all good colorists and weavers say: look into tiny sections of nature deeply, for there you will find the qualities of color and texture which more nearly relate to weaving than any other kind of art. Mixing paints to achieve color results in muddying the color. But mixing yarns with other yarns gives the same quality of color we find on bark, leaves, rocks, shells. Color touches, juxtaposes, enhancing, never negating, the colors nearby.

In his own weaving, evidences of Mr. Sykora's personality shines out. He loves a joke, and he loves ambiguity. A Monk's Belt hanging becomes a shrine. The fringe at the end of the piece flops over to become a nearly transparent screen over the solidly woven hanging behind. A series of "plum Dumpling" bags become wall hangings when they are not being used as purses, and a poncho hangs on the wall when it is not worn.

His most current work carries out his fascination with transparencies. He is doing applique with silk organza. Some of the organza is tie-dyed first, then sewn down on sturdy, completely opaque linen painting canvas.

During the last part of his talk, he showed slides of "Textiles Past and Prologue" (contemporary adaptations of fiber), a show in Greenville, S.C. last year. Here again, he showed further evidence of the weaver's unconscious influence of nature on the work. The entry from an Alaskan weaver had a cold hard look about it. That from an Arizonan weaver looked like the desert. Altogether Mr. Sykora's program was illuminating and informative, and one I very much enjoyed.

Kathie Frank

NOTES FROM THE ADMINISTRATIVE ASSISTANT and GUILDS ELSEWHERE

I have been writing two columns more or less regularly this year: "Notes from the Administrative Assistant," and "Guilds Elsewhere." This month I am combining these columns, because I think there is at the root of both, a single seed.

Weavers everywhere are a community: a large body of people with an interest, a language, a point of view; visual, tactile, fastidious people. Weavers within a geographic area often bind together into a guild to further the common goals of all. Last year it occurred to me that since we have so many contacts all over the U.S. with weavers we meet at conferences, those who come to visit us here, and those who have moved from the Twin Cities to other communities, perhaps we could learn some things from other guilds which would benefit us.

One of the first things which rapidly becomes obvious is that the Weavers Guild of Minnesota is gigantic and multi-faceted. Other guilds are active and interesting, offering their members many opportunities, but cannot hold a candle to ours. What a charge I get out of this realization! Most offer workshops, but I have learned of none which has a full program of classes offered regularly on such a wide variety of subjects. With our large membership come the added advantages of our extensive and varied library collection, our fine informative newsletter, and the possibilities of attracting excellent guest artists because of the number of people available to take workshops.

I have recently learned more about two more Weavers Guilds: The Southern California Handweavers' Guild for which our sorely missed friend Harda Kuisk provided me with information; and the Mary Meigs Atwater Weaver's Guild of Utah, which I learned about from Audrey Sievers, a friend of Betty Batzli.

The Southern California Handweaver's Guild is similar to the Weavers Guild of Minnesota in its structure, membership and purposes: "fostering, advancing, promoting the aims of the craft of handweaving," and developing "a finer understanding and appreciation of the techniques and arts of handweaving." They have active and associate membership categories, not divided (as in the case of the Pittsburgh Weavers Guild) into those who will weave three samples, and those who won't, but rather, geographically. Those who are non-participating and who live outside the 10 primary Southern California counties are associate members. They have the "rights of visitation," but cannot vote; they can use the library, but cannot check books out. They pay a dollar less dues than the \$8.50 active dues, payable each May 1. Meetings are held in a church in Hollywood the second Saturday each month except July and August, offer a workshop at 10 a.m. for a \$2 charge, and a program with a guest speaker at 1:30 p.m. Members receive their Guild periodical, *TIE-UP*, at the meeting.

A much smaller group, numbering only 75, the Mary Meigs Atwater Weaver's Guild of Utah has the unique privilege of being the only Weaver's Guild allowed to use Mrs. Atwater's name. In fact, while a resident of Salt Lake City, Mrs. Atwater sponsored a group of students and friends who wanted to establish an organization of handweavers. The group was founded in 1955 to "promote and better the art of handweaving . . . to share knowledge and experience with other weavers, and to give volunteer service . . ." Sound familiar? Weaver's Guilds are really the same under the skin.

From the beginning of the MMA Weaver's Guild, members gave volunteer service to hospital occupational therapy departments, and though they no longer do that, they still demonstrate at fairs, schools, art centers, and the Pioneer Trails State Park from April to October every year. Members also are offered workshops, a library and loan equipment, exhibits, and a monthly program. This small but active guild published the *Mary M. Atwater Recipe Book*. And in 1977 they were awarded the

Service Award of the Utah Heritage Foundation. Just this past month, their Guild allowed weavers groups in other parts of the state to form branches of the MAA Weaver's Guild. Their first Utah Handweavers Conference, sponsored by the Utah State Division of Fine Arts and the MMA Guild, was held in early April, boasting Mr. Tetsuo Kusama, a participant in the 8th International Tapestry Biennale, as its keynote speaker. They sound like an up and coming group, and we wish them luck. In their bulletin they state: "Overriding all these things (all the things their Guild can do for its members), however, is the deep satisfaction one experiences with being a part of the potent force in vitalizing the thrust of an ancient art form now becoming increasingly popular, offering creative outlets for thousands."

Isn't this what we are all about?—sharing our creativity with others of similar outlook? We are seeking a pulling together, not a splitting apart. In the spirit evident at the Silent Auction Fundraiser, we see the cohesiveness in our group.

With the celebration of National Volunteer Week, April 16-22, we wish to honor our volunteers: the volunteers who planned and carried out our summer State Fair exhibit and demonstrations; the volunteers who write, edit, lay-out, fold, staple, and mail our newsletters and bulletins; the volunteers who come with appreciated regularity to help with clerical jobs in the office every week regardless of the weather; the volunteers who make yarn selections available; the volunteers who plan the monthly programs; the volunteers who contribute by sharing their woven pieces through our exhibits; the volunteers who hang our Guild exhibits, and the exhibits in the community; the volunteers who keep our library in repair and up to date; the volunteers who give us an opportunity to sell our wares at the annual Fiber Fair; the Education Committee which sees that the school runs smoothly and worries about its goals and objectives; the Board and other fundraisers for the Silent Auction; and the volunteer Board of Directors who share many headaches with me. All of you are crucial to the operation of this Guild. Though days may pass without a thankyou, and though I may not have mentioned all of the volunteer functions within the Guild, know that you are being thanked every day in some way by the staff, the faculty, and those members who benefit from the smooth running of the Guild. Thank you everyone. We have a good Guild. Three cheers for us!

Kathie Frank

QUOTES

WHY HANDWOVEN?

Quite apart from the pleasure of using something designed and produced by a skilled craftsman, there are practical reasons for purchasing a handwoven item.

Fiber is expensive and is becoming increasingly scarce. To reduce costs, commercially produced textiles are designed to use a minimum of fiber. This is often compensated for by special finishing processes, usually using resins requiring intense heat to fuse and set the finish. The resulting plasticlike coating is thin and brittle and breaks down fairly rapidly under normal wear. Since most fibers are destroyed by excessive heat, there is little to support the plastic and prevent further damage. Even without special finishes, machine woven fabrics tend to use much lighter and finer yarns than those used in handweaving.

Obviously, the wearing ability of any fabric is directly related to the quality and amount of fiber used in its manufacture.

In general, machine-wovens cannot be expected to give the long service and heirloom quality to be found in a well-designed and carefully crafted handwoven item made from yarns especially designed and spun for the handweaver.

Pat Anderson
Spinshuttle Studio

INTRODUCING

LYNN KLEIN

The face of Lynn Klein may be new to many of our members as she steps to our "podium" with Daralyn Pfeiffer for our May program on Color.

Lynn has been a member of the Guild for several years and spends a great deal of time at her fiber art. As a result of her hard work, the fiber works have been shown at numerous local and regional galleries including the Rochester Fine Arts Center, WARM Gallery, Oxman Gallery, Westlake Gallery and the Mpls Institute of Arts' "Minnesota Artists Exhibition Program."

