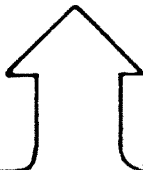


# THE MINNESOTA WEAVER

Volume 2, Number 4, December, 1976-January, 1977

**COMING UP**



## OPEN HOUSE

Sunday, December 5, 3:00-5:00 p.m.

Annual Guild Open House.

Come and bring your family and friends to our annual Open House. This event is an opportunity for everyone to visit our Guild rooms, meet Guild members, and see an exhibit of student work from recent Guild classes and workshops. See you there.

## SPIN-IN

A third Guild-sponsored "Spin-In" will take place 9:30-1:00, December 7, at the St. Anthony Park Library, 2245 Como Ave. St. Paul. All spinners and friends of spinning are invited to drop in and participate or to observe.

## SPECIAL JANUARY PROGRAM

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

**New Images in Handprinted and Dyed Textiles**  
with **Elsa Sreenivasam**

Elsa Sreenivasam, formerly of the University of Kansas, is now teaching in the University of Minnesota's Dept. of Art Education. She is a new member of our guild, and we are delighted to introduce her in a special January meeting.

The area of textile printing and dyeing is a growing area of investigation by the artist working in fiber. The revived interest in this area of surface design is beginning to make an impact on the American fiber scene.

The first national textile printing and dyeing conference, Surface Design Conference I, was held last April at the University of Kansas in conjunction with two international juried exhibits, Fabric Design International and International Student Fabric Design Competition. Work in the exhibits included wall-hangings, yardage and sculpture, using a variety of textile techniques: batik, tie-dye, screen printing, block printing, photographic images, and combinations of these techniques and related media.

Other exhibits included at the conference were ethnic, commercial, and work of the program participants.

Elsa was chairman and organizer of the conference and exhibits. It was an exciting experience and she will share it with you along with her slides of surface design as an art form.

"New Images in Handprinted and Dyed Textiles" will deal particularly with slides from the two juried exhibits. However, Ms. Sreenivasam will also show slides of her students' work, her own work, that of other artists, and outstanding commercial, historic, and ethnic textiles.

## Elsa Sreenivasam

Ms. Sreenivasam received her BA in Art from the College of St. Scholastica; her MA from the University of Minnesota, and continued with two years of graduate work in textile design at the University of Wisconsin.

She was assistant professor in the Design Department of the University of Kansas from 1973-76, where she taught undergraduate and graduate Textile Printing and Dyeing as well as Off-Loom Weaving and Fiber Forms. At present she is a faculty member of the Art Education Department, teaching Contemporary Crafts and Art for Elementary Children.

She has also conducted several 3-week summer workshops:  
1975 -- Textile Printing and Dyeing, U of Kansas  
1976 -- Photographic Images on Fabric, U of Kansas  
1976 -- Introduction to Weaving, Banff School of Fine Arts, Alberta, Canada  
1977 (projected) -- Textile Resist and Dye Processes, Banff School of Fine Arts

She is also president of Surface Design Association, a national organization for artists working in handprinted and dyed fabrics.

She has exhibited widely and deals mainly with images in batik and screenprinting.

## FEBRUARY MEETING

**FEBRUARY 3, 7:00 p.m.**

**Textiles of Turkey: An Islamic approach to design**  
**Charlotte Miller**

Using slides and examples of textiles, Charlotte will describe design tradition as manifested in the textiles of Turkey. This tradition includes not only the famous pile carpets of the middle east, but also flat weaves, silk brocades, embroidery and costumes.

Charlotte has visited Turkey many times since her first stay there as a student in 1959, notably a five year stint with the Peace Corps (two years as volunteers, and three as staff) during which the major project was the revival of the carpet weaving tradition and a marketing cooperative for crafts in a village in southwestern Turkey. This past summer she led a crafts study tour to Turkey for the University of Minnesota Study and Travel Center. Charlotte is a weaving instructor for the Guild, and a recent past president.

# GUILD NEWS



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 Vice-President . . . Judy Freeberg 824-0421  
 Treasurer . . . Virginia Erhard 533-9061  
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 Education Director . . . Suzy Sewell 721-4974  
 Outreach Director . . . Ann Basquin 484-3451

Educational Coordinator: Jennifer Dean.  
 OFFICE STAFF: Margaret Pidde, Patt Keane

OFFICE HOURS: 9 - 3, 6 - 8 Mon - Thurs  
 9 - 3 Friday  
 9 - 1 Saturday

## YARNS FOR SALE AT OPEN HOUSE

At the Guild's annual Open House, Sunday, December 5, you will have an opportunity to buy yarns at very reasonable prices, with all proceeds going to the Guild.

These yarns are a variety of kinds, sizes, and amounts. Most of them have been donated to the Guild. Ruth Brin has generously agreed to price the yarn for us, and Ruth and Dorothy Glenny will be selling it at the Open House.

Incidentally, if you would like to give the Guild a Christmas present, you could donate some yarn too (it's tax deductible!). Bring the yarn to the Open House early, and we will put it out with the rest.

See you there!

## NEW GROUP PROJECT TO START JANUARY 1

Your present group project committee (Irene Wood and Margaret Pidde) will be putting a new project on a Guild loom in late December. The project will be a Gamp of Two-Harness Weaves, involving two treadles and two harnesses only. Anyone who has had beginning Floor or Frame Loom Weaving will be able to weave this project. After Christmas a sign-up sheet will be at the Guild along with a sample of the gamp.

## GUILD RECEIVES GIFT FROM HGA

A two-volume edition of Jacob Angstadt Designs has been donated to the Weavers Guild Library by the H.G.A. Committee on Certification. The inscription reads:

To the Weavers Guild of Minnesota:

A token of thanks and appreciation for their tireless effort and efficient work in the administration of the Pilot Program of the Handweavers Guild of America's Certificate of Excellence Awards.

(signed) Else Regensteiner, Chairman  
 Committee on Certification

The two volumes of the edition consist of a facsimile of Angstadt's original Weavers Pattern Book, and a modern day translation of his drafts and designs for 4 to 32 harnesses.

## TREASURERS REPORT

We have begun a new format for bookkeeping and reporting this year, which we hope will be more intelligible.

ASSETS:	October
Checking Acct	\$ 8030.09
Cash on hand	--
Savings Acct	9693.44
Petty Cash	35.00
Properties	12919.64
Replacement Reserve	2000.00
Library	5528.72
Library Replacement Reserve	541.14
<b>TOTAL :</b>	<b>33665.75</b>

## INCOME AND EXPENSE STATEMENT

INCOME:	
Memberships	687.00
Non-member fees	60.00
Tuition	1287.50
Workshops	3.00
Library	1.70
Loom/Wheel rental	17.50
Sales W/sales tax	132.64
Craft sales-Fiber Fair	(18.00)
MN Weaver Ads	69.00
Interest	--
Miscellaneous	----
<b>TOTAL:</b>	<b>2240.34</b>

EXPENSES:	
Salaries	1561.50
Salaries reimbursed	805.00
U.C. fund	50.86
Purchases for resale	299.93
Workshop	50.00
Program	--
Office	50.02
Printing	542.65
Postage	100.44
Rent	360.00
Advertising	3.80
Threadbender	202.50
Telephone	71.01
Accounting	--
Insurance	--
Repairs & Mtee	27.30
Miscellaneous	13.70
<b>TOTAL:</b>	<b>2528.71</b>

UNEXPENDED RESERVE (288.37)

Ginnie Erhard, Treasurer

## PARKING UPDATE

Parking places are always available in the University Parking Lot on 4th St. (behind the Ole Piper Inn), 1½ blocks from the Guild. Cost is \$.55--no time limit. The 90 minute limits in the lot behind the Guild and The Noodle Factory are now being strictly enforced.

## INCORRECT PHONE NUMBER

The phone number for Barbara Fritzberg (Mrs. N.D.) is incorrect in the present Guild directory. Please change it to: 546-3955.



