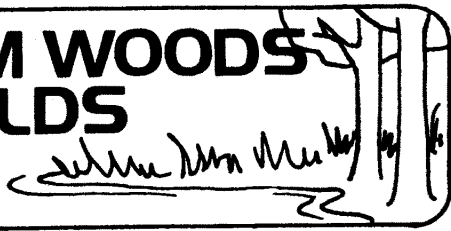


FROM WOODS & FIELDS

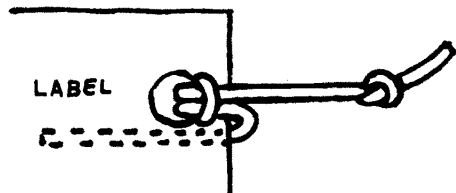


Welcome Back!

by Connie Magoffin

Often dyers are justifiably concerned about the fastness of a naturally dyed yarn. While some are extremely fast, others fade almost immediately. Since several people have asked me how to set up a light test, I would like to share a method I have devised for my own use.

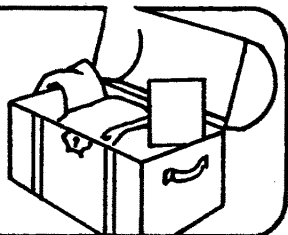
Take a 5" length of each sample to be tested, fold them in half, and attach them, using a lark's head knot, to a cardboard that has holes punched along the edge. Then, one of the two ends from each sample is taped to the back of the cardboard; the other half is left to be exposed to the sun. Tightly tape a piece of heavy cardboard over all the ends on the back to insure that no light gets to them. As each sample is attached, label it with the dye and mordant used. I also put a knot on each end that is to be exposed to the light. Each sample should look like this:



When finished the entire card is set in a sunny spot. (I leave it in place, sunny or cloudy, for one month. I'm not sure what is the best length of time—do any of you?) When the testing is over and the covered end is brought back to the front, you can tell immediately how fast each sample is. By using the single length of yarn attached in a lark's head, you always have both exposed and unexposed ends together for instant comparison. By adding the knot, you can tell at a glance without any further labelling which end was exposed to the light.

If your yarn is ever to be put to use, it is worth every bit of effort to test your dyed samples.

WE HAVE A PAST

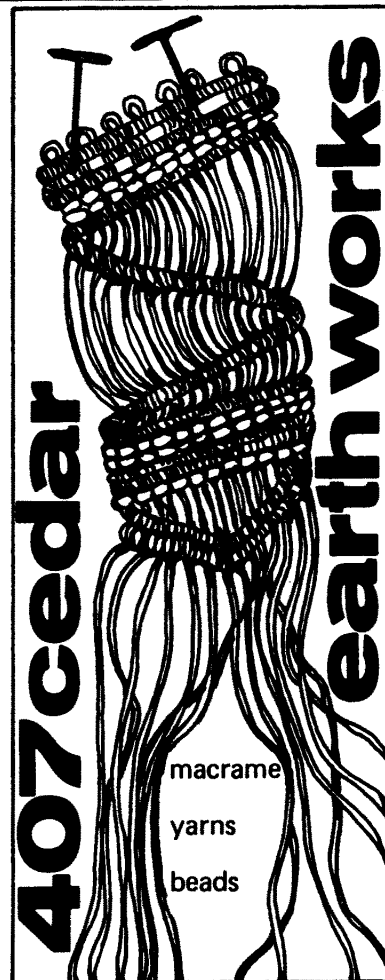


by Mary Webster

This is going to be a continuing column based partly on the history of the Guild partly as contained in an account written by Miss Hilma Berglund, the first president of the Guild who was especially active in its early years; and partly from my own recollections of our happenings after we became a school. If I am inaccurate, please correct me.

In reading the fourteen page account of those early years I am impressed by the interest and devotion of all the members to the newly formed Guild. Through the years there has been this on-going kind of participation. There was Mrs. S. P. Miller who was the librarian from 1941 to 1958, and in her home housed, until 1955, the books and pamphlets owned by the Guild, as well as the rental equipment for the use of the mem-

continued



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earth works

macrame
yarns
beads

bers. Her home also served as the address of the Guild, which had no other permanent "home address." Each year she gave a program about the books available to the members.

Then there was Mrs. Montgomery, who for a time, housed the Guild-owned looms in her home and permitted members to come there to weave on various projects. When the Guild found a semi-permanent home at the Minneapolis YWCA, members loaned looms for classes, wove fabric for the portfolio covers of weaving samples for the library, organized the portfolios, taught classes, and helped with all the needed tasks to make this phase successful.

Each step of the Guild's growth has been characterized by the generous giving of time and effort by the members for the furtherance of the goals of the Guild.

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