Lynn, a native of California, received her B.A. in Printmaking from the U of M in 1974, her M.A. from the U of M Design Department in Fibers in 1976.



Two-dimensional weavings in fibers have been Lynn's main interest. Fiber was the vehicle for the exploration of light and color. With the exception of only a few natural or pre-dyed wools, she dyed all her own yarns. For Lynn, the inherent nature of a woven structure facilitated the use of optical mixture whereby closely packed fibers of different hue or value are easily mixed by the eye. She explored the spatial qualities of color where advancing and receding lines can create ambiguous relationships.

Lynn explored the ambiguous relationships further by "space dyeing" skeins of yarn. Areas where the color changed eluded one another, connected, passed one another, collided, and intersected are in evidence in Lynn's work, particularly the pieces hung in the Minnesota Artists Program at MIA, 1977. (Incidentally, two lucky people who attended the recent fund raising silent auction, are now the proud owner of "rugs" from this series . . . they took top dollar!)

Lynn has recently received an individual artist grant from the Minnesota State Arts Board involving photo silk screening and fiber silk screening. She intends to explore photography and screen printing in conjunction with fiber reactive dyes, eventually utilizing handwoven textiles.

In utilizing handwoven textiles as part of the printing process, Lynn hopes to make use of the fact that in the process of weaving, variation in the image will occur due to the tension on the fibers. As the fiber tension changes, so does the image and points of color. She is especially interested in the relationship between the stopped image and how the points reassociate.

Lynn is hesitant to speculate where her explorations in fiber will lead . . . she has taught at the U of M (Color and

Design), WGM (Textile Printing), and since she loves the inner city, recently purchased a house across from Elliot Park!

This summer (June 26-30) will find her teaching an intensive Color course at Quadna Lodge, Hill City. The course carries upper division University credit through Continuing Education Extension, and would be applicable to disciplines wherever color is essential . . . weaving, needlepoint, stitchery, etc. .

Suzy Sewell



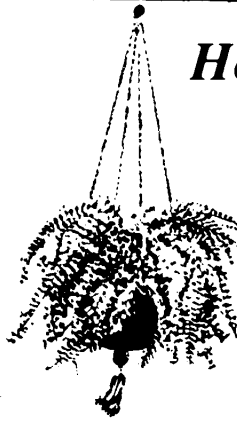
DARALYN PFEIFFER

Daralyn Berg Pfeiffer began her career in art as a painter and printmaker. She took a course in color theory while studying at the University of Minnesota, which led to an inexhaustible source of ideas for her work. Although she had previous experience with color in painting, the class increased her knowledge of several new and lesser known color theories. Daralyn later came to the Weavers Guild and studied dye techniques with Connie Magoffin and Lotus Stack, and applied this knowledge of dyeing to her fiber work.

Many people are familiar with Daralyn's large, off-white trapunto pieces. These pieces were recently shown at the Goldstein Gallery as part of her thesis work at the University. Currently she is working on a woven piece composed of weft faced bands involving colors selected from the orange-red-violet portion of the hue circle. Daralyn feels this piece, and other current works are only the beginning of her investigation of color. Her artistic endeavors also include taking care of her two year old daughter, Amber, and teaching.

Daralyn will be the instructor for a color class to be offered this summer at the University of Minnesota.

Pat Boutin Wald

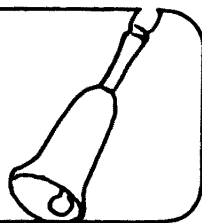


House of Macrame

- cord
- jute
- beads
- weaving yarns

**5416 Penn Ave. So.
927-8307**

SCHOOL NEWS



SUMMER PROGRAM

In planning for this summer's school program, we took a big clue from your response to last summer's program. What you told us was that you like short, intensive courses that weren't spread over so many weeks of the summer. So we've done some really exciting planning for you this summer that will let you fit all your vacation plans and your courses at the Weavers Guild into your hectic summer. Almost all of our courses are offered in one/two day, weekend, or week-long periods of time. We've also sequenced most classes so that you can take a beginning course early in the summer, then follow it up later in the summer with the more advanced course in both the same time slot and with the same instructor. The ultimate in planning and follow through!

We have several new courses for the summer. To highlight:

Week-end Floor Loom I, Part A and B

It is now possible to complete Floor Loom I in two week-end classes. Sue Obrestad has designed these two courses so that by the end of the second week-end, you will have received the same content as our regular Floor Loom I course. An exciting

and convenient way to do your beginning weaving. If you take them this summer, you'll be all set to take Floor Loom II, Part A and B next year—because that will be a new offering then! We've designed these week-end classes especially for those of you out-of-towners or people with difficult schedules.

Chemical Dyes

Finally a class that will teach you all about that mysterious world of chemical dyes. Jan Carter, who most of you know as our Navajo weaving instructor, is also a chemist—is also a graduate student in textiles. What a terrific background for the complex world of chemical dyes! Jan has designed this class so that by the end of the course you will know how to get predictable color results. She will also teach you how to choose the right type of dye for the fiber/yarn you want to use. Dyeing is a very popular tool for weavers who want to closely control their color choices in finished work. However, it is very difficult to learn how to do it and get good results—notice the absence of good reference material on this subject. We are very fortunate to have Jan and her expertise!

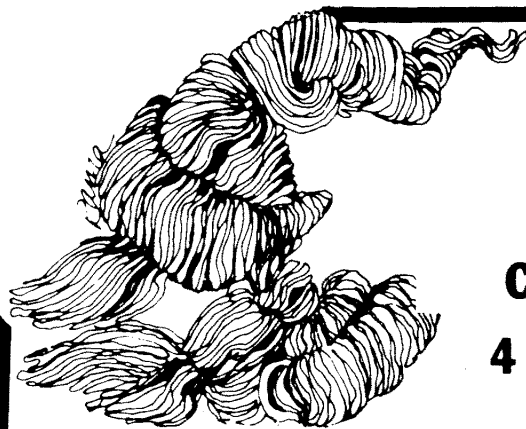
Ikat

A familiar subject but never taught at the Guild before in this format. Lotus Stack will lead a one-day workshop and demonstrate the techniques of warp and weft ikat.

Marbling

Remember the swirled paper in the front of old books? Cathy Ingebretsen will take you through a day of sheer enjoyment creating your own paper and fabric designs. The designs can be matted or the paper ones used as note cards; the fabric used as clothing inserts, quilt sections.

Sue Marcotte



the Yarnery

COMING SOON: 4 Harness Frame Loom Workshop

XENAKIS TECHNIQUE FOR THE CONSTRUCTION OF FOUR HARNESSTEXTILES
ON A RIGID HEDDLE LOOM with David Xenakis

A "must" for all frame loom weavers.

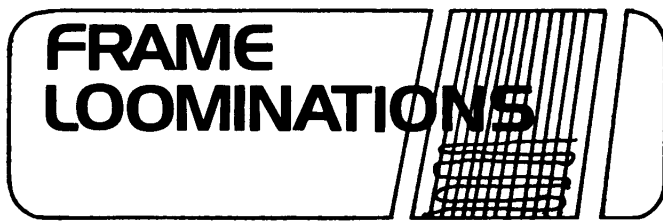
Thurs.	May 18	7-10 p.m.	
Friday	May 19	7-10 p.m.	
Sat.	May 20	9-4 p.m.	Price : \$20.00. Call for reservations.

There are still some openings in the Elizabeth Zimmerman Knitting Workshops, May 22-26.
Call for reservations.

1648 Grand Avenue, St. Paul 690-0211

Rosedale Shopping Center, Roseville 631-2800

Leisure Lane Shopping Center, Edina 922-7179



by Mary Temple

Webster's Dictionary defines the word **TEXTURE** as follows:
 "The characteristic disposition or connection of threads in a woven fabric."