## CHRISTMAS TREE

Hopefully you have all been working on ornaments in odd moments; or if your ideas have not yet been transferred to solid form, now is the time to do it! The tree goes up December 6 and we would like to have all of the ornaments at the Guild by December 1. If you have a large piece for under the tree, call the Guild office and leave your name and phone number. Remember, pale blue, lavender, white, and silver for ornaments; bright color for under the tree.

## NOVEMBER MEETING -- GUILD LOOKS AT BROCADE

Latin American Brocades: a broad topic, to be sure, but many thanks are due Suzanne Baizerman and Karen Searle for ably presenting it to the November Guild meeting. In October it was simple to recount details of Frida Hansen's life and work, but how does one describe the richness of color, abundance of texture, and evidence of hundreds--even thousands of hours of painstaking work involved in making the beautiful textiles we saw in this slide presentation? We were treated not only to examples of genuine Latin American brocades, but to some contemporary uses of these same techniques in pieces woven by Sue, Karen, and other Guild members.

Aided by Sue Baizerman's association with the St. Paul Arts and Science Museum, she and Karen have examined many ancient and modern pieces from Latin America, which ultimately led to their classifications of typical brocade techniques found in Latin American textiles. Out of their interest in these fabrics grew a booklet: Latin American Brocades: Explorations in Supplementary Weft Techniques, and an invitation to present the subject at a mini-workshop at Convergence/76 last June.

The speakers provided us with a listing of the brocade classifications, all supplementary weft techniques, and their variations; and an extensive bibliography, for which we were grateful. Sue's and Karen's slides illustrated brocade techniques, first with a structure sketch of each one, and then with actual textiles so we might see what different effects the methods produce. Afterwards we were able to finger examples of the brocades; we were wondrous at the exacting work, the myriad of color changes.

Basically brocades are weft-float structures; inlay and over-shot are terms associates with these weaves. Top-floating threads are tied-down here and there by a thread from the tabby ground (or twill or leno, if you want to get fancy). Some of the fabrics are simply (?) woven by throwing shots of a loftier brightly colored yarn (called continuous supplementary weft) into the tabby shed. Other pieces have different colors presenting themselves all across a given shed--created much like tapestry (discontinuous supplementary weft).\* The possibilities of motif are endless. Though, interestingly enough, from the audience Lila Nelson, curator of textiles at the Norwegian-American Museum in Decorah, Iowa, remarked that some of the motifs in the Latin American brocades are startlingly similar to those seen in Norwegian textiles!

As I write this I notice the gold and purple trim on my dressing gown is a brocade, a 3/3 brick, I think, forming large six-petaled flowers connected by a delicate vine in a continuous free weft float pattern. I must confess that before last Thursday, I had always assumed those intricate designs were embroidered! In fact, brocades are sometimes called "embroidery weaves". I suspect all who heard this talk will appreciate brocades more now.

The future? Think brocade for trim; inlay brocade in a gauzy background for airy window hangings; rib brocade in a dozen colors (like Karen's award-winning vest) for garments. Let's see more of these techniques in our work at the Guild.

Kathie Frank

\* The interested reader will want to refer to the speakers' book for more details on how to do these weaves.

## NEW BOOKS AVAILABLE AT THE GUILD

Mary Temple has recently revised and edited a small book on weaving, entitled Weaving Ideas for a Rigid Heddle Frame Loom. You'll find this book inspiring and helpful, no matter how much weaving you've done. The book is for sale in the Guild office for just \$1.00 per copy.

Mary Skoy's book, Weaving on a Frame Loom, is also now available at the Guild office. The book covers the warping of a rigid heddle frame loom, and some basic weaving techniques for a 5 e.p.i. sampler. It sells for \$2.50.

## INTRODUCTORY OFFER

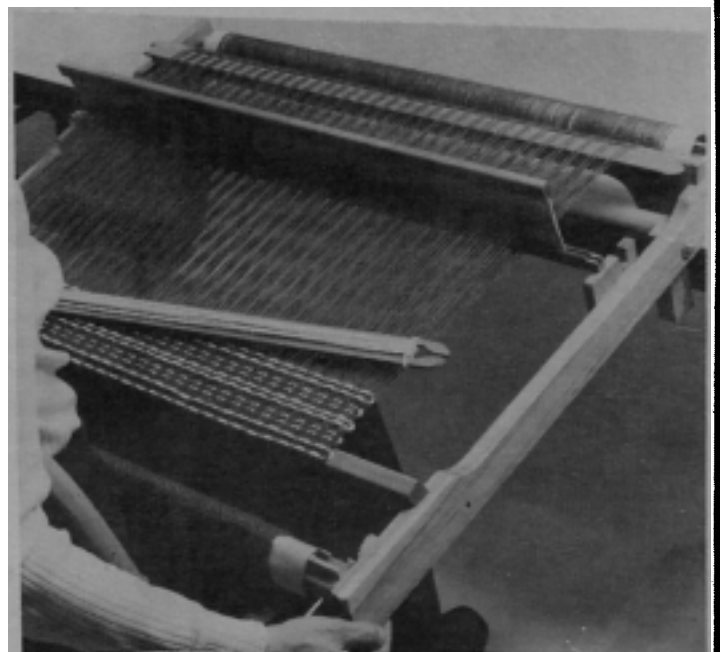
A special introductory price is being offered to Guild members by Marjorie Cason and Adele Cahlander, on copies of their book, "The Art of BOLIVIAN HIGHLAND WEAVING." The book may be purchased at the Guild office for \$19.10 + .76 tax, or \$19.86; 15% off the regular price of \$22.50 for a limited time.

## FELT MAKING WORKSHOP

Pat Boutin Wald is planning a felt making workshop to take place in her home, Monday, January 17, from 10:00-4:00. For those of you who were unable to attend the previous workshops, this is your chance to learn more about this ancient and exciting process. Call Pat at 331-8202 if you are interested in attending.



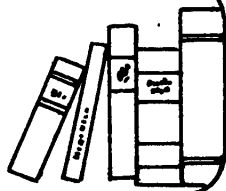
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# LIBRARY NEWS



## BOOK REVIEWS -- NEW ADDITIONS TO OUR LIBRARY

Hand Weaving, Mad Duchemin, Van Nostrand Reinhold, \$9.95

Mad Duchemin has written a clear concise manual for beginning weavers as well as experienced craftspersons. The illustrations and photographs accompany exact language which helps to unveil the mystery of the technical process of the loom (including counterbalanced and countermarch looms), mounting the warp, reading a draft, treadling a draft, correcting mistakes, as well as finishing techniques.

It is a worthwhile book that I plan to add to my personal library.

Creative Work with Textiles, Hetty Mooi, Van Nostrand Reinhold, \$9.95

The 125 color and black and white illustrations shown in Creative Work with Textiles were based on an exhibition in the Netherlands. The book developed from these creative textiles in the exhibit to include techniques appropriate to each work, rather than simply a catalog. Chapters include: fabric and thread, embroidery techniques, drawn fabric embroidery,

applique, patchwork, webbing, needlepoint lace, macrame, knitting, crochet, three dimensional shapes, and dyeing materials.

A great deal of stimulation in 94 pages.

Ginny Erhard

Fiber Structures, with an introduction by Irene Emery, published in cooperation with the Handweavers Guild of America and the Weavers' Guild of Pittsburgh. Published by Van Nostrand Reinhold Company, 1976, 101 pages.

Here's the catalog from the exhibition at Convergence '76 held July 18 through July 31, 1976, at the Carnegie Institute in Pittsburgh. Those who were at Convergence will enjoy looking through this book to jog their memories. And those who were not at Convergence will find that the photographs provide a fascinating glimpse of contemporary weaving.

