

THE MINNESOTA WEAVER

Volume 2, Number 7, April, 1977

COMING
UP



APRIL MEETING

Thursday, April 7, at 1:00 p.m.

"Off Loom Constructions" with Renie Adams

Renie Adams, instructor in off-loom techniques at the University of Wisconsin—Madison, will speak on off-loom constructions such as crochet, macrame and basketry, and show slides of her own and students' work in these areas.

Ms. Adams has exhibited widely, and pictures of her work appear in several books on contemporary fiber art, including the recent A Contemporary Approach to Basketry by Dona Meilach.

Her crochet, macrame, and stitchery pieces range from miniature to gigantic, and display an exacting control of color. She is regarded as a highly accomplished and imaginative fiber artist.

EXTRA!

Film on Trique weavers of Mexico before meeting
Thurs. April 7, 12:00 (bring bag lunch)

(also showing Wed. April 6, 7:00 p.m. during backstrap class)

April Workshop

Thursday, April 21, 9:15 to noon

"Cardweaving" with Char Miller and Mary Ellen Manning

Participants will learn to set up the warp, control the pattern, "shuffle" the warp, weave tubes and pockets, and design pattern drafts. Slides and examples of many of the possibilities of card weaving will be shown.

Materials, including cards, will be provided for a fee of \$2.00. Be sure to sign up in advance so there will be sufficient materials for all.

INKLE WORKSHOP POSTPONED

The workshop on the basic inkle band, scheduled for March 17, has been postponed until May 19, due to a conflict with the March Board meeting.

NEWSLETTER MEETING

Attention all ye who have worked on the Minnesota Weaver, who would like to work on the Minnesota Weaver, or, who have ideas and suggestions for the Minnesota Weaver. A meeting will be held on Tuesday, April 12, at 2:30 p.m. to discuss plans for next year. See you then! If you are interested, but unable to make it, please call Karen Searle, 636-0205.

COMING UP IN MAY...

Shirley Held, author of Weaving, A Handbook For Fiber Craftsmen, to speak at the Guild May 5 meeting.

DECORAH TRIP

Interested members should sign up by May 1 for the bus trip to Decorah, Iowa, Saturday, May 14, to visit the Norwegian-American Museum. The price of the trip will be determined by the number of people going. Call the Guild office or stop in to sign up.

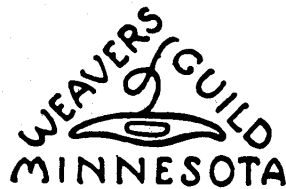
WOOL FESTIVAL

The Wool Festival is Coming! Sponsored by the Science Museum of Minnesota, this 10 day festival celebrating the technology and art of fiber to fabric will be held May 25—June 5. The Weavers Guild, Wool Growers, and the University of Minnesota are some of the organizations participating. Displays and demonstrations will cover such subjects as sheep-shearing, wool grading, wool fashions, history of wool, and commercial uses of wool.

In addition, the Museum hopes to have weavers demonstrating for school groups between 10 and 2 each weekday, continuous demonstrations from 10 to 4 on the Saturdays, and 12 to 5 on the Sundays, plus periodic demonstrations on special subjects. The Weavers Guild will provide demonstrators for this event; the Museum will provide each demonstrator with materials, lunch and a small honorarium to cover travel and parking expenses.

Peggy Dokka is Guild chairperson for this event and would like to hear from anyone who is interested in participating. Call her at 926-7847.

GUILD NEWS



President . . . Helen Van Den Berg 377-4721
 Vice-President . . . Judy Freeberg 824-0421
 Treasurer . . . Virginia Erhard 533-9061
 Secretary . . . Peggy Dokka 926-7847
 Past President . . . Faye Sloane 699-4040
 Past President . . . Char Miller 920-5299
 Member Affairs Director . . . Beryl Smith 588-6007
 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

SEARCH COMMITTEE

A search committee has been appointed to look into possible locations for a new Guild home. Committee members are Kathie Frank, 331-4032; Pat McHugh, 922-9500; Nancy Leighton, 378-2673; and Lynn Marquardt, 331-8584.

They would like to hear from you if you see a likely (or even unlikely) building to investigate. They would also like more members. Please call someone on the committee if you'd like to help.

PART-TIME POSITION AVAILABLE:

Administrative Assistant

Challenging position with lots of variety. Will act as overseer of Guild operations and assume responsibility for carrying them out. Familiarity with bookkeeping is a definite plus, but not an absolute necessity. The Administrative Assistant will operate under the direction of the Board and will work closely with the president, coordinate volunteer operations, and act as a public relations liaison representative for the Guild.

Time: two five-hour days at \$6.00 per hour.

This position will be re-evaluated in six months.

Interested applicants must submit a brief resume to the Board of the Weavers Guild, c/o Helen van den Berg, by April 15.

THANK YOU TO SWEDISH INSTITUTE DEMONSTRATORS

I speak for the entire membership of the Weavers Guild in expressing my appreciation to the ladies who represented us at the American Swedish Institute demonstrating weaving and spinning on five Sunday afternoons in February and March. They are Dorothy Glenny, Edith Glemaker, Peggy Dokka, Sue Mansfield, Barbara Fritzberg, Pat Blakely, Patricia McHugh, Edna Gonske, and Charlotte Miller.