In my texturing workshops I have invited weavers to add to this rather inadequate definition by saying what they think of as a meaning for the word **TEXTURE**. Over the years the definition has become much more complete, and it doesn't surprise me that every new class offers more new thoughts and valid descriptions. Here are their offerings:

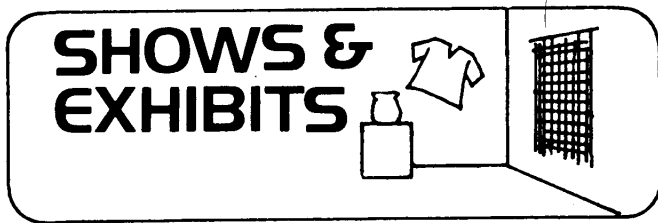
- stimulating
- multi-faceted
- positive and negative space
- variety of surface
- topography: grasses, valleys, hills
- what makes life interesting
- thick and thin
- organic: sheep, trees, roots
- a figure or pattern and the ground behind it
- in and out, up and down
- varied level surfaces
- unevenness
- pattern variations
- smooth and not smooth
- complex and simple
- subtle or bold and obvious
- reality or abstraction
- simulates effects found in nature
- invites touching—sensuous
- eye exercise
- visually exciting
- three dimensional/multi-dimensional
- color variants to provide texture
- combinations of flat weaves and textures
- combinations of various techniques within one piece of weaving
- shading and highlighting
- adding something to plain tabby
- feeling: touch, tactile quality
- feeling: mood, illusion, creation of "something more"
- adding another dimension to your work
- unusual grouping of threads
- regular irregularity
- variety and variations
- shadows and illusion
- confusions of light
- a new kind of road map
- combinations of different kinds of threads
- a change of pace
- visual effect of stimulation or relaxation

- relief: physical
- relief: spiritual
- shiny
- fuzzy
- lacy
- lumpy
- hairy
- coarse
- fine
- light
- dark
- bulky
- stuffed
- knotted
- holey
- loopy
- fluffy
- depth
- rough
- pebbly
- nubby
- globby
- warm
- alive
- "things" sticking out
- building structure to achieve shape
- hands on/hands in
- variations of nature

Will you think what texture means to you and add to the list? It isn't finished yet.

THE MINNESOTA WEAVER

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- Feature Editor..... Mary Skoy
- Art Editor..... Dianne Swanson
- Advertising Manager..... Norma Rivkin
- Typesetter/Proofreader..... Suzette Bernard
- Photographers..... Rose Broughton, Jay Magoffin, Char Miller, Karen Searle
- Artists..... Sue Baizerman, Pat Boutin Wald, Curt Engstrom, Barbara Fritzberg, Lynn Marquardt, Kathy McMahon
- Columns: From Woods and Fields..... Connie Magoffin
- Guilds Elsewhere..... Kathie Frank
- Shows and Exhibits..... Suzy Sewell, Mary Jane Severson
- Spotlight..... Lis Jones
- The Rigid Heddle..... Cathy Ingebretsen, Gloria Rither, Mary Skoy, Dianne Swanson
- The Swatch Page..... Joy Rosner
- Telas de los Muertos..... Sue Baizerman, Suzy Sewell, Karen Searle
- Reporters: Coming Up—Debbie Alper; Guild News—Kathie Frank; 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.



MERLE SYKORA FEATURED IN TWO AREA EXHIBITS

Mr. Sykora has received the major commission in conjunction with St. Mark's Cathedral Spring Festival. The commissioned works, a cope and a stole in silk applique, will be on view along with several other silk applique hangings. The dates are May 5-15.

The Unicorn Gallery and Atelier 9, 12th and Harmon, Minneapolis, will feature Mr. Sykora's weaving in an exhibit entitled "Soft and Hard." The dates of the exhibit are May 12-June 10. He will be joined by sculptor Richard Graham.

OJIBWA ART EXHIBIT AT MACALESTER

"A Day in the Woodlands," an exhibition of Ojibwa art sponsored by the Macalester College Galleries and the Native American Coalition of Macalester students, will be on display in the Janet Wallace Fine Arts Center Galleries until April 22.

The art exhibition itself consists of various arts of the Ojibways, including applique and loom beadwork, birchbark pieces, ceremonial costumes, pipes and flutes, beaded bags and pouches, jewelry, head dresses, games, drums and a reproduction of an authentic Ojibwa wigwam.

QUILTS OF THE 70's

The Needlework Guild of Minnesota presents "Quilts of the 70's." An exhibit of quilts from all over Minnesota and neighboring states will be on display May 17-23 at the Minnetonka Center of Arts and Education, Crystal Bay, Minnesota. The show is a benefit for the Arts Center. Admission is \$1.50. The hours are 10 a.m.—4 p.m. daily. Quilting demonstrations and workshops will be presented.

LIVING JAPANESE TREASURES

Painting, prints, drawings, screens, sculpture and textiles selected from the Permanent Collection by Dr. Robert J. Poor, Consulting Curator of Asian Art are on view at the Minnesota Museum of Art Permanent Collection Gallery, 305 St. Peter St., St. Paul, now through July.

A number of textiles will be hung with various prints (by the 19th century printmaster Hokusai and the contemporary masters Kitaoka and Mori) which illustrate the techniques of Japanese weaving and dyeing seen in the fabrics. The textiles are drawn from the internationally recognized Minnich Collection, which was acquired by the Museum in 1966 from the late Helen Benton Minnich, co-author with Shojiro Nomura of the definitive text on Japanese textiles, "Japanese Costume and the Makers of Its Elegant Tradition." Viewing hours are 11 a.m. to 5 p.m. Monday through Friday.

COLLECTORS' DOLLS

Appealing dolls of varying types and nationalities, including such "personalities" as Emmett Kelly of the circus and Marcel Marceau are on view at the Minnesota Museum of Art Community Gallery, 30 E. 10th St., St. Paul, through May 14. Community Gallery hours are 9—5 p.m. Monday through Thursday; 9 a.m.—9:30 p.m. Thursday through Saturday; 11 a.m.—9:30 p.m. Sunday.

Through May 27 also at the Minnesota Museum of Art, **children's Saturday morning art classes**, including fiber. Call the school coordinator, 227-7613, for more information on schedules and fees.

EARLY ANNOUNCEMENT: watch for more details

Opening June 19 in the Northrop Memorial Auditorium Gallery: Egyptian Children's Tapestries from the Atelier of Ramses Wassef.

TO ENTER:

1978 MINNESOTA CRAFT FESTIVAL

The Minnesota Craft Council is sponsoring the Minnesota Craft Festival '78 to recognize the work of American craftspeople. This competitive festival has been organized to reflect the high quality of today's crafts, to broaden public awareness and appreciation of the craft field, and to provide opportunities for craftspeople to exhibit and sell their work.

The juried festival will be held Saturday June 24 and Sunday June 25, from noon to 6 p.m. on the grounds of the College of St. Catherine, St. Paul, Minnesota. To enter, slides must be submitted by May 6. For further information, write Minnesota Craft Council, c/o Irene Crowder, 811 Holly Ave., St. Paul, MN 55104.

1978 JURIED SHOW FOR MINNESOTA ARTISTS

The Minnetonka Center of Arts and Education presents this competition to recognize serious artists living and working in Minnesota. The show will open on June 13. Entries are due by May 15. For entry blank, write Minnetonka Center of Arts & Education, P.O. Box 158, Crystal Bay, MN 55323

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REVIEW: FIBERS AT WESTLAKE

The April shows at the Westlake Gallery in Minneapolis held real fiber excitement. Kathy McMahan's inlay and stitchery show in the balcony was rich and mature. Marilyn Herrmann's three new pieces in the Gallery Members' Show in the main gallery showed new organic strength and movement against her coiled and rya work in neutrals. Joan Seifert's quilting and weaving completed the array of fibers in the Members' Show.

Kathy showed three large pieces, two made up of inlaid panels, and the third, her Self Portrait, reviewed last fall. She also had a large number of medium to smaller inlays and five small velvet or satin treasure pouches or pillows.

The largest piece, August Night, five by five feet, was a new version of the weaver's favorite, moon, done in narrow panels with window pane effects caused by space subtly broken with bars of clear plastic. Kathy handled the space relationships and moon colorings effectively—graduating from yellow-orange-red to maroon on white.

The Family Triptych, made up of three 1½ by 4½ foot panels of white which pulled together her previous single family portraits into a unified whole.