Only fifteen of the pieces are shown in color, but all seem to be reproduced well. The photos are prefaced by two essays, one written by Irene Emery and the other by Donna Matrazzo. Irene Emery gives us an overview of the basics of fiber sources, fiber preparation, and fabric construction. Ms. Matrazzo briefly describes fiber structures throughout the history of humankind. Such structures include houses (don't miss the photo of an Iraqi mudhif!), clothing, baskets, masks, and furniture.

In all, this is a nice little book to spend a winter afternoon browsing through. Now available in the Guild library.

Jennifer Dean



# the Yarnery

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## remember

YOUR FAVORITE WEAVER WITH A

# Yarnery

GIFT CERTIFICATE

# SWATCH PAGE

## CARDWEAVING

Cardweaving is one of the more underrated areas of weaving, in spite of its great versatility and broad tradition. Its origins disappear into antiquity, and examples of this technique may be found in a wide variety of cultures, from Central Asia, Tibet, and the Mideast to Scandinavia. Yet many have viewed it as merely a slightly confusing way to weave belts, and have missed its rich possibilities.

Unlike inkle bands, which are basically a two harness weave, the four hole cards represent in essence a four harness weave, with all the design possibility that this implies. In addition, there are at least two things that the four "harnesses" of cards can do that your four harness loom cannot do except with great difficulty. It is possible to move the warp around freely as you weave by "shuffling" the cards. It is also possible to vary the pattern in different parts of the weave by turning groups of cards in different directions. The resulting effect is as if you could (without double treading) have the left side of your weaving develop as if you were treading 1-2-3-4 while the right side shows the pattern that would result from 4-3-2-1 treading; messy to do on the floor loom but easy enough with cards.



Card weaving with two way turning and shuffling patterns.

Belt width is the most common way of working with cards, but pieces three to five feet wide have been done successfully, and without great difficulty. All that is necessary is a rigid structure upon which to spread the warp, such as a large canvas stretcher or your floor or frame loom. Cards are turned a handful at a time. The process is certainly no slower than tapestry, and probably faster.

The project described here was chosen to explore one of the unique possibilities of cardweaving: two way turning. The threading diagram is as follows:

18 cards

Warp length 2 yds or more

X = 32 ends

O = 40 ends

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
A	O	O	X	X	O	O	X	X	O	O	X	X	O	O	X	X	O	O
B	O	O	X	X	O	O	X	X	O	O	X	X	O	O	X	X	O	O
C	O	X	X	O	O	X	X	O	O	X	X	O	O	X	X	O	O	O
D	O	X	O	O	X	X	O	O	X	X	O	O	X	X	O	O	X	O

With a pencil, number your cards 1 - 18, to help you if you drop the pile. Color the corners of all the cards with a different color for "A" corners, "B" corners, etc. To thread, hold the card so that it faces left. Thread all cards from left to right as shown in the diagram by the arrows. Draw the ends through 10-12 inches and tie them in a firm overhand knot (so they can't slip back out) and lay the card face down. Pile subsequent cards on top as you finish threading them.

When all cards are threaded, tie the knotted ends firmly together and attach them to a fixed point (doorknob, clamp, etc.). Slide the cards back up against the knots for the moment so they can't flop around. Then comb out your warp. When you feel it is reasonably well combed out, begin to slide the cards towards you, combing out as needed, until the cards are at the other end of the warp. When you feel satisfied with the tension, tie the ends in an overhand knot. Turn the warp so that the cards face left. You are ready to weave.

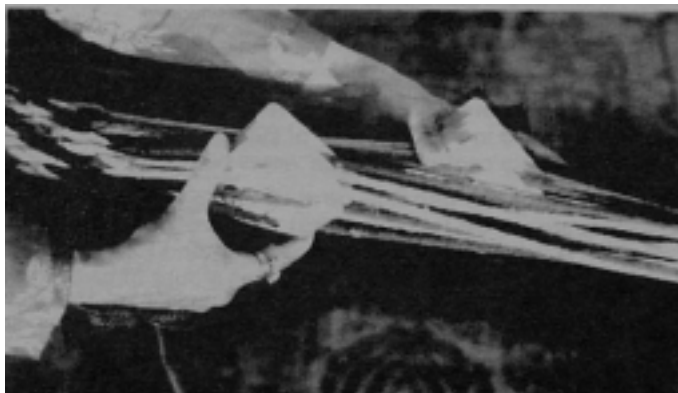
Check to see that all of the cards are lined up properly. The coloring of the corners should make this very easy, and you will immediately know it if one or two cards do not turn or turn too far.

Before inserting the weft, turn four or more times to spread out the warp. One turn means, actually, 1 quarter turn; that is it will take four turns to return to the position you started from. To turn forward means to turn as if the cards were rolling away from you up the warp; if the turning cards were a wheel and you were "riding" it, you would be going forward. To turn backward means the turning cards are rolling back toward you. After turning, slide the cards back and forth to open your shed.

Insert the weft and begin weaving. Weave by turning the cards forward continuously, inserting the weft after each quarter turn, until you have at least two to three inches woven. Then you are ready to begin two way turning to create a diagonal pattern change.

Separate out the solid color edge card and the first two pattern cards on the extreme right. Slide this group farther away from you on the warp so that the groups are separated. After this be careful to handle the groups separately. Turn the right hand group backwards one turn, and the left hand group forward one turn. Pass the weft through. You will note that the color of the corners of the two groups is now out of phase.

Turn the right hand group backwards again, and the left hand group forward, again passing the weft through. You will note that on this second turn the color of the corners are back in phase between the two groups once more. This is your signal to take two cards from the left hand group and add them to the right hand group.



Turning the two groups of cards.

Continue in this fashion; the cards on the right turning back and the ones of the left forward. After every two turns the left hand group decreases by two cards and the right hand group increases, until all cards are turning backwards.

If you wish, you can then reverse the process, or you can, after a few turns, begin turning all the cards forward again, and then proceed as before.

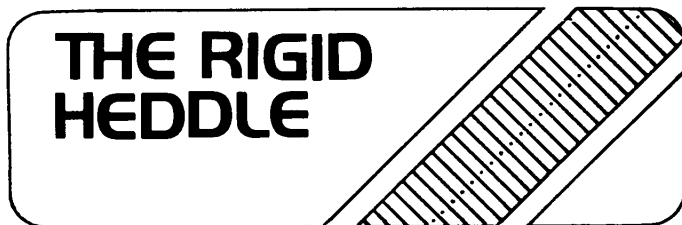
What if you make a mistake? Check to find out where you were last by rotating one or two cards to see what opens the shed, NOT by rotating all the cards. If you put your work down in the middle of a diagonal, stop at a point where the color corners are out of phase, and you will be able to distinguish the groups when you come back. Coloring the corners is crucial to making this technique easy.

Choosing materials? Avoid single ply and weak yarns. Although with experience you can handle almost any yarn, the easiest to handle are non-fuzzy, non-stretchy (VERY important) and strong. Many mill ends work well, as does perle cotton and rya.

Calculating warp length! Add desired finished length, 1/3 desired finished length (take up), and 18 inches waste.

Happy Weaving and Experimenting,  
Charlotte Miller

Correction: The photo on the October Swatch page labelled chenille with tabby spacing is actually a photograph of velvet, which will be featured in the February Swatch Page.



## WARP VARIATIONS ON THE FRAME LOOM

by Mary Skoy

Fabric texture, pattern, and visual depth can be achieved by variations of warp arrangement on the frame loom. The weaver sometimes comes to realize that a monotone balanced weave or a two or three color plaid does not create the excitement or dynamic effect which the yarns, unwoven, suggest. Spacing the warp threads, increasing the number of warp threads per slot and hole, and varying the color and texture of the warp threads can bring a "hidden" life to the woven fibers.

### Designing/Sampling

Experimenting with color and thread arrangement will be well worth the time. An experimental narrow warp of five to eight inches in width can be threaded on the loom, then woven off with a variety of weft arrangements as well.