I should like to thank Dr. Wesley Westerberg as well for bringing to the Institute this wonderful exhibit, "Danish Expressions in Textile." It was a rare privilege for us all to have the opportunity to see these beautiful tapestries.

Helen van den Berg

TREASURERS REPORT

Weavers Guild of Minnesota, Inc.
 Balance Sheet, 1977

	January	February
Assets:		
Checking Account	10431.56	12844.19
Cash on Hand	—	—
Savings Account	9982.54	9982.54
Petty Cash	35.00	35.00
Properties	13125.22	13174.22
Less Replacement Reserve	(2000.00)	(2000.00)
Library	5547.72	5588.49
Less Replacement Reserve	(541.14)	(541.14)
TOTAL ASSETS	36580.90	39083.30

Liabilities:		
Fed. W.H. Tax Res.	205.20	232.40
State W.H. Tax Res.	159.20	71.40
U.C. Tax Res.	50.51	—
Sales Tax Res.	298.36	—
Deposits on loom rentals	620.00	780.00
Building Fund Res.	349.46	349.46
Reserve for prop. & lease	25732.48	25732.48
Reserve for prop. this year	9165.69	11917.56
TOTAL LIABILITIES	36580.90	39083.30

Weavers Guild of Minnesota, Inc.
 Income and Expense Statement, 1977

	January	February
Income:		
Memberships	410.00	755.00
Non-member fees	85.00	100.00
Tuition	2576.00	3519.00
Workshops	—	15.00
Library	25.00	2.00
Loom/wheel rental	4.50	17.50
Sales w/sales tax	136.78	139.51
Craft Sales—Fiber Fair	—	277.00
MN Weaver ads	66.00	49.50
Interest	—	—
Miscellaneous	80.00	—
TOTAL INCOME	3383.28	4874.51

Expenses:		
Salaries	1783.00	839.25
Salaries reimbursed	—	—
U.C. fund	—	—
Special services	—	96.00
Purchases for resale	37.50	517.55
Workshop	—	—
Program	25.00	25.00
Office	7.75	49.47
Printing	—	17.00
Postage	(1.00)	5.25
Rent	360.00	—
Advertising	7.40	—
MN Weaver	—	371.88
Telephone	—	88.54
Accounting	—	65.00
Insurance	—	—
Repairs & Mtce	—	22.00
Miscellaneous	36.00	25.70
TOTAL EXPENSES	2255.65	2122.64
UNEXPENDED RESERVE	1127.63	2751.87

POLITICAL ACTION FOR ARTS FUNDING

The State Legislature's General Appropriations Bill for the coming two-year period contains a proposal for a \$5.5 million Arts Appropriation which would be used to fund a variety of arts programs throughout the state.

The Minnesota State Arts Board has worked out a distribution plan for these potential funds which covers the following categories:

- subsidies to statewide
- grants to individual artists
- projects with statewide impact
- community sponsorships
- educational sponsorships
- incentive and special project grants to regions (the Metropolitan Area is Region II)

Several of these categories are of potential benefit to the Weavers Guild, should it qualify for funding.

The Metropolitan Area Arts Council will determine the distribution of funds in the last category. Its Task Force is interviewing Arts Organizations (including the Guild) to determine priorities for funding.

In order for this legislation to pass, legislators must be aware of public interest and support. Guild members wishing to support the appropriation should call or write their legislators and mention specifically the \$5.5 million Appropriation to the Minnesota State Arts Board, and how it will be important to arts organizations to which you belong.

More detailed information on the proposed expenditure of arts funds will be available at the April 7 Guild meeting. For further information, contact Minnesota Citizens for the Arts, 212 W. Franklin Avenue, Mpls, 871-2528.

ISABELLA SPIN AND DYE WORKSHOP

Guild member Janet Meany will be teaching a workshop in beginning spinning and dyes at the Environmental Learning Center, Isabella, Minnesota, May 20-22, 1977. Janet is a past president of the Duluth Fiber Handcrafters Guild.

CORRECTION

The list price for the Harrisville Loom, mentioned in the February Minnesota Weaver, is \$159.00, not \$179.00.

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

YARN COOPERATIVE

OUR Yarn Co-op is underway. We received our first shipment of wool mill ends which was available at the March meeting. The price is \$.10 an ounce and the put-up is 10 ounces or less per bag. A few bags remain and are in a box in the Guild library. Also available is some 3/2 black cotton at \$3 per 1 lb cone. We will be ordering more mill ends for the April meeting.

We are ready to start taking orders for quantity discounts from the following companies: Frederick J. Fawcett for linen, Harrisville Designs for wool, and Mexiskeins for wool. Actual savings for individuals wishing to put in small orders are from 10% to 15% of list prices. This savings includes a 5% charge collected by the Guild for postage and handling expenses. Because we need a specific dollar or poundage amount to get these discounts, we may not be able to order exactly on a monthly basis. We will post a sheet on the Guild office wall indicating how much we need and how much we have toward the necessary amount for each discount. Fawcett also has other items available such as 2/20 and 3/12 worsted, macrame cord, etc. Come in and look at the sample cards for complete information and prices.

We also have a price list from Belding Lily available to guilds, schools, etc. Savings will amount to about 10% including Guild charge as previously mentioned. Lily carries a wide range of cotton and other yarns, as well as unspun cotton and polyester fibers.