The tiny treasure pouches grew out of a series of studies of complementary color harmonies in, of all things, embroidery floss. These must be seen for the rich color harmonies to be appreciated. Four dealt with sunset and sunrise ideas and the fifth with squares. Tiny, precious and fresh!

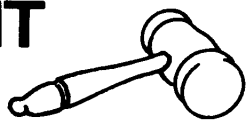
Guild and Gallery member Joan Seifert has been experimenting with quilted effects. She used the traditional quilting motif of the shell in maroon, red, red-orange and orange satin-like fabric 18 inches square, in trapunto. She also did a small 12 by 18 inch wrapped and woven frame loom piece titled Roots in soft greens and browns. The sales gallery downstairs showed other of Joan's use of neutrals, wrapping, rya and weaving.

Marilyn's three pieces consisted of two woven rya backgrounds with organic movement showed in coiling basket-type forms with strands of wrapped fiber meandering through the rya. One was titled Fiber-bud and another Desert Growth Cycle. A third piece, Fiber-shell, showed her movement into organic forms in a basketry shape.

My only complaint is that this review had to be timed after the show was hung and printed after the show was taken down.

Lis Jones

FROM THE PRESIDENT



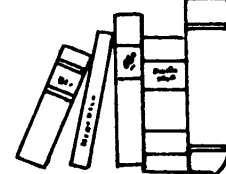
It's time for Spring cleaning. At the Guild a lot of unused equipment has been sorted out and auctioned off, which clears away clutter and frees up space. Many members sorted through their own weaving and spinning supplies to find items for the auction, combining that search with a general cleaning and reorganizing. There's some other Spring cleaning Guild members could attend to—shaking out dusty attitudes, sweeping away dried-up opinions, and opening up to let in fresh ideas.

There's a story about a Japanese master of Zen serving tea to a visitor who came to inquire about Zen. He filled his visitor's cup and kept on pouring until the visitor exclaimed, "It is overflowing! No more will go in!" "Like this cup," the master said, "you are full of your own opinions and speculations. How can I show you Zen unless you first empty your cup?"

The Guild can do without the stale, cold 'tea' of divisiveness, where an insistence on one style, one type of loom, one approach, or one method prevents communication and growth. If we are receptive, perhaps our cups will be filled with fresh tea that has a wonderful new flavor.

Sue Obrestad

LIBRARY NEWS



FROM THE LIBRARY COMMITTEE

Peggy Dokka, Martha Lehmann, Irene Meyers, and Henriette Quilling: thank you very much for contributing copies of back issues of the *Minnesota Weaver* to the library this month! With your contributions, we are able to prepare several sets of the *Minnesota Weaver* for circulation, as well as to keep a set for reserve library use.

Thanks are also due those of you who donated books to the library in the past couple of months, and to those of you who donated books to the Guild First Annual Auction Fundraiser party. The books at the fundraiser proved to be a most popular item! We are always glad to have donations of books to the library; new ones as well as good used copies are appreciated. Slides of good quality weaving, either done by you or seen in shows and galleries are also welcome. Bring them to the Guild office.

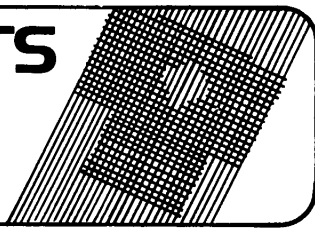
Anyone who is interested in helping with the library duties (covering, carding, cataloguing, repairing, and shelving books and periodicals) should come to the Guild any Thursday afternoon from 1 until 3 p.m. Chris Portoghesi will give you work to do. We consider your support of the library important, and value it greatly. Our library is good now. It can be splendid if we keep up the good work and give it the attention and energy which it deserves.

*Within the designs of life,
We are free to weave—
With warps of exploration & adventure,
vibrancy & discovery.
With wefts of sharing & strong will.*

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resulting in a textile of the highest form.*

Joanne C. Franke

GARMENTS



by Gloria Rither

SEAMS, SURFACES, AND CLOSINGS FOR GARMENTS

Though economy is not among the reasons for weaving one's own clothing, shaping garment pieces offers advantages that cannot be had any other way. Most exciting is being able to weave a one-of-a-kind garment whose design elements and fitting requirements are incorporated into each shape. The commercial patterns from which we sew garments often offer little variation from the 5/8" seam allowance used to assemble the pieces; the fabrics are whatever someone else designed for the season; and closings are often constructed last or concealed.

By shaping garments we give ourselves many more possibilities. Selvedge and semi-selvedge edges allow us to treat seams in other ways than pressing them open on the wrong side. There is an unlimited number of surfaces we can create. And in making each piece we can incorporate parts of a closing in the web. Whatever the seaming, the surface, or the closing, all must be decided in the design stage so they can be figured into the warp.

Seaming Design Notes

1. Plan a simple, classic style. Try to keep the pieces fairly uncomplicated in shape.
2. For structural interest, consider weaving several smaller shapes and piece together. Plan seams in unconventional places.
3. Darts can be seamed in or they can be shaped and their edges woven together.
4. Consider weaving parts of the garment sideways to get fringe and selvedge edges where you want them.

Seam Ideas

1. Knot fringed edges together; leave fringe.
2. Knot fringed edges together; darn fringe from one side into fabric of the opposite side.
3. Weave selvedge edges together with separate thread as in assembling knitted pieces.
4. Lap one selvedge over the other and stitch with running or blind stitch.
5. Lace pieces together with cord or leather strips.
6. Sew fringed edges with seam allowance on right side of garment for a mane of fringe.

Surface Design Notes

1. Decide on a surface which will enhance, not cover, the structure of the garment.
2. Plan shapes of surface embellishment which move with the garment shape.
3. Texture only certain areas of the surface, such as yokes, or borders.
4. Develop a color and texture sense by conscious observation and constant exposure; use thoughtful selection.
5. Surface ideas might come from fabrics, yarns, grasses, bark, fur, junkyards, landscapes, anything that grows.

Surface Ideas

1. Plan borders of texture or pickup designs.
2. Alternate heavy and light weft.

3. Use an uneven beat.
4. Skip dent.
5. Add warp on already woven areas and needleweave into a layered design.
6. Double weave pockets, or stuff doublewoven areas.
7. Arrange warp and weft in planned stripe or plaid.
8. Use loops or shag; vary pile height, yarns, colors.
9. Use tapestry and discontinuous wefts in select areas.
10. Use soumak or any of the texture weaves.
11. Use lace weaves in areas.
12. Use space dyed yarns or ikat planned with the shapes.
13. Incorporate leather, fur strips, rags, textured yarns.

Closing Design Notes

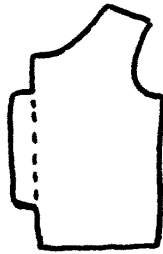
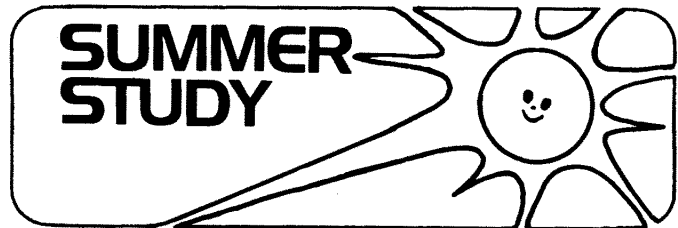
1. Closings should not detract from the garment. They may offer contrast, but should remain compatible in scale, material, color, and spirit.
2. Each garment requires rethinking the closings. Each may require a different solution.
3. Notice closings on buildings, door latches, on trucks and industrial equipment, on primitive garments and dwellings, on seed pods and natural structures, on theater costumes and designer fashions.
4. Solve a problem you set up for yourself: How can I get into this garment? How can I close it without adding anything after it is cut from the loom?

Closing Ideas

1. Front lap (a)
2. Band tabs with buttons (b)
3. Tabs and slits (c)
4. Weft ties (d)
5. Wrapped warp or weft into loops and buttons
6. Gathers with drawstring
7. Gathers with inkle belt to tie
8. Needlewoven forms that interlock
9. Wire pins and bars; forged metal pieces
10. Slots and latches (e)
11. Belts in slit carriers (d) (e)
12. Lacing in eyelets or slits
13. Button forms of clay, weathered wood, antler, horn, shell

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- Tilke, Max. *Costume Patterns and Designs*. New York: Praeger, 1956.
- Wilson, Jean. *Weaving You Can Wear*. New York: Van Nostrand, 1973.