Weaving with paper strips is an easy, very visual representation of a pattern, particularly the log cabin type of dark/light yarn variation. Quarter inch strips on construction paper can be taped to a table (for stability) or pinned to a macrame board in the order to be threaded on the loom. Other strips can be woven "over, under" then "under, over" to create a total visual effect.

Wrapping a strip of cardboard with the various colored and textured yarns under consideration will create a visual as well as textual sampler. This is a good way to experiment with color proportion and placement--how much of which yarn to put where in a varied color warp. A wrapped cardboard sample can even be woven to determine the effect of introducing the weft color. A long, large-eyed needle will easily carry the weft through the wrapped warp.

Ideas for design, in addition to experimentation, can be found in existing fabrics--from those designed for commercial use, to traditional Tartan plaids, to those found in historical fiber collections.

A particular yarn can also define and determine a design which will accommodate and enhance its special qualities.

### Color

Often the use of a single colored yarn results in a visually flat fabric. If this is not the intended result, a combination of yarns which differ slightly in value, intensity or hue from the original will, in random combination, produce a rich visual depth in the fabric.

For example, "white on white". Highly textured yarns combined with plainer ones, or whites used in any of the techniques mentioned below, are a particularly effective use of "color". Or combine navy blue with royal blue, aqua, and baby blue; combine red with red-orange, magenta, and hot pink. Looking through your left-over lengths of yarn might yield a color or texture which can be added to the other yarns in a warp.

Plaids may also benefit from the addition of an "accent" color. For example, the squares of a two-inch square plaid in two or

three colors might be bordered in both warp and weft with two threads of a darker color. The resulting "shadow" effect can be subtle, yet interesting.

Proportion, balance, and the unity of the effect are important considerations in color choice. Sampling can be useful here.

### Yarns

The strongest warp threads are smooth and plied. However, with caution, looped and slubbed yarns may be used in the warp. If the slub on a particular yarn is too big to thread through the hole in the heddle, it may slip through the slot. A 7/2 weaving wool or "Maypole" yarn might be threaded through the hole, combined with a slubbed or looped yarn threaded through the slot.

A thick and thin yarn like "Apollo," "Sheepscoat," or "American Harvest" can be added to the slots in the warp to form vertical ribs. These same yarns are very effective when used as weft with a random spaced warp.

If necessary, instead of using the heddle to beat the weft, thus avoiding the constant wear on the warp yarns, the heddle can be used to form the shed and a pickup stick can be inserted into the shed after each weft shot and used to beat the weft into place.

When combining yarns for warp, care should be taken to use yarns with compatible elasticity. A very stretchy yarn should not be paired with a non-stretchy one.

### Texture/Techniques

While color can create visual depth and texture, warp spacing can create a tangible depth and texture. Leaving open a hole or slot in a warp can create a lacy effect, if the yarns for warp and weft are fine and of a similar weight. A more nubby effect is achieved when the spaces left by the finer warp are filled with a thicker weft yarn, or a thick and thin weft yarn, or a novelty yarn. Holes and slots can be left open randomly or in an ordered sequence. In either case, mark on the heddle the total width of the warp to be threaded so that the warp can be threaded within those limited.

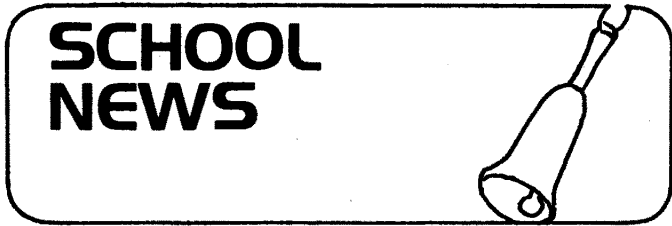
Adding additional warp threads will create vertical ribs. A thick rib will be created if warp is added to two adjoining slots with the intervening hole left open. A "windowpane" effect is created when, in the weft, several rows are woven in the same shed, criss-crossing horizontally with the vertical warp ribs. A nice outlined effect is created if the ribs are one color, in both warp and weft, and the plain weave in between is another. In addition, the ribbed effect adds a new dimension to a piece of one color as well as a plaid.

To thread a random colored warp, the warp can be wound color by color and then cut and threaded through random holes and slots, eventually filling the whole width desired. Rather than the pair of threads being looped over the teeth on the warp beam, the warp threads must be fastened in other ways. They can be tied in groups or they can be wound in and out of the adjoining dents. If single threads are added to a warp, loop the end of each to fasten it over the appropriate tooth.

If it becomes difficult to get a clean shed, placing a dowel in each shed behind the heddle can help.

### Books for Reference

Vera Miles' book, Weaving Patterns for the Two-Way Loom, offers an extensive discussion with pictures, of the log cabin-type two color patterns mentioned above. Patterns on a Plain Weave by Nell Steedsman, Two Harness Weaving by Harriett Tidball, and Weaving on the Kircher Loom are also good sources of warping ideas. The multi-colored striated warp is beautifully explored in Malin Selander's colorful series of swatch illustrated books.



**CLASSES COMING UP AT THE GUILD**

Instead of our customary description of upcoming classes, we'd like to present a little quiz: See if you can match up the classes with their appropriate questions. Answers are printed upside down. (Sorry, no prizes!) Rate yourself according to this table:

**HOW WELL DO I KNOW MY GUILD?**

14 correct	I'm really up on what's happening; why isn't there a prize?
11-13	I've been weaving a lot so can't keep up with everything.
6 - 10	Well, I'm quite busy.
0 - 5	What's a Guild?

**Classes Coming Up**

1. \_\_\_ Basic Spinning, Weaving, and Dyeing---January 10-28
2. \_\_\_ Ethnic Weaves---January 10-28
3. \_\_\_ Weaving Fundamentals Using A Frame Loom---  
January 11--March 1  
January 12--March 2  
February 1--March 22  
February 4--March 25
4. \_\_\_ Intermediate Skills Using A Frame Loom---  
January 31--March 7
5. \_\_\_ Frame Loom Explorations---January 10-February 13
6. \_\_\_ Spinning I---February 4-March 4
7. \_\_\_ Introduction to Floor Loom Weaving---  
February 2--March 4  
February 7--March 9
8. \_\_\_ Intermediate Floor Loom Skills---  
February 7--March 2
9. \_\_\_ Techniques in Handwoven Clothing---  
February 1--March 8
10. \_\_\_ Inkle Weaving---January 24-February 14
11. \_\_\_ Cardweaving--February 7--March 7
12. \_\_\_ Color and Design Theory---January 27-April 7
13. \_\_\_ Ikat for Warp and Weft--- February 7-March 14
14. \_\_\_ Theo Moorman Inlay---February 5

**Questions**

- A. How can I learn to weave placemats and pillows with a minimum investment in equipment?
- B. Why isn't there a "swatch class" for frame loom?
- C. How can I learn basic pattern weaves for a four-harness loom?
- D. How does Theo do it?
- E. What do people usually take when they need a "boost" after taking Frame Loom I?
- F. What are carders?
- G. How do I make gathers, button holes, and slits on the loom?
- H. Why don't you offer a basic, complete, thorough class in design concepts, use of color, and so forth?
- I. You mean there's a weaving technique that uses tablets to do four-harness weaving?
- J. You mean I can tie-dye my warp?
- K. I'm new here--how can I learn the fundamental fiber techniques in a three-week intensive course?
- L. I have a loom upstairs, one that sits on the floor; how do I learn to use it?
- M. How do the Navaho Indians do it? The Bolivians? The Turks?
- N. How can I weave bands quickly and easily?

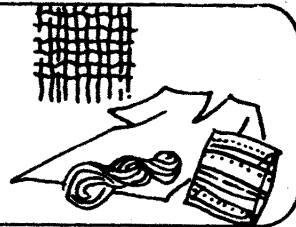
For more details, see the class bulletin. If you don't have a bulletin, call the Guild office (332-7521) and they will send you one.