Work is proceeding on the Yarn Directory. Its first installment appears in this Minnesota Weaver. We would appreciate your sharing of special sources. Contact Jennifer Dean, 377-0468, or Charlotte Haglund, 335-7212, or other members of the Yarn Committee with such information.

We are also gathering together a box of samples for your perusal at the Guild office in order to give you a better idea of what is available through mail order. Any suggestions of samples to write for will be appreciated.

We hope to add other companies to our group buying plan as conditions allow.

Charlotte Haglund for the Yarn Committee
Ruth Brin
Sue Mansfield
Noreen Stratman
Irene Wood

OFFICE VOLUNTEERS

We still need a force of volunteers to help out in the office, answering phones, checking out library books, etc. If you can give one morning or afternoon a month or a week, or an occasional day now and then, please let Margaret know.



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

Classes in Knitting, Crochet and Needlepoint
New Macrame materials

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

HOMAGE SLIDES SHOWN DESPITE SNOW

Thirteen very hardy souls actually attended the Guild's monthly program of slides from the ACC and HGA: "Homage to the Bag," and "Single Element: Myriad Forms." In the first set of slides bags were made in nearly every imaginable material, shape, color, in every corner of the world. We began by seeing Bags With Special Purposes: a hammock bag from New Guinea full of a real baby, and progressing through carrying bags made of bird and seal skin, cornhusk, paper, hemp, leather; finger woven, sprang, crocheted, knitted, beaded, shell-covered. In Bags As Fashion, Bags As Statements, and Bags As Art Forms, we continued to see these same materials and more. There was a whimsical shaped and formed Flight Bag which we all loved, made from muslin, and stuffed; a bag made of chain mail (jewelry links); a funny crocheted "miser's bag" of copper, nickel and silver wire with a tiny opening, but a huge sack bottom; and finally some funny sculptural "sandwich bags" made of satin fabric, stuffed with "cheese" and "tomatoes" and poly-filling.

I found the "Single Element' Myriad Forms" less interesting, and more difficult to relate to, except for May Walker Phillips' knitted hangings. And there were some handsome, complicated-looking things amde with knotless netting and knotted netting. Is there anyone in our membership who would teach a workshop or a By-Member-For-Member workshop on knotless and/or knotted netting? I think they would be interesting to try.

Discussion Followed

The slides were followed by a short discussion of the Guild's proposed move with questions to Helen van den Berg about the warehouse space on Main Street and its cost relative to the rent we are now paying. We agreed it would be nice to have some gallery space, and individual studio space, if we can afford it, as well as enough space for the office, library and school. Though it will undoubtedly be stated elsewhere, we discovered that the \$1.10 per square foot of space rental quoted is a yearly figure, not a monthly one as I had originally interpreted it! That means we would be paying no more per square foot per month for an equivalent space than we are now in the Dania Building in Cedar-Riverside!

We reached no conclusions, and even if we had, it would only have voiced the small handful of us who were there. Further discussion will take place at the Board Meeting on March 17.

Kathie Frank

SECOND PRINTING FOR CAHLANDER AND CASON

The Art of Bolivian Highland Weaving, by Adele Cahlander and Marjorie Cason, released by Watson Guptill last December, has just gone into its second printing. Congratulations to Adele and Margie on their success!

More good news from Margie

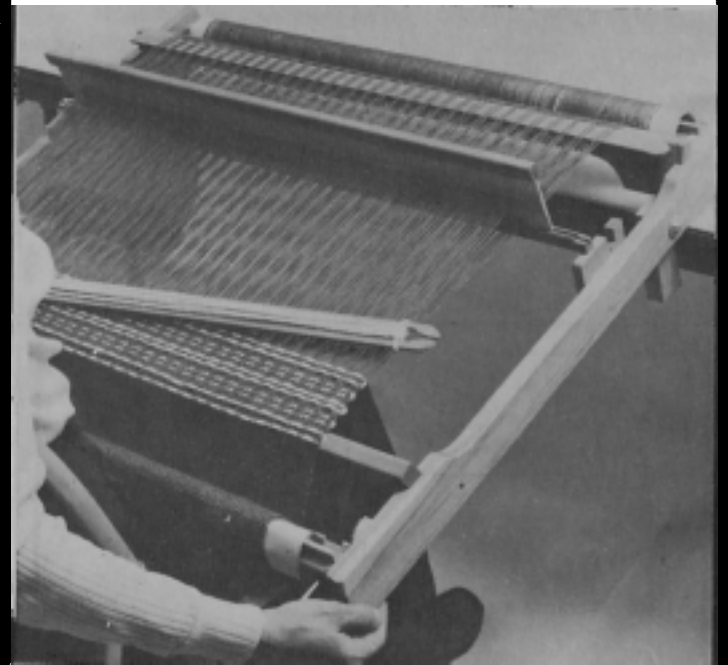
Congratulations again to Margie Cason on the birth of her daughter last month.

MEMBERS' WORKS IN PRINT

Three members of the Weavers Guild of Minnesota have photographs of their work in Jane Redman's recently published book, Frame Loom Weaving. You might want to look at pages 7 and 57 for woven designs by Pat Warner; page 63 for a garment shaped on the loom by Suzanne Gaston-Voute; and page 100 for a doublewoven doll by Chris Portoghese.