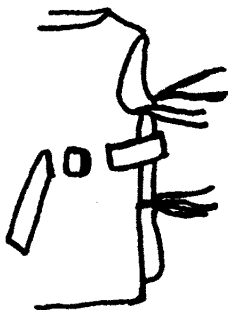
a.



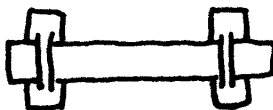
b.



c.



d.



e.

The Ixchel School of Guatemalan Weaving offers two sessions of classes to experienced weavers during summer '78. Located in the tranquil setting of Antigua, Guatemala, the school offers a curriculum of backstrap weaving, natural dyeing, ikat and weaving theory. In addition, various stimulating topics will spur discussion groups in the evenings.

The faculty is a combination of native backstrap weavers and dyers, and professional artist-weavers (including our own Sue Baizerman). Accommodations are provided. Optional excursions to weaving centers are also offered. The sessions will be held July 2-23 and July 30-August 20.

For more information, write Ixchel School of Guatemalan Weaving, Apartado Postal 45-C, Guatemala City, Guatemala, Central America.

OTHER SUMMER STUDY OPPORTUNITIES

Weavers Guild of Minnesota, 427½ Cedar Avenue, Minneapolis, MN 55454.

The Looms, Far End, Shake Rag Street, Mineral Point, WI 53565.

Summervail Workshop, Colorado Mountain College, Box 1114, Vail, CO 89657.

Fiberworks, 1940 Bonita Avenue, Berkeley, CA 94709.

International Study and Travel Center of the University of Minnesota—charter flights and courses.

Guild Annual Membership

Individual	\$15.00
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Subscriptions to the Minnesota Weaver (for persons living over 100 miles from the Guild)
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SPECIAL REPORT

HEALTH HAZARDS IN THE ARTS

Here is the list promised in the March issue of articles on the health hazards of various chemicals, dyestuffs and fibers. It was submitted by Marlea Warren, Art Librarian at the Minneapolis Public Library.

There has been a dearth of materials on hazards in the arts and crafts up to now, but articles, newsletters and pamphlets are beginning to appear. Although a computer search at Minneapolis Public Library offered no citation (there are almost no art data bases) and neither did the N.Y. Times data bank at Southdale Hennepin County Library, a manual search revealed the following references. Most are available in the Art and Music Department at MPL:

PAMPHLETS

- Carnow, Bertram W. *Health Hazards in the Arts*. Reprint from *American Lung Assn. Bulletin*, Jan/Feb 1976.
- Carnow, Bertram W. *Health Hazards in the Arts & Crafts*. Urbana, School of Public Health, U of Ill., 1974. (Contains list of material which can cause adverse effects. Available from Hazards in the Arts, \$2.00 + 35¢ [1977 price].)
- McCann, Michael. *Health Hazards Manual for Artists*. N.Y., *Art Workers News*, 220 Fifth Ave. N.W., New York, NY 10001. (\$2.75 incl. postage from Center for Occupational Hazards.)
- Siedlicki, Jerome T. *Silent Enemy: Potential Health Hazards in the Arts and Their Control*. Wash., Artists Equity Assn., 2813 Albemarle St. N.W., Washington, DC 20008. 1975.

PERIODICALS

- Barazani, G. "How to Avoid Hazards In the Arts." *Craft Horizons* 35:7, Aug. 1975.
- Barazani, Gail. Part I, "Beware of Hazards in the Arts." *Craft/Midwest* Summer 1974:16. Part II, "How to Cope With Occupational Hazards." *Working Craftsman* (formerly *Craft/Midwest*) Fall 1974. (MPL has reprint in V.F. but not periodical.)
- Halpern F. and McCann, M. "Health Hazards Report: Caution with Dyes," with reply by W.R. Nelson of RIT Dyes. *Craft Horizons* 36:46-7, Aug. 1976.
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- Hazards in the Arts Newsletter*, 5340 N. Magnolia, Chicago, IL 60640. (MPL has received two copies in a one year period—they are trying to get funding.)
- Hokanson, G. "Anthrax: the Deadly Fruit of the Loom." *Craft Horizons* 37:9+, Feb. 1977.
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- Sherbell, R. "Endangered Species: The Artist." *Art Journal* 34, No. 4: 314-5, Summer 1975.
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- Waller J. and Whitehead, L. "Health Issues (title varies)." *Craft Horizons* 37:56+ June; 37:8+ December 1977.
- "Your Skin is a Fragile Organ." *Craft Report*, 4, No. 34:2, March 1978.

BOOKS

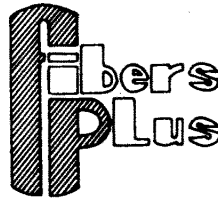
- Carnow, Bertram. *Health Hazards in the Arts*. (To be published by Wiley—date not yet announced.)
- Clinical Toxicology of Commercial Products*. 4th ed. Baltimore, Willian and Wilkins, 1976. (Reference RA 1211.C585 1975 Bus/Sci Dept.)

ORGANIZATIONS

- Hazards in the Arts, 5340 No. Magnolia, Chicago, IL 60640.
- Arts Hazards Resource Center, 220 Fifth Ave., New York, NY 10001.
- Chicago Lung Assn., 1441 W. Washington, Chicago, IL 60607.
Offers series of free pamphlets directed to specific arts and crafts areas.
- Center for Occupational Hazards, Inc.: Arts Hazards Information Center, 56 Pine St., New York, NY 10005.
This center was set up to provide advice on safety precautions and hazards of arts and crafts materials. They have fixed prices on some materials and request "contributions to cover costs" of information bulletins. One of their publications "Dye Hazards Report" by C.L. Jenkins is scheduled to appear in the *Journal of Environmental Health* in April 1978. (Available from this Center for \$3.00 or in ECOL Dept. at MPL.)

Marlea Warren

Introducing

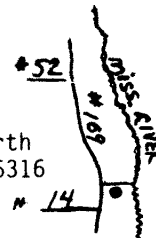


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TWIN CITIES ART FAIR DIRECTORY PUBLISHED AT ART INSTITUTE

A comprehensive list of art fairs in the Twin Cities during 1978 has been published by and is available at the Arts Resource and Information Center of the Minneapolis Institute of Arts.

Sixty-five area art fairs are listed by the month from February through November 1978. In addition, the booklet includes a listing of art fair directories in the five-state region which were published by 21 other organizations.

The booklet, *Twin Cities Art Fairs 1978*, serves two purposes: it is useful for artists who wish to exhibit at the fairs and for persons who wish to attend them. It is available at the Arts Resource and Information Center for 50 cents. Mail orders will be accepted from persons who send name, address and 50 cents, which covers postage and tax, to:

Arts Resource and Information Center
The Minneapolis Institute of Arts
2400 Third Avenue South
Minneapolis, MN 55404

NEA OFFERS NEW VISUAL ARTS GUIDELINES

The Artist Craftsmen Information Bulletin No. 13 reports: "If you're planning for projects in Fiscal Year 1979, it's important to send for the new Visual Arts Guidelines. Write to Visual Arts Program, National Endowment for the Arts, 2401 E Street, N.W., Washington, DC 20506. Grant application deadlines for the Crafts Program have been changed from the previous year: Craftsmen's Fellowships, application deadline, December 20, 1978; Apprentice Fellowships in Crafts, deadline September 29, 1978; and Craftsmen in Residence, applications are accepted and reviewed throughout the year. If you're a professional craftsperson of exceptional talent and demonstrated ability and are planning to apply for a Craftsmen's Fellowship, you should know that the grant amounts have been increased to \$10,000. The panel may also recommend a limited number of \$3,000 fellowships for emerging craftsmen."

MOVING? MOVED?