**ANSWERS:**

1-K; 2-M; 3-A; 4-E; 5-B; 6-F; 7-L; 8-C; 9-G; 10-N; 11-I; 12-H; 13-J; 14-D

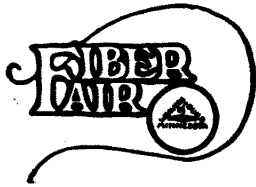


# FIBER FAIR




We would like to express our sincere thanks to all the people who gave so generously and cooperatively to make the Fiber Fair such a success. Special thanks to all the committee members and the 85 entrants. So much beautiful weaving and so nicely displayed.

Cathy Ingebretsen  
Lynn Klein  
Irene Meyers  
Sarah Weld



Some of the visitors to the Fiber Fair are shown here and on the back cover.

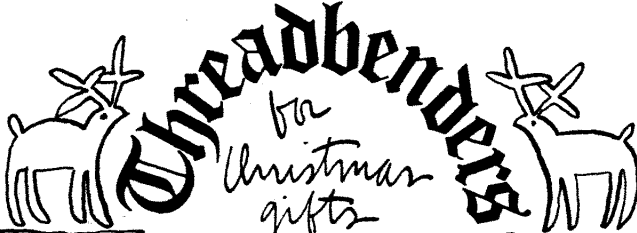


## NIMBLE FINGER NEEDLE ART

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Phone: 612-699-5260

Tues	9 - 6
Wed	9 - 6
Thurs	9 - 9
Fri	9 - 6
Sat	9 - 5
Closed	-
Sun & Mon	

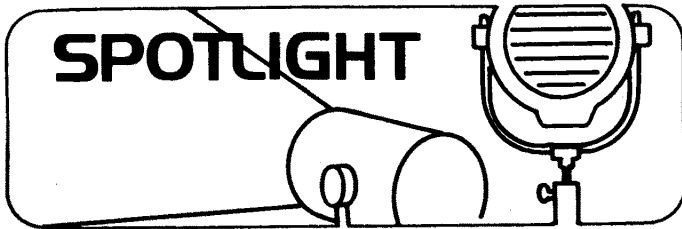
*Gift Certificates  
for all  
occasions.*



## Threadbenders *for Christmas gifts*

Kircher children's looms for 5.95  
plus  
yarn and weaving books including  
Clara Creager's A Creative Approach  
for Beginners.

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- In St. Anthony Park 647-0677  
2260 Como Ave., St. Paul

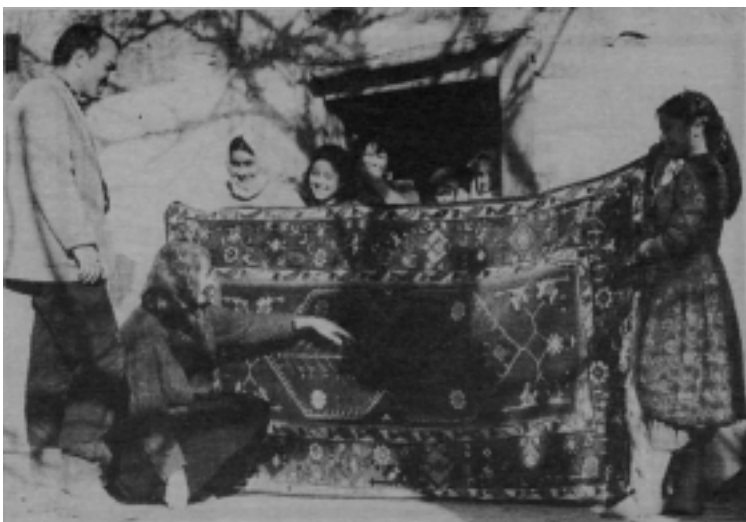


## CRAFTS TOUR OF TURKEY

Last summer, in June and July, I led a group of students and art teachers on a tour of Turkey designed to explore the crafts and arts of Turkey. There were 14 of us who made this three week trek, beginning in Istanbul, which was the capital of the Ottoman empire for almost 500 years. This spectacular city on the Bosphoros is a treasure house of beautiful things, from the architecture of its mosques and palaces, to the treasures in its museums and bazaars. We attempted to do justice to this incredible city in a few days before moving on to the modern capital, Ankara. Our stay in Ankara was brief, but the national archaeological museum and the national ethnographic museum with its fine collection of weaving and weaving equipment, costumes, copperwork and woodcarving were a highlight of the trip. We also stopped by to pay a visit to one of my favorite shops in the bazaar--a wholesaler of antique textiles and costumes. Then on to Konya, a Turkish capital during the 10-13th centuries, the center of a major mystical sect of Islam, and home of a number of museums of traditional crafts, including the textile museum housing some of the oldest rugs in the world.

At this point we headed to the south coast, having had enough of museums and the arid plateau for a while. We stayed for several days in Alanya, an idyllic town backed by misty green mountains, orange and banana groves, and facing miles of beautiful beaches. The main part of the town is a spectacular high rocky point jutting out into the Mediterranean, with ancient castle walls surrounding its heights. Some members of the group, while exploring the heights, were befriended by women of the town, and invited into their homes to see the silk weaving for which the town is known.

After developing a good start on a tan, we piled into chartered mini-buses and continued west along the southern coast. Now we were in country once inhabited by millions in Greek and Roman times, and we visited innumerable sites of ancient cities. We even visited the tomb of the Byzantine bishop St. Nicholas (yes, folks, THE St. Nicholas) while traveling along a part of the coast so mountainous that only recently have the roads been



Mike Miller and Charlotte (left) admire a newly completed rug.

passable to ordinary vehicles. Each day ended with a swim at a secluded beach, and a leisurely dinner (Turkish food was a big hit). Often we would spend time exploring the markets, which sometimes contain treasures almost as fine as those to be found in a museum.

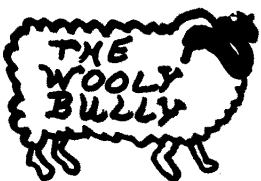
We finished off the southern leg of the trip in Bodrum, a beautiful town in the southwestern corner of Turkey, famous for its castle, its crafts, and once our market town during Peace Corps years in the nearby village of Comlekci. The group made a visit to the village to view the carpet weaving done there.

From here we traveled north to Izmir, visiting a number of ruined Hellenistic cities on the way, the best known of which was Ephesus. We parted company in Izmir, some returning directly to the States, others staying on several weeks more in Turkey or Greece, and all hopefully carrying a new respect for the artistic traditions of this amazing country.

Charlotte Miller

Featuring

Wools & Linens  
from Finland



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Featuring functional  
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The Weavers Guild of Minnesota

invites you and other interested persons to an **OPEN HOUSE** to celebrate the publication of a book written by Guild-members Marjorie Cason and Adele Cahlander,

"The Art of BOLIVIAN HIGHLAND WEAVING" (Watson-Guptill)

WHERE: Weavers Guild, 427½ Cedar Avenue, Minneapolis

WHEN: Thursday, December 16th, 7:30 PM (short program at 8:15)

WHAT: Copies of the book for you to examine  
Exhibit of Bolivian textiles  
Photographs of Bolivian weavers  
Bolivian music on records  
Display of Bolivian musical instruments

Lynn Meisch - movies she took in Bolivia  
Pola Mardesich - introductory  
Donato Avendano - Bolivian music

Refreshments - and visiting with Adele (We regret that Margie cannot come from Mississippi!)



# MAYAZA MARKET

## WEAVERS GUILD SPECIAL

WOOL YARN \$ 5<sup>00</sup> / LB.