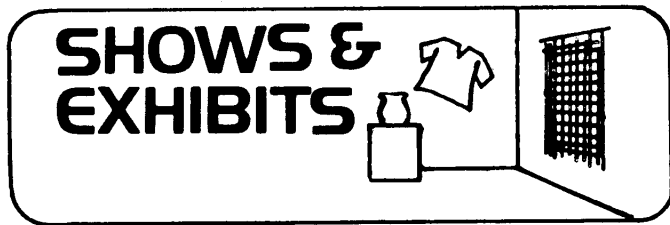
Another recent book, Rigid Heddle by Karen Swanson, pictures many of Mary Brascugli's pieces, as well as some work by new Guild member Lael Eginton.

BEKA LOOMS



See your local BEKA Dealer

BEKA INC. 1648 Grand Ave. St. Paul Mn. 55105



FOCUS ON CRAFTS: AN EXHIBITION
March 20–April 25, Goldstein Gallery

This invitational exhibit will include work by artists from across the USA who work in clay, fiber, glass, metal and related media. This exhibition will be held in conjunction with the National Association of Handcraftsmen's first national conference, "Marketing for Crafts." It will be on view in the Goldstein Gallery, McNeal Complex, University of Minnesota, St. Paul Campus.

LAKE SUPERIOR BIENNIAL CRAFT EXHIBIT
April 3–May 8, Tweed Museum of Art

The Art Institute at the Depot, Duluth, the Universities of Minnesota and Wisconsin, and the Minnesota State Arts Board sponsor this international craft exhibit, which will be on display at the Tweed Museum of Art, University of Minnesota, Duluth, Mn.

ALLISON WANNER
March 14–April 18, St. Paul YWCA

Allison Wanner's fiber art will be on display in the Jean Ohman gallery of the St. Paul YWCA on Kellogg Street. Ms. Wanner teaches art in the Anoka-Hennepin School district and is completing her masters degree in Design from the University of Minnesota.

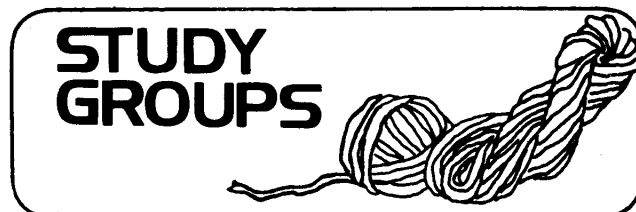
EXHIBIT BY GLORIA RITHER

Glori Rither's fiber exhibit at Lakewood College Gallery I in White Bear Lake (Feb. 7–17) was held in conjunction with a one-day weaving workshop open to students and community and a lecture by Gloria on "Hand Woven Fabric as Functional Clothing."

The woven pieces on exhibit included loom-shaped garments, transparent hangings, and tapestries. Many pieces were woven entirely in neutrals, making the few pieces using intense colors

especially vibrant by contrast. A glass case held some small fiber pieces displayed with handmade silver jewelry--one of the fiber pieces was a small rya purse, another a fiber necklace beautifully shaped of unspun flax and a variety of wool yarns. The garments were the focus of the exhibit--each one showing carefully thought out design and meticulous attention to detail and finishing.

Sue Obrestad



SHORT TERM STUDY GROUP ON WARPING TECHNIQUES

Some of us have expressed an interest in a monthly study group that would discuss different ways of warping the loom, warping alone, tricks to make warping easier, etc. The plan is to meet once a month for as many months necessary to cover the different areas of interest. If you have some special warping technique, or some practical hints to share, or suggestions for topics of study, call Pat Boutin Wald at 331-8202.

We are especially interested in finding someone to demonstrate warping with tension box, paddle and spool rack. Subjects and dates for the meetings will be announced in the future.

Pat Boutin Wald

NEW SPINNING STUDY GROUP FORMING

A new spinning study group is forming for the purpose of using their handspun yarn. The group will explore yarn design and control of factors such as size, amount of spin, loft, etc., to get a yarn suited to the end product desired. Knitters, people who crochet, lacemakers, and weavers are welcome to join. Also welcome are any ideas for areas of study. Because we won't be discussing beginning spinning techniques, we must ask that those joining the group already know how to spin.

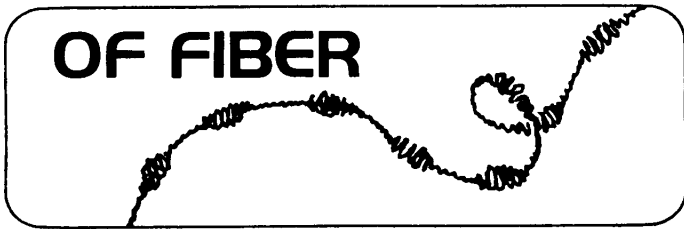
The next meeting will be Tuesday, April 12, at 10:00 a.m. It will be held at the home of Pat Boutin Wald. The address is 3132 - 4th St. S.E. A map of how to get there will be posted on the Guild bulletin board. Please call ahead, if you are planning to attend. Phone number is 331-5202. Be sure to bring samples of your handspun.

Pat Boutin Wald

stoneflower

Featuring functional handcrafted designs from the midwest's leading professional craft people.