If you move, the post office will not forward this newsletter to you, unless you request that all mail be forwarded to you (including bulk rate). They simply throw bulk rate mail away. So, if you move, or have recently moved and are not getting your Minnesota Weaver, please send us, or call us with your new address. It results in a tremendous expense when we have to send out duplicate copies to those of you whose Minnesota Weaver went undelivered due to a change of address.

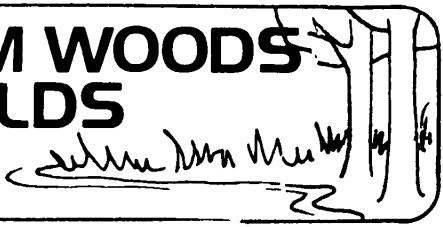


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FROM WOODS & FIELDS



by Connie J. Magoffin

Color is appearing everywhere. My garden is pushing up through the earth and it's hues are already making their way into my imagination. We are all getting ready to test those plants we've never tried before and perhaps the following experiments that have been sent to me will encourage your adventuresome spirit this summer.

Karen Meyerhof sent 18 samples of various yarns and fibers she had used in experiments with a *Parmelia* lichen and with brazilwood. The *Parmelias* were collected in mid-September from rocks on the north shore of Lake Superior. She simmered them off and on for a week and before straining out the lichens she added 3 samples of yarn to test the color. A bulky soft twist wool turned out a rich deep warm brown (gorgeous), a fine silk turned a light brown and a cotton did almost nothing. These had been simmered periodically over 3 days and 2 nights. With great anticipation, Karen strained out the lichens and added some more yarn, only to end up with a rather ordinary gold and dull green-gold. I have been similarly disappointed after achieving beautiful samples. We forget that in order to obtain the same results the proportions of dye material and fiber must be constant. There is usually a very large proportion of dyestuff used when sampling is done. Also, I would probably leave the lichens in the dyebath while dyeing, confining them to a nylon stocking to prevent contact with the yarn. Karen did overdye her lichen-dyed yarn with brazilwood and achieved almost the same rich brown as her sample.

Her brazilwood test resulted in colors on a variety of wools ranging from rose-reds with alum and tin, to several elegant wine-reds with copper, and finally a gray-purple with iron. An unmordanted silk yarn also turned a wine-red. The brazilwood was from Staw Into Gold and she used 8 oz. for 2½ pounds of fiber and she added it was "... still going strong." Karen simmered the brazilwood approximately 4 hours to extract the dye; dyeing times ranged from 1½ to 2½ hours. Her samples made me want to order some brazilwood immediately. While the reds are different from those that cochineal gives, the colors are beautiful and the cost considerably less expensive.

A mimosa tree that Vergie McWilliams of Dyer, Indiana, had transplanted in 1975 to her yard was the subject of the first completed dyeplant record sheet I have received. (If you have any dyeplants you wish to record growth information on for

yourself and for our Arboretum project, send a stamped, self-addressed envelope to me at 3248 Colfax Ave. So., Mpls, MN 55408 and I will send you some record sheets.) Vergie sent 12 yarn samples dyed with 2-year-old dried leaves and stems from her mimosa tree (*Albizia julibrissin*, also known as silktree). Although the tree grows wild in the southeastern U.S., she struggles to keep hers alive and it was nearly killed by frost in 1976. She achieved a wide range of colors based on a recipe using a large pail of leave boiled one hour to obtain dye for 2 pounds of fiber. The leaves were soaked overnight in soft water and some hard water was added to the dyebath which was simmered for 1½ hours. Following are her results:

1. Yarn dyed 45 minutes, 1st dyebath: alum—lt. dull yellow; chrome—rich, deep gold; tin—bright gold.
2. Yarn dyed 45 minutes, 2nd dyebath: tin on white wool—slightly clearer yellow than above with alum.

To part of the dyebaths Vergie tried adding some hydrated lime.

3. 1½ quarts dye, ¼ teaspoon hydrated lime, ½ teaspoon blue vitriol, yarn simmered 45 minutes, 1st dyeing: alum—lt. olive; chrome—bronze; tin—yellow green.
4. 3 quarts dye, ½ teaspoon hydrated lime, 1 teaspoon copperas, yarn dyed 45 minutes, 1st dyeing: alum—deep avocado; chrome—bronze brown; tin—medium warm brown.
5. Mixed leftover dye from No. 2 and 3: alum—grayed lt. green.

It is always exciting for me to see samples of dyed yarn, especially if it is a dye material I've never used before. Keep those samples and record sheets coming in, folks!

Some time ago Pam Brickson introduced herself to me at the Weavers Guild. We chatted about natural dyeing and she shared a dyeing technique she had used when living in the Southwest, however it may have some application for us this summer. Pam used the sun as a source of heat for dyeing, especially when her time was limited, as she could leave it for hours or even days without watching. The yarn and dye steep in a large restaurant-sized glass jar in the sun. To help out the sun the jar may be wrapped in black paper, it may be then placed in a foil-lined box, glass may be placed over the top and it may also be tipped toward the sun and moved to follow the sun if you have the time. The yarn is then left steeping until the desired color is achieved. Pam warned, however, depending on the dyes used, you may end up bleaching your color out again if the yarn is left in too long.

I hope these dyeing experiences that Karen, Vergie and Pam have shared with us will motivate you to try something new.



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SWATCH PAGE

THE PROFILE DRAFT

Three Different Threadings on the Same Profile Draft

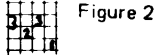
The Profile Draft

The Profile Draft is a short and easy way of showing a design consisting of blocks or units. Instead of showing a thread by thread draw-down, an over-all design is shown. This design can be used in several different weaving techniques. We just substitute a key group of threads for each kind of weave.

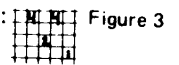
For example, if we want a two block checkerboard we have a profile draft which looks like this:



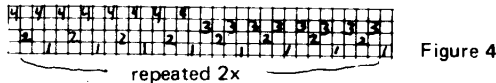
This means we will thread four times a threading unit for block A and four times a threading unit for block B (one reads the filled in blocks right to left—each square equals one substitution [or key] unit. The lower horizontal line symbolizes block A, the upper symbolizes block B. It is possible to have further blocks; i.e. C would be the next horizontal block and so on. The number of blocks we can have depends on a.) the number of harnesses needed for each key unit, and b.) the number of harnesses on our loom). The 2x on the bottom of the draft says that the threading will be repeated twice. Before I present the profile that I used in my weavings for this swatch page, let me explain further how one goes about substituting threadings in a profile. For example, suppose we wish to use a summer and winter threading in our profile. Further suppose we only have a four harness loom. Our Block A will have a key unit threading of:



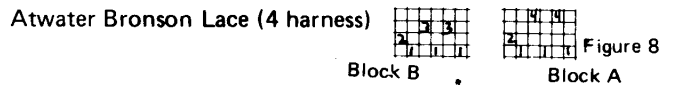
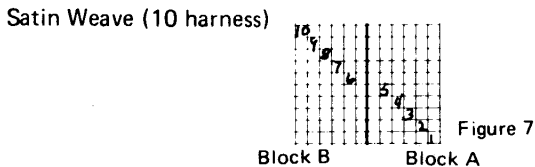
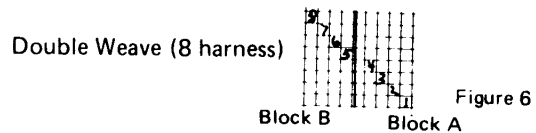
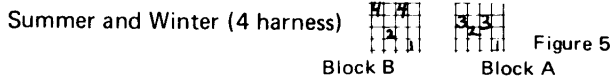
and Block B will have a key unit threading of:



Thus if we substitute our key threadings for summer and winter into our profile draft our threading will look like this:



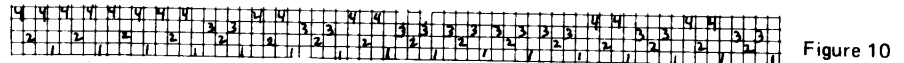
Now, test yourself! How would you thread the following profile for summer and winter, double weave, satin weave, and Atwater Bronson Lace, if for each the key units are:



Test Profile Draft



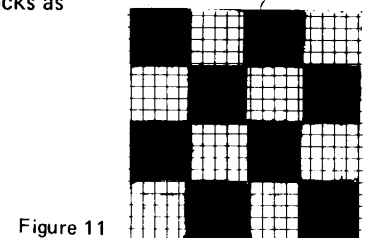
Here is the answer for summer and winter:



Isn't our profile draft a space saver?