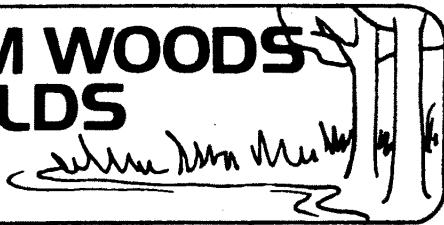
NATURAL WHITE · DARK BROWN · TWO GREYS  
GREAT FOR WEAVING, KNITTING AND CROCHET  
(MAIL ORDERS ACCEPTED)

HANDWOVEN COTTON FROM GUATEMALA  
FABRICK, SHIRTS, WRAP-AROUND SKIRTS, HUIPLES, SHAWLS,  
BACK STRAP WALL HANGINGS

· THE FINEST FROM THE LOOMS OF GUATEMALA & MEXICO ·

**327 14th AVE. S.E.**  
· ABOVE GRAY'S DRUG IN DINKYTOWN ·

# FROM WOODS & FIELDS



by Connie Magoffin

This last month I have received several kind words concerning my November column. Because the topic was a departure for me and because it was so personal, I especially appreciated your comments. Turning it over to Karen was much like watching your child give a solo performance or putting your favorite weaving up for criticism by your friends. The comments I received reminded me how often I think of giving a few words of praise or thanks to someone and then for one reason or another never do. Unfortunately it often takes a similar situation to understand how much a little kindness means. For example, once you've been in the hospital you realize how much those calls, cards and visits are appreciated. I taught high school art for seven years and it was a "D" student that took the class for an easy grade and who never finished any project, that made an important impression on me. He returned one year later announcing that he spent all his extra money on art supplies. The fact that he bothered to come back and talk to me meant a great deal. No one expects or wants praise unless it is really felt, however, your recent comments reminded me to verbalize my appreciation, not just think it. It might just make someone's day, as you did mine!

Since this column is supposed to be on natural dyeing, how about a few words on that subject:

1. **Mordants** -- As you probably know the Guild has been selling mordants for natural dyeing. We are close to the end of our supplies; we have about 15 lbs. of alum, no tin left, and still a large supply of sodium hydrosulfite for making an indigo dyebath. If this service has been helpful to you please let me know. I would also like to know if you want any other mordants offered.

2. **Dye Safety** -- Someone sent me, anonymously, an article on dye safety. This is an extremely important topic of consideration and with the help of this article and further research, I hope to write a future column. Who was the kind soul?

3. **Donations** --- There are so many of you who are continuing to give me dye plants, dyed yarn samples, and dye articles as well as leads on new books. I always appreciate them and will share with you information on the recent donations soon. I'd like to mention three here, however. Thanks to Edna Gonske and her sister for the boxes I used for the natural dye kits-- they were perfect! Ruth Brin left about 50 dyed yarn samples at the Guild for me. Ruth did some of the samples at a Shuttlecrat Special Subjects Workshop in Michigan and some were done by Kay Boydston of Fernwood, Michigan (Fernwood sounds like a great place; does anyone know something about it?). The yarns were dyed around 1964 and are still lovely. So many newcomers to natural dyeing ask if they are fast--they certainly can be! And finally, a million thanks to Irene Wood for her donation of some leftover warp from her coverlets class to the cause of warp-painting. Lotus and I are continuing our experiments and progress is being made (I think).

4. **Dyers** -- Does anyone know the whereabouts of Mrs. Dan Halvorson, a weaver originally from Two Harbors, who used her naturally dyed yarns in her weaving? I recently met Luvan Troendle, a former Weavers Guild member, who knew Mrs. Halvorson at one time but has since lost touch. I am always interested in meeting and corresponding with fellow natural dyers.

5. **Next month:** My trip to the Southwest in search of Navajo dyes.

## ETC...

## ???

### NEW ORGANIZATION GROWS FROM NATIONAL SURFACE DESIGN CONFERENCE

The first national textile printing and dyeing conference was held in April, 1976, at the University of Kansas. This 3-day event attracted over 600 conferees from all parts of the country, from Canada and England. The program and exhibits related to the conference theme, "Communication; Art/Education/Industry". It was well-attended by those in the fiber arts from Minnesota and Wisconsin.

From this beginning, an organization, Surface Design Association, was formed in answer to the need for improved communication and distribution of technical information among artists designers, industry and teachers in the textiles area. A newsletter was established to provide a forum for exchange of information and ideas. Two issues have already been published.

The new Board of Directors met in September at the University of Indiana to formulate the By-Laws, make decisions about the organization, and begin plans for the second national conference. Surface Design '78 will be held at Purdue University in April, 1978. The theme will be "Process: Creative and Technical".

Membership in SDA is \$15 a year and one receives, as a member, the newsletter, regional membership, news of shows, workshops, graduate schools, etc.

Elsa Sreenivasam, chairman and organizer of Surface Design Conference I, is now president of the new national organization. She is a resident of Lauderdale and a member of the faculty of the Art Education Department of the University of Minnesota.

Ms. Sreenivasam invites anyone interested in this organization to send her a card or call her. She also has extra newsletters she will send to acquaint area residents with the Surface Design Association. Contact her at home or work.

Home address and phone number: 1966 Eustis St., St. Paul  
55113, 636-8483

Office: Art Education, 135 Wulling Hall, U of M, Mpls 55455  
373-4050 (Tuesday and Thursday afternoons are best)

# Yarn shed

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

New

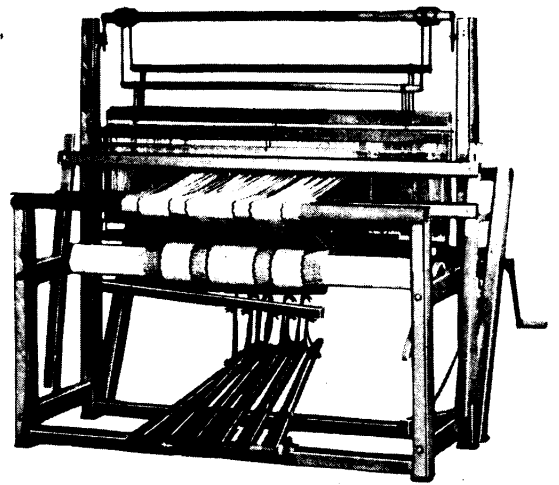
Custom Framing and Needlepoint Finishing

gifts for the craftsperson

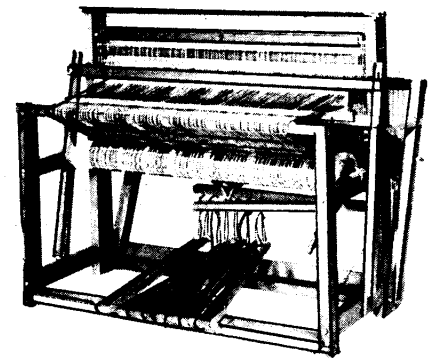
gift certificates

**Robin Center, 4104 Hwy. 52 No.  
Robbinsdale, Mn. 55422. ph. 533-9003**

The folding type "FANNY" loom,  
 allowing easier threading.  
 In 27" - 36" - 45" and 60"  
 weaving widths.

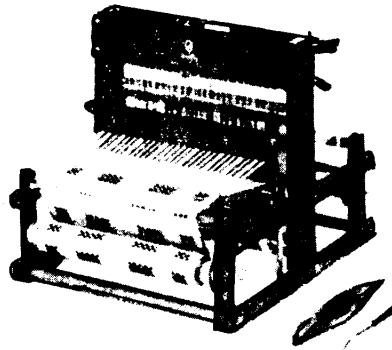
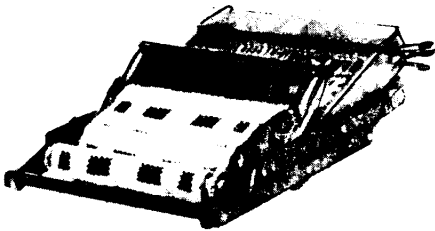


The "NILUS" Jack-type Folding Loom  
 in 27" - 36" - 45" - 60"  
 weaving widths.