**1694 grand avenue
 st. paul**



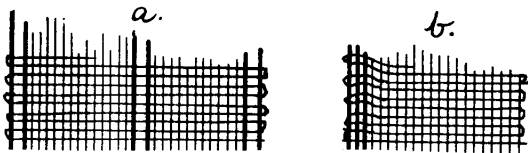
by Catherine Ingebretsen

COMBINING FIBERS IN WEAVING

When combining a variety of fibers in one piece, you might want to consider their compatibility in terms of: size, elasticity, shrinkage, twist, and then balance the yarns throughout the piece to offset possible negative effects.

Size

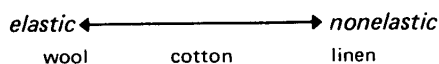
The size of the yarn affects not only its appearance and dominance, but also how fast it will weave up. It's pretty common knowledge that heavy materials weave up faster than fine ones, both in warp and weft. If you decide to combine a heavy linen (10/5) with a finer one (10/2) in the warp, you may want to sett the heavy linen farther apart than the sett for the finer linen so that the heavy linen won't weave up faster than the fine one. You may also want to balance the heavy linen throughout the warp, so that if the heavy linen does weave up faster, the weft will be kept even all the way across the weaving. The heavier warp yarn is often threaded at each edge and in the center of the warp (a) to prevent a sloping of the weft (b). You might want the effect of (b) if you were shaping a piece such as a lampshade, curved shawl or hanging.



The size of the yarn also affects the actual weaving width. If you are doing a piece where the weft sizes change, you may have trouble keeping an even edge. Heavy wefts push the warp threads apart giving a wider piece, while finer wefts allow the warp threads to lay closer together, giving a narrower width. You can offset this somewhat by pulling in more at the edges when using a thick weft. Or you may want to make the shift from thick to thin yarns more gradual (and less obvious), or design an irregular shape, or use some good finishing camouflages.

Elasticity

It is important to realize that each fiber has its own elastic qualities. Wool is quite elastic compared with linen which has very little elasticity. Cotton falls somewhere in between wool and linen.



(The way a fiber is spun also affects its elasticity.)

If you want to use yarns of two different elasticities, you again will have to do some balancing. When you are weaving, the warp yarns are at a tight tension (stretched out). However, when you release the tension on the warp, the yarns go back

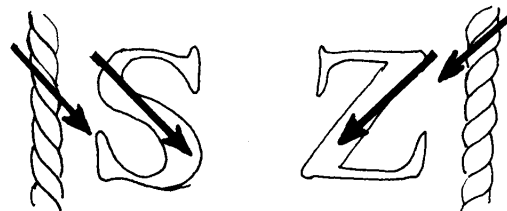
to their original "out of tension" state. If you put on a warp, the left half linen, the right half wool, and weave it, when you remove it from the loom, the wool yarns will pull back together while the linen remains about the same. The linen area will become puckered or rippled. To balance nonelastic and elastic yarns within the same warp, you may want to put the more elastic yarn(s) at the edges and in the center; or at the edges and 1/3 and 1/2 of the way into the piece; or alternate 2 threads of yarn #1, with 2 threads of yarn #2, or use some such repeating sequence. Keep in mind that you may well end up with a very interesting texture by combining different elasticities. When using various elasticities of weft, just remember to release the tension that you exert on the weft, before beating it in place and changing the shed.

Shrinkage

The same puckering can occur if you don't balance your use of fibers that have different amounts of shrinkage. Balance them the same way you would balance yarns of differing elasticities. It is fairly easy to feel or see size and elasticity differences in yarn, but you do have to do some preparation before you'll know the amount of shrinkage for each of your yarns. The only accurate way that I know of to figure the shrinkage of a particular yarn is to weave a sample, wash, dry, and iron it, remeasure and record and then compare the measurements. (Or ask a trustworthy friend who has already done this.)

Twist

Many people don't pay much attention to the direction their yarn is spun. However, if you combine hardtwisted S and Z spun yarns within the same warp, or within the same weft, and then wash the fabric, the yarns will kink in different directions. (This is one method of producing a crepe fabric.)

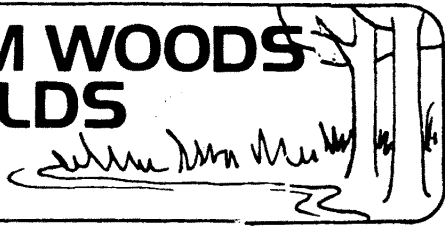


The major effect of combining yarns of different twists will be a change in the surface texture.

Combining fibers can give you some very interesting results. Balance may be the most important consideration in your endeavors along this line. Keeping that in mind, experiment, and keep an open mind to some of the surprises that you discover.



FROM WOODS & FIELDS



EASTER EGGS by Connie Magoffin

A recent note and dyed fleece sample sent by Rosemary Olmsted, now back in Plattsburgh, N.Y., reminded me of two things. First, several of you have continued to send me your naturally dyed experiments and next month I will pass these on to all of you. It won't be long before those first spring plants will be tempting us. Rosemary's letter also reminded me of an idea she shared with our dye class. Her Swiss grandmother dyed her Easter eggs with onion skins. Since then several others have mentioned that it was also a traditional egg dye in their family and I have been given ideas for several different procedures. Rosemary let me copy an article from Sunset magazine on the topic.

Coincidentally, Pat Olsen called me the same week and shared with me a current article on dyeing eggs with natural dyes from Organic Gardening and Farming. The basic idea is to prepare the egg by applying to its surface an object such as a leaf or flower which will resist the dye, to hold it in place by one of a number of different methods and to dye it in a non-toxic natural dye such as onion skins. Following is an accumulation of ideas from several sources for dyeing this year's Easter eggs naturally. Our family did this last year and they were without question the most beautiful eggs we've ever eaten! (And we almost didn't!)