The Profile Draw Down

We may now make a Draw Down from our profile draft which again does not show a thread by thread weave pattern but rather the overall pattern which will emerge as we weave. Look back at Figure 1. If we square our blocks as we weave, the following pattern emerges:



Try this procedure with the Test Profile Draft (Figure 9) by squaring the blocks and weaving as drawn in, reading the draft right to left and squaring the blocks.

And Finally Our Swatch Page Profile Draft and Draw Down!

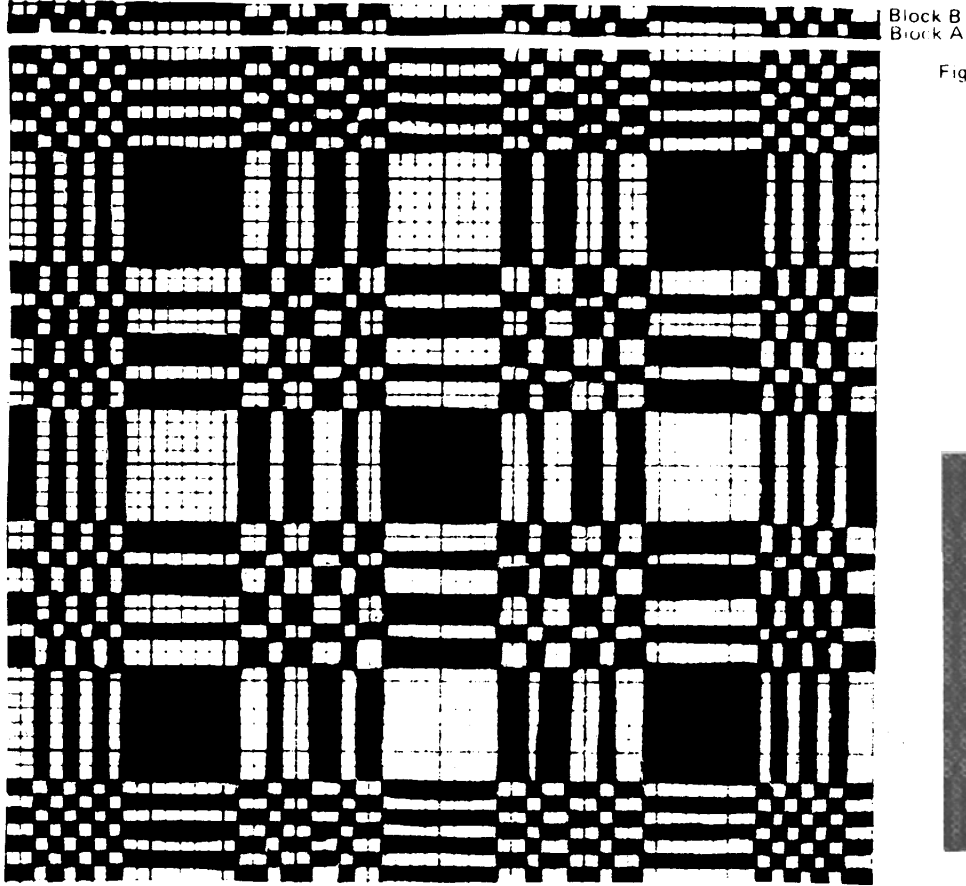


Figure 12

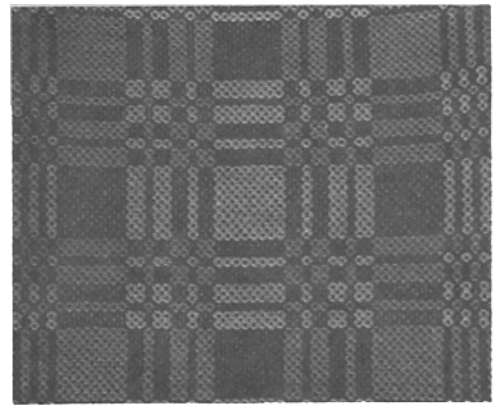


Photo 1—Overall Pattern

Let us discuss all three of our samples separately.

1. **Summer and Winter Pillow**—see Photo 1 for overall pattern and Photo 2 for weave structure

Key units are found in Figure 5.
 Profile Draft is found in Figure 12.
 Tie Down and Treadingling, Figure 13.

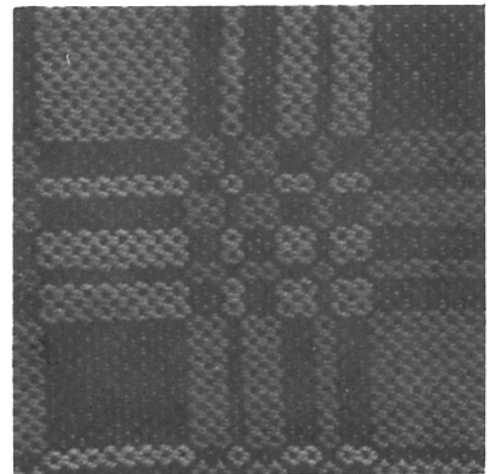
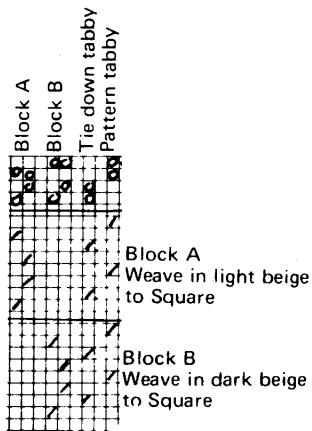


Photo 2—Weave Structure

Warp: dark brown single ply wool
 Weft: Knight's mill ends—light beige, dark beige
 Warp Sett: 16 epi
 Use: pillow, 25.5" x 40" plus hems

Reference: Black, Mary

2. **Double Weave Hanging**—see Photo 3 for overall pattern and Photo 4 for weave structure

Key units are found in Figure 6

Profile Draft is as found in Figure 12, but, times 2 (i.e. where one sees 2 blocks, one will thread 4 blocks—this yields larger blocks which still gives the **same** exact profile diagram as all blocks were increased proportionally)

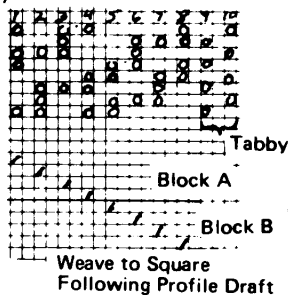
Tie Down and Treadling, Figure 14

Warp: Plymouth mill ends wool about 7/2
dark blue green
medium blue green

Weft: same as warp

Warp Sett: 16 epi (8 epi per layer)

Suggested Use: coverlet for crib or hanging
26" x 39"



Comments: two beams used, one for each layer

References: Worst, p. 199
Irene Wood—Coverlets Course



Photo 3—Overall Pattern

3. **Satin Weave Runner (Damask)**—see Photo 5 for overall pattern and Photo 6 for weave structure

Key units are found in Figure 7.

Profile Draft is as found in Figure 12 but times 3 as the yarn is very fine—otherwise the blocks would be very small

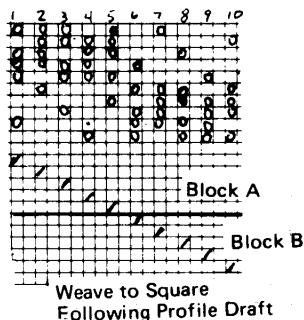
Tie Down and Treadling, Figure 15

Warp: CUM 16/1 linen, blue green

Weft: same as warp

Warp sett: 48 epi

Suggested Use: Table runner
16.5" x 37"



Comments: hemmed on edges with blind hemstitch (taught to me by Peggy Dokka)
Washed by hand in hot water and ironed wet after spin dry in machine.