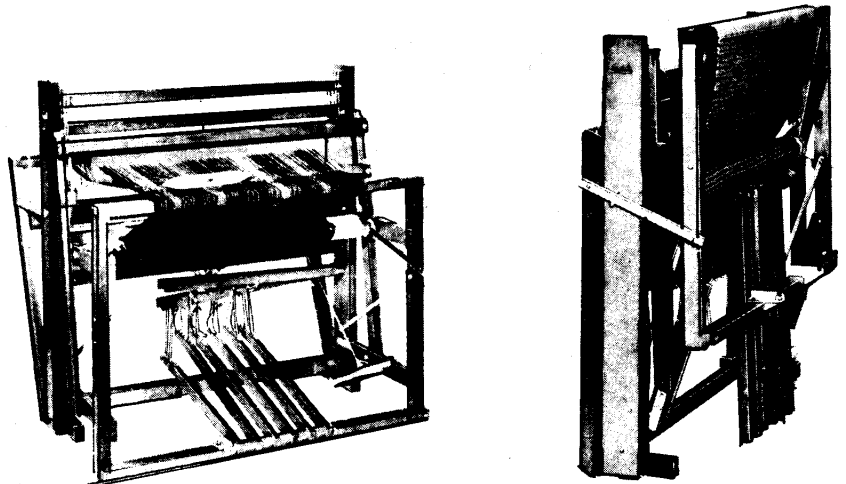


THE LECLERC TRADITION IS AT  
 DEPTH OF FIELD/YARNS. WE HAVE  
 ON DISPLAY THE NEW COLONIAL FLOOR  
 LOOM AS WELL AS THE ARTISAT,  
 NILUS, FANNY, AND DOROTHY LOOMS  
 SHOWN HERE. IN ADDITION YOU MAY  
 CHOOSE FROM AN EXTENSIVE SELECTION  
 OF LOOMS AND WEAVING EQUIPMENT  
 FROM LECLERC, BERGA, BEKA, SCHACHT,  
 AND NORTHFIELD. BUT THATS NOT THE  
 WHOLE STORY. OUR BOOK COLLECTION  
 HAS OVER 200 TITLES. AND WE HAVE  
 DYES, NATURAL AND OTHERWISE,  
 BASKETRY MATERIALS, BEADS, FEATHERS,  
 RINGS AND THINGS. AND, OF COURSE,  
 BEAUTIFUL YARNS MAKE EVERYTHING  
 HANG TOGETHER. WHETHER WEAVING A  
 BRIGHTER CHRISTMAS OR MAKING A  
 WEAVERS CHRISTMAS BRIGHTER DEPTH  
 OF FIELD IS THE PLACE TO GO.

THE "DOROTHY"  
 15" WEAVING WIDTH, 4 harness

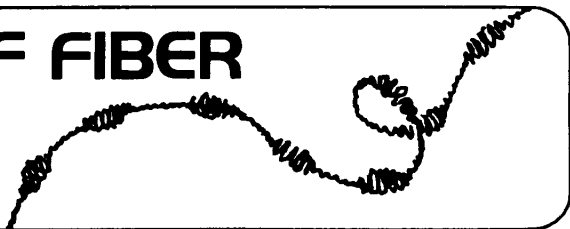


THE "ARTISAT IV" loom.



405 CEDAR AVENUE  
 MINNEAPOLIS, MINNESOTA 55454

# OF FIBER



by Cathy Ingebretsen

There are many things that affect the appearance and durability of fibers and fabrics. The sett is the one I'd like to discuss this month.

The **SETT** of the warp yarns

How many warp ends per inch? (e.p.i.)

There are three categories of setts that people commonly refer to:

**WEFT FACED** - usually 4 - 8 e.p.i.

the warp yarn is spaced far enough apart so that the weft yarn(s) completely cover the warp yarns; only the weft shows on the face of the fabric i.e. tapestry, Rya, Soumak

**BALANCED** - usually 8 - 40 e.p.i.

equal number of warp and weft yarns per inch i.e. plaids ...

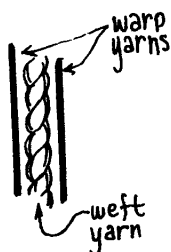
**WARP FACED** - usually 30 - 70 e.p.i.

the warp yarns are spaced so close together that the warp yarns completely cover the weft i.e. card woven and inkle woven bands...

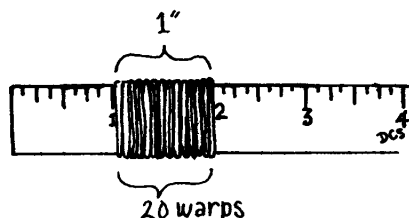
Between these categories there are many weaves and weavings. In general, the greater the distance between the warp threads, the more the weft can pack in (and cover the warp); the less the distance between the warp threads, the less the weft can be packed in (the more the warp shows).

## Figuring the Sett

For Weft Faced Weaving, the distance between the warp threads must be a little wider than your weft's yarn diameter. (You could wrap a sequence of warp yarn, weft yarn, . . . , around an inch of a ruler, leaving about 1/16 inch space between each yarn and then count the number of warp yarns in that inch for your e.p.i.)



For Balanced Weaves, wrap (wind) warp yarn around a ruler until you have firmly packed 1 inch of the ruler. Count the number of warp ends (wraps of yarn) in that inch. Divide by 2 (for the e.p.i.), i.e. 20 wraps ÷ 2 = 10 e.p.i.



For Warp Faced Weaving, wind warp yarn around a ruler until you have firmly packed 1 inch of the ruler. Count the number of ends. Multiply by 2, 20 wraps x 2 = 40 e.p.i.

This way of figuring will get you close to your desired sett. It is not meant to be exact, because other factors, like the width of your weaving, the softness of your yarn(s), and how hard you beat, all effect how your yarns actually work up. Narrower weaving widths often need a closer sett, because the fewer the warp threads, the less the resistance to packing in the weft. Also the softer the yarn, the more easily it packs in.

## Effect of Sett on Appearance

Warp faced and weft faced weaving have only one of the two elements (of warp and weft) showing on the surface of the fabric. Balanced weaves have the inter-weaving of both warp and weft obvious. Many people feel its easier to control the color in a warp or weft faced weaving. Others feel that it's more interesting and challenging to be able to work with both elements visible.

All three weaving sett: (and the setts that fall somewhere between these, i.e. where both elements are visible, but not in equal proportions), have limitless possibilities. The appearance of the weaving done on one particular sett can be drastically changed by varying the yarns, their color(s), size(s), texture(s), proportion(s) and fiber content(s). The structure of the weave, the technique(s) used, the design, the beat (packing the weft), and the finishing process(es) all affect the appearance, even within one sett.

## Effect of Sett on Durability

In general, Warp faced and weft faced weaving is more durable than Balanced weaving. Most rugs are either warp or weft faced. But this is not to imply that balanced woven fabrics are not durable. You choose the sett depending upon the affect desired, and the intended function. Balanced woven clothing is very durable to wear, but wouldn't last too long as a rug. Durability has to be considered in light of the suitability.

## Effect of Sett on Weaving Time

	to set up (warping)	to weave
slowest	warp faced (more threads to wind and warp)	weft faced (more weft shots per inch)
fastest	weft faced (less threads to wind and warp)	warp faced (less weft shots per inch)

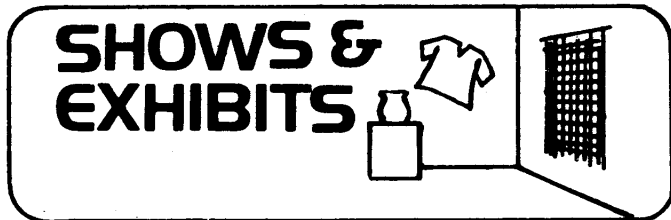
Since more time is usually spent in weaving (especially if you put on a long warp), the slowest type of weaving is weft faced, the then comes the balanced weaves, and then warp faced.