A. Egg preparation (use eggs that have no protective coating):

1. Materials for patterns:

- Flexible leaves or small flowers or petals; those which make delicate patterns such as ferns work well.
- Sunset suggested for line patterns to use different thicknesses of rubber bands or a hairnet. A neighbor uses the net onion bags tied tightly around the egg to produce a fishnet pattern.
- Self stick labels can be used for bold designs. I would think they could even be cut into clever shapes.
- Another neighbor uses bees wax to resist the dye, applied in a similar manner as for making Ukrainian eggs I suspect.
- Flat objects make the clearest impressions.

2. To fix pattern making materials on the egg:

- A leaf or whatever is centered on a 4" square of nylon stocking and it is gently but firmly stretched around the egg and tied at the bottom with a string or thread. The nylon is also used with self stick labels.
- The rubber bands are merely stretched in place.
- The hairnet or net bags are tied in place tightly.
- Browne suggests dipping the leaves or flowers into cooking oil or unbeaten eggwhite to hold them in place until ready to wrap in the nylon. This is optional!
- Browne also suggests placing the egg in a small bottle cap to hold it while working.
- Light cotton cloth may be used for wrapping instead of the nylon according to Browne (Pat Olsen suggested cheesecloth). Be sure the dye can penetrate.
- Two sources suggested overlapping wet onion skins over the entire surface of the egg (ferns or flowers) may still be placed underneath. I used this method last year and used sewing thread wound tightly over the skins to hold them in place. This produces a beautiful marbled effect. Do try some of these.

B. To prepare the dyebaths:

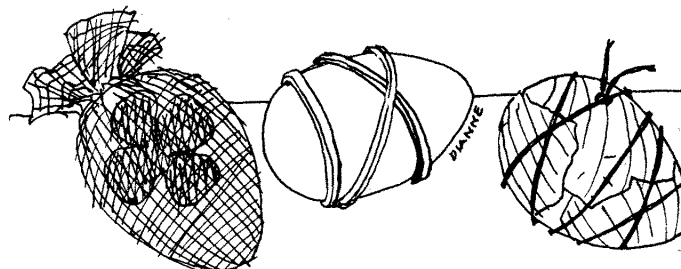
1. Dyes:

brown onion skins for yellows to browns
red onion skins for a light brown-red
red cabbage leaves for a robin's egg blue
coffee or tea for a light tan
beet juice for a light gray

Other materials you might want to experiment with are peeling from oranges, pears, or yellow apples, spinach, cranberries, fresh herbs, such as parsley, carrot tops, and I would think such spices as tumeric and ground cinnamon would work.

- For best results use an enamel, stainless steel, or glass pan.
- Add chopped dye material to water and simmer gently (to avoid evaporation cover pot), for approximately 20-40 minutes. Amount of material used and timing depends on depth of color desired. Strain out and discard material.
- Add 1 tsp - 1 tbsp vinegar (depending on amount of dyebath prepared). Browne says not to use vinegar with onion skins, Sunset says to use it!?

continued

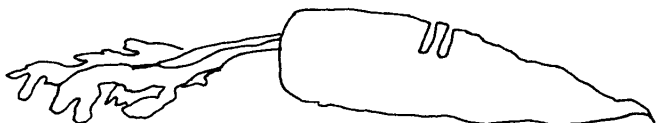


C. Dyeing:

1. Gently lower prepared eggs into dyebath and simmer uncovered for about 20 minutes. This of course also cooks the eggs.
2. Rinse in cool water.
3. Unwrap and remove any decorations.
4. Store in refrigerator.
5. *Sunset* suggests for carrot tops to cool eggs and dyebath separately, unwrap eggs and refrigerate eggs in cold dyebath for 4 hours or longer. *Browne* suggests to darken some dyes leave wrapping on egg and refrigerate in dyebath after cooking for overnight.
6. When eggs are dry, you may want to rub them with salad oil, wipe dry, and buff for a beautiful luster.
7. If wax patterns are applied, I would suggest removing them by holding the egg over a candle flame and wipe each area as the wax melts with a soft cloth or tissue.
8. Of course, the dyebath can be used again.

D. Additional notes:

1. Although you may obtain bright colors from onion skins, don't expect bright colors from all the dyes. Some are soft and subtle, but just as beautiful. We are not trying to copy Easter egg dyeing kits.
2. Sometimes the flowers or leaves you use may impart their own color to the egg surface. Be sure they are not poisonous!
3. *Browne* says that if left in dry storage the insides will harden and shrink. (I have only tried this with my uncooked Ukrainian eggs which have been varnished.)
4. Do be careful not to use poisonous plants! Use only ones you are absolutely sure are edible.



If you have any questions be sure to call and I hope you have an especially Happy Easter.

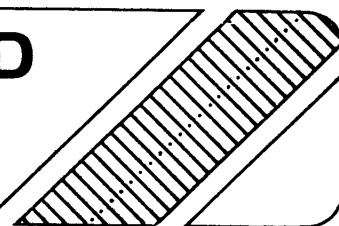
Besides information from friends, the following two articles were used as sources:

"Leafy eggs for Easter," *Sunset* (The Magazine of Western Living), Central Edition, April 1976, Vol. 156, # 4, pp. 88-9.