References: Tidball—Satin Weaves Monograph
Rosner, Joy—Minnesota Weaver article
Wood, Irene.
Worst.

Photo 4—Weave Structure

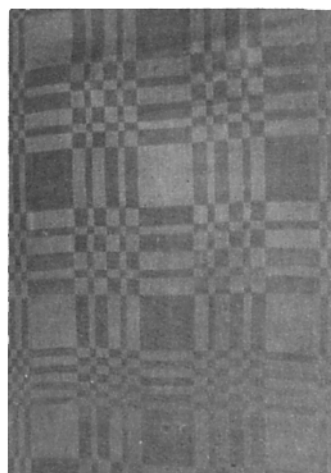
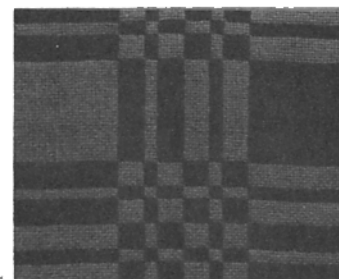


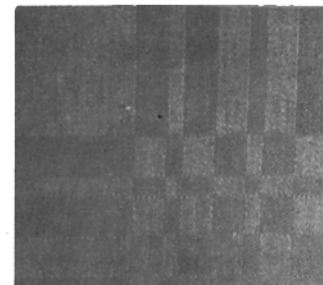
Photo 5—Overall Pattern

All samples were woven by me (J.R.) on a 40", 10-harness Macomber loom equipped with two back beams (one with a ratchet control and one with a friction brake).

Bibliography

- Black, Mary. *New Key to Weaving*. Macmillan. 1957.
- Rosner, Joy. "Satin Weave and Damask," *The Minnesota Weaver*, Vol. 1, No. 8. 1976.
- Tidball, Harriet. *The Weavers Book*. Macmillan. 1966.
- Tidball, Harriet. *Contemporary Satins*. Shuttle Craft Monograph 7. 1962.
- Wood, Irene. *Coverlets Course*. 1977
- Worst, Edward F. *Weaving with Foot Power Looms*. Dover. 1974.

Photo 6—Weave Structure

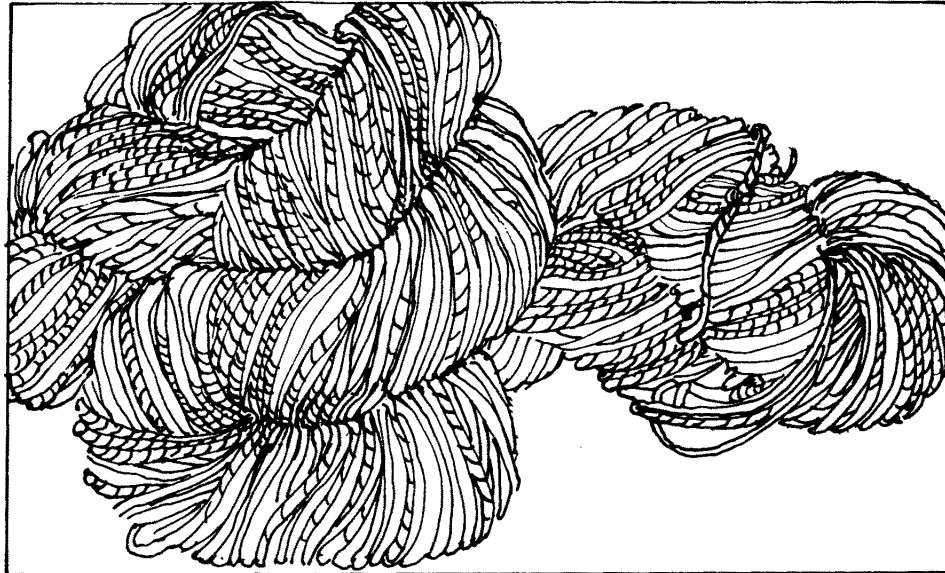


Coming next month: Floor loom book reviews and maybe some others too. Let me hear what your favorite books are. Perhaps you'd also like to tell me your favorite journals or any other books that have inspired your weaving. Write to me at 4341 Dupont Ave. So., Minneapolis 55409, or at the Guild, or call me at 824-7045 and we will print the results next month.

Photos 1, 2, 3, 4, by Karen Searle
Photos 5, 6 by Jay Magoffin

Happy Weaving and Experimenting,

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Beka Inc. is interested in experienced frame loom weavers to give workshops this spring and summer. Travel is required. If interested, call Jamie at 222-7005.

DEMONSTRATORS WANTED

Pioneer Park, a restoration village ½ mile east of Annandale on Highway 55, will hold its Pioneer Craft Day, July 16, from 1:00 to 5:00 p.m. Craft demonstrators are needed, as well as craftspeople with items to sell. The park has a pioneer village, nature trails and picnic grove. In addition to the Craft Day, Activity Sundays are planned for May 7, June 11, July 4, July 30, August 13 and August 26 and 27. Demonstrators are needed for these events as well. If you are interested in participating, call Barbara Mueller, 274-8489.

Information Wanted:

If anyone went on the Musingwear Tour, call Eleigh in the evening at 331-1939. She would appreciate some information.

We are planning an article for the next issue on the favorite books, articles and resource materials of our Guild members. If you would like to participate, please send a list of your favorites to Joy Rosner, 4341 Dupont Ave. S., Mpls 55409, or call her at 824-7045.

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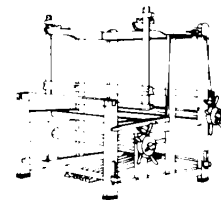
National Food Stores are initiating an on-going program open to organizations, clubs and groups (not individuals) to raise funds towards goals or for projects.

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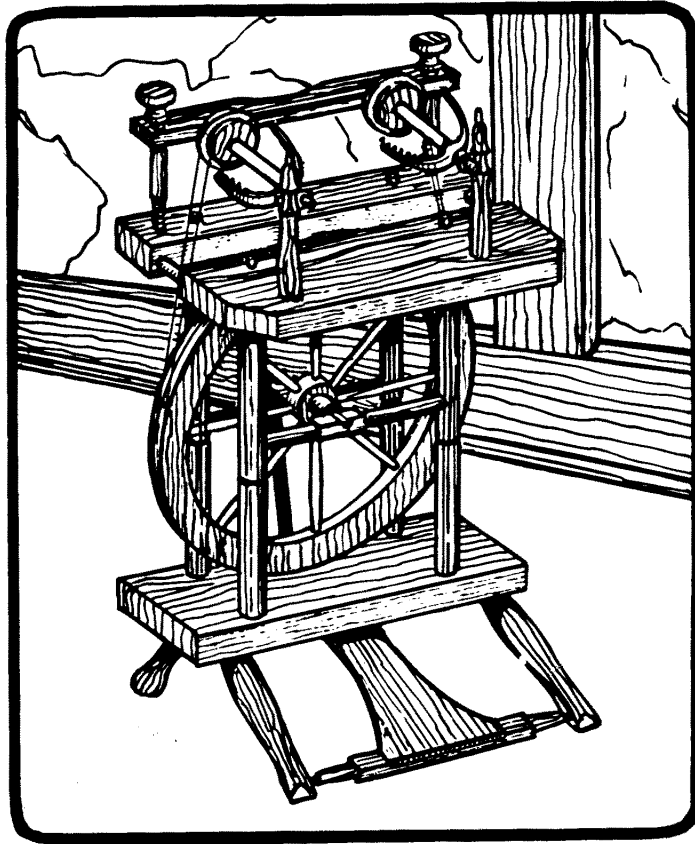


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THE MINNESOTA WEAVER

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

DATES TO REMEMBER

- Thursday, May 4, 7:00 p.m.** Annual Meeting—Election
of Officers.
Program: Ways to View Color.
- Thursday, May 11, 9:30 a.m.** Board Meeting
1:00 p.m. Minnesota Weaver Meeting
- Friday, May 12, 9:00-5:30 p.m.** Paula Simmons Spinning
Workshop
- Tuesday, May 23—Friday, May 26** Clotilde Barrett Loom
Controlled Design Workshop

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.

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