Whatever type of sett you choose to use, I hope this will help you to understand, and decide on, **HOW MANY ENDS PER INCH**.

Cathy Ingebretsen

## NOTICE

All items submitted to the Minnesota Weaver should be in writing and sent to the Guild office or to Karen Searle, 3036 N. Snelling, St. Paul, MN 55113. Material is due on the 10th of each month.



**"THE RIVER: IMAGES OF THE MISSISSIPPI"**

"The River: Images of the Mississippi" continues at the Walker Art Center through 9 January 1977. The exhibition explores the Mississippi River as a source of imagery in American life—past, present, and future. The works range from 16th century explorers' charts and 19th century commissioned works by artists and architects who are creating visual responses to the present and future state of the river.

Among the important works is a monumental painting, Panorama of the Monumental Grandeur of the Mississippi Valley commissioned by an amateur archeologist in 1850. Now, a national treasure, the work measures 348 feet long by 7½ feet high and is the only known surviving 19th century panorama based on a river theme. It is on loan from the St. Louis Art Museum and is on public view for the first time in 25 years.

The exhibit has a rather scholarly approach, includes many "non-art" works such as models of river boats, explorers maps, and architectural models depicting possible uses of Nicollet Island. It is, however, an important show for us to see. We can realize that the Mississippi means more to us than something to cross in getting from Minneapolis to St. Paul.

Suzy Sewell

**WEST LAKE GALLERY: MARY YOUNG**

Weavers' Guild member Mary Young is the featured artist at the West Lake Gallery in Minneapolis this month, October 31 through November 27. Six works compose the "Touch the Earth" exhibit.

My favorite is "Cameroon," a group of five cylindrical-shaped baskets with covers. The five coiled structures are displayed on a white pedestal. As I studied the overlapping shapes I enjoyed fantasizing about the native housing of the plains of West Africa.

Photos accompany the striking piece called "Great Man." In the photographs, a young black man models the brown, grey, and black weaving. The work is about 4½ x 5 feet and is made of many 1" to 2" strips sewn together. It is hung over a natural formed piece of wood with a brass ornament on one end, finished with feathers, rya, and fine stitching, and is really worth visiting the gallery to see.

Other pieces in the show are: a headpiece with multi-colored 3 foot plumes made of fiber sticking up from the crown and a breast plate/necklace type piece called "Thanksgiving Tribute". "Tribute" is attractive from a distance and became fun as I looked more closely and discovered that the shapes that I had been admiring were leather, fur, jingle bells, multi-colored thread, and last but not least, a turkey carcass.

Ms. Young has been a weaver for eight years and only recently become a member of the West Lake Cooperative Gallery. This formal exhibit will close on November 27 but you can always see some examples of the members' works in the downstairs gallery.

Dianne Swanson

**McCONVILLE AND PATTERSON EXHIBIT IN SHAKOPEE**

Mary McConville and Lane Patterson will be exhibiting Dec.6-23 at the Minnesota Valley Restoration Project, east of Shakopee. Mary will be showing in several fiber media and Lane will be showing batik, tie-bleach, and applique quilts.

**MINNETONKA ART CENTER -- GIN WEIDENFELLER AND LISBETH UPITIS**

The November exhibit at the Minnetonka Art Center by Guild members Gin Weidenfeller and Lisbeth Upitis was an interesting contrast between flat tapestry and heavily textured sculptural weavings.

Lisbeth's portion consisted of 15 tapestries. Several were based on landscape themes, such as "Berkshire Winter" and "Virgin Land," and utilized natural colors. Complementing these was a series of bright op-art tapestries in blues and greens.

Earth tones were predominant in Gin's 11 pieces. She utilized such materials as copper wire, raffia, plastic tubing, and natural fibers in large hangings and sculptural forms. "Earth Secret," owned by the Anderson Window Corp., is a large three-dimensional piece with a circle motif, executed in seine twine and ropes. "Journey Internal" utilizes plastic tubing, copper wire, linen and sisal.


Sarah Weld

BERGA/ULLMAN  
 CRAFT  
 FAWCETT  
 IRONSTONE  
 MENLO  
 MAYPOLE  
 SCOTT  
 MILL ENDS

House of Macramé  
 5416 PENN AVE SO  
 MINNEAPOLIS, MN.  
 927-8307



# BULLETIN BOARD



Have you something to sell, give, trade or announce? Bulletin Board is at your service free of charge if you are a Guild member. Simply write your notice on a postcard, together with your name and phone number, and send it to the Guild office. Items must be received by the 10th of the month to assure publication in the next month's Minnesota Weaver.

**LOST SOMETHING?**

Check out the box containing lost or forgotten articles waiting to be claimed the next time you stop in the Guild office.

**NOTICE**  
 Have you moved recently? Changed your phone number? Please notify the Guild office so your information will be correct in the new Guild Membership Directory now in preparation.

**SECOND HAND CAMERAS, ANYONE?**

The Guild is in need of a camera to record events, take candid photos, etc. for the Minnesota Weaver and for our history. If anyone has a camera they don't need and would like to donate it to the Guild, it would be greatly appreciated.

**FOR SALE**  
 LeClerc 4-harness, 36" floor loom. Excellent condition, 2 years old. \$240.00. Contact Jennifer Dean, 377-0468.

**CONSIGNMENT OPPORTUNITY**  
 If you have woven articles or basketry you would like to place for consignment sale, please contact us: COUNTRY WEAVERS & CRAFTSMEN, Ruth E. Jensen, Rt. 2, Box 125, Chaska, MN 55318. Phone: 1-466-2434.

**Need a floor loom for that special project?** Guild looms can be rented for the low rate of \$1 per day or \$5 per week when not in use for classes. Call the Guild office for information.

## THE MINNESOTA WEAVER

© 1976 by the Weavers Guild of Minnesota, Inc.

DEADLINE: The 10th of each month.

- Editor . . . . . Karen Searle
- Swatch Page Editor . . . . . Lotus Stack
- Shows and Exhibit Editor . . . . . Suzy Sewell
- Fibers Editor . . . . . Cathy Ingebretson
- Rigid Heddle Editor . . . . . Mary Skoy
- Natural Dyes Editor . . . . . Connie Magoffin
- Advertising Manager . . . . . Norma Rivkin
- Graphics . . . . . Lynn Marquardt, Dianne Swanson
- Photographics . . . . . Rose Broughton, Jay Magoffin
- Reporters . . . . . Everyone

**THE CUPBOARD:  
 CRAFT YARNS ORDER FORM FOR GUILD MEMBERS**

*(Note. Increase in prices)*

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

**ORDER FORM**

Name of Weavers Guild Member \_\_\_\_\_

Street Address, City, State, Zip \_\_\_\_\_

Telephone \_\_\_\_\_

Yarn Style	Color Name	Color Number	No. of Pounds	Price per Pound	Total
Tempo Nova				\$5.25	
Nordica				\$7.25	
Craft Slub				\$4.70	
Brite				\$5.85	
Primitive				\$9.25	
Homespun Wool				\$9.25	
Weaving Wool 2-Ply				\$9.25	
Rug Warp Yarn: 6/3 Linen				\$5.40	
4/4 Cotton				\$4.70	

Also available: Jumbo, Super, and Giant Jute  
 Norska and Krona  
 Quickpoint and Persianpoint  
 See sample books at Guild, or call the office.

**TOTAL AMOUNT ENCLOSED** \_\_\_\_\_

# Fiber Fair '76



## THE MINNESOTA WEAVER

### DECEMBER

S	M	T	W	T	F	S
			1	2	3	4
⑤	6	⑦	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	⑫
26	27	28	29	30	31	

### JANUARY

S	M	T	W	T	F	S
						①
2	3	4	5	⑥	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

For details see "COMING UP" on page 1.

The Weavers Guild of Minnesota  
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