"Easter Eggs Dyed and Decorated the Natural Way," by Juanita Browne, *Organic Farming and Gardening*, March 1977, pp. 108, 110-11.

Happy Easter!

THE RIGID HEDDLE



LARGE PROJECTS - part 2

Tips on Finishing

Washing and shrinkage of large pieces can be done in the bathtub.

Yardage is often dried at tension to offset shrinkage, fiber movement, and to set the weave.

I often use my floor standing, foldable drying rack (set in the bathtub or outside) and clothspin or tie the warp ends onto the bars after stretching the fabric at tension.

Some people roll their yardage around large tubes or rollers letting it dry at tension.

It is often easier to do the finishing on individual sections before putting the piece together, because there is less bulk and weight to deal with.

Large heavy wall pieces and curtains should be hung for one month before doing the final hemming or finishing to allow for stretching. (Weighting a piece will stretch it faster.)

Before cutting a handwoven fabric, draw the cutting line onto the fabric and staystitch along both sides of the chalk line.

It is very helpful to have a fiber board wall to pin pieces up on to and view and manipulate them. Fiber board is available at lumber yards in 4'x8' sheets. It is sturdier if you use contact cement (1 gallon) and put two sheets together (back to back) before screwing them into the studs in your wall. For pieces weighing more than 25 pounds, some people put up particle board and nail into it.

When you finish weaving a piece, it may need to go in a closet for a few weeks before you can look at it objectively and choose the finishes that will emphasize its strong points. (Ah, ye who procrastinate . . .)

Finishes

Following is a list of some of the finishes you might want to consider:

Fringe

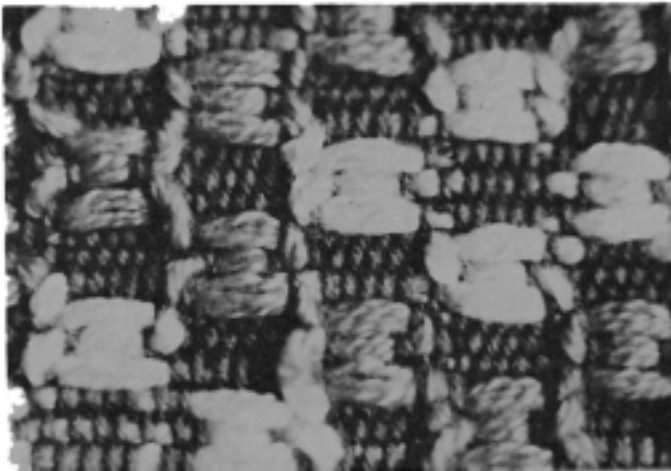
knotted
twisted
braided
macrame
add on new or extra
twined
wrapped
brushed
crocheted
sewn (machine)
sewn (hand)
hemstitching
woven
tassels

Non-Fringe

sewn
faced
tucked back in
applied
plaited border
pressed between wooden slats (glued)
whipped
Philippine

SWATCH PAGE

GUATEMALAN TWILL SKIPS



Twill skip blocks. From a Guatemalan backstrap loom.

An interesting weave that produces elaborate brocaded designs composed of miniature building blocks has been named twill skip by Mary Atwater. The supplementary weft "skips" over on the surface across several warps and under a single tiedown thread. It never enters a plain weave shed. Skips are often used to provide lavish decoration on the huipiles of Guatemalan Indian women. The distinctive feature of this weave is the presence of supplementary weft turns on the top side of the fabric, creating loops that enhance the woven surface. A regular pattern of tiedown threads holding the floats at either side of the block enables the shed to be loom controlled.

A variation of the Guatemalan skip weave is executed along diagonal lines. It is classified as a free weft float pattern, as it is not loom controlled.

Twill skip blocks for rigid heddle looms

To weave twill skip blocks on a rigid heddle loom regularly spaced tiedown threads are picked up behind the heddle. A separate butterfly is used for each separate block to be formed. Blocks progress diagonally to build a design.

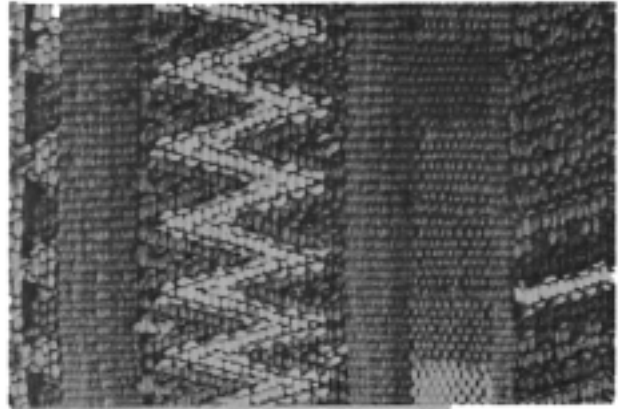
pickup 1 — push heddle down and pick up behind it:
1 up, 3 down across web

pickup 2 — open the next plain weave shed. Move in one warp in each direction from previously picked tiedown threads and pick up these new tiedowns.

weaving sequence:

- tabby a — ground weft
- pickup 1 — supplementary weft
- tabby b — ground weft
- pickup 2 — supplementary weft
- repeat until the block is the desired size.

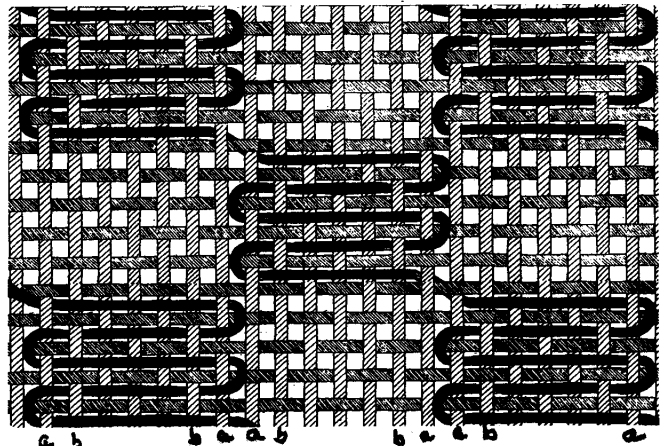
Note: in this method, the second row of blocks will share a tiedown thread in common with the first row of blocks



Diagonal twill skips from the angular designs on this Guatemalan fabric.

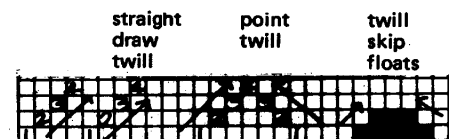
Twill skip blocks for four harness looms

To treadle twill skip blocks, the threading is arranged so that the tiedown threads can be raised when needed. The tiedown threads are indicated in the diagram above as "a" and "b". The tiedown threads securing the 5 thread floats are designated "a"; those securing the 3 thread floats, "b".

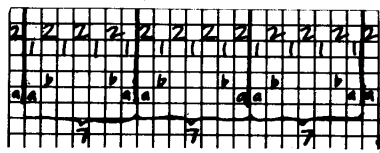


As you can see, even though the blocks are woven checkerboard fashion, the treadling raises tiedown threads for all blocks.

The threading for the twill blocks needs to be derived from a point twill rather than a straight draw twill.



There are seven threads in each twill skip block unit. Begin with dividing the 1–2 unit into seven thread units:



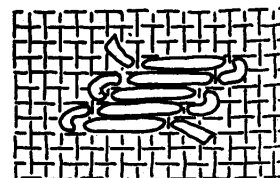
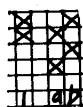
To control the two “a” tiedown threads that affix the longer, 5 thread float, place them on harness 3 and 4, replacing even numbers with even, odd with odd.

A treadle will control the “a” tiedown threads.

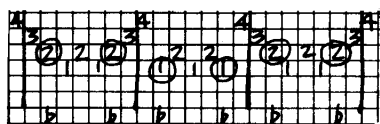
threading



tieup



To control the “b” tiedown threads, string heddles are needed, attached to the circled threads.



weaving sequence:

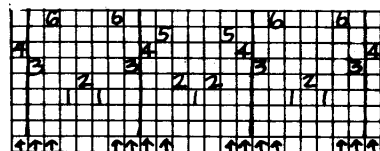
- tabby a — ground weft
- 1 — supplementary weft
- tabby b — ground weft
- S.H. — supplementary weft
- repeat ending 1 — supplementary weft

You may be wondering if there is indeed anything gained by using this setup on a four harness loom, as opposed to following the two harness instructions. We wondered about it too, but decided to include it because it was such fun to derive! You can decide for yourself.

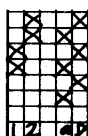
Twill skip blocks on six harness looms

For a six harness threading the circled threads would be placed on extra harnesses, one for the threads circled “1” and one for those circled “2” substituting an even number for an even number, an odd for an odd:

threading



tieup



weaving sequence:

- tabby a — ground weft
- 1 — supplementary weft
- tabby b — ground weft
- 2 — supplementary weft
- repeat ending 1 — supplementary weft

Diagonal Skip Weave Motifs

For rigid heddle and four harness looms, pickups are made on a closed shed. Size of the skip depends on the scale of the design.

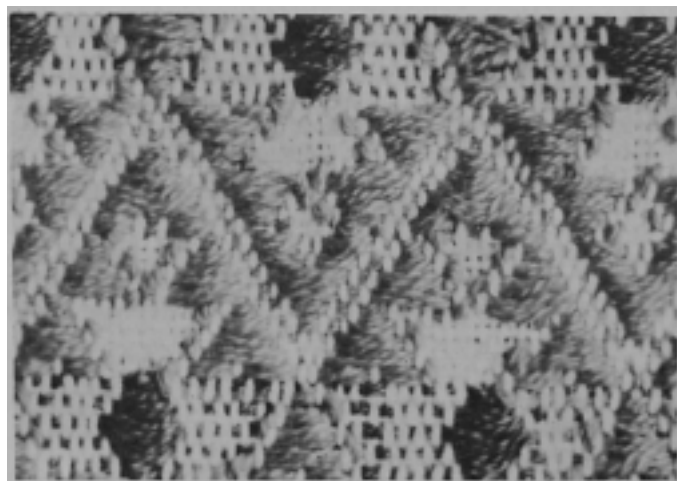
- pickup — for each motif, pick under 1, over 6, under 1
- Each successive pickup is shifted one warp end to the right or left of the previous tiedown threads.

weaving sequence:

- shed a — ground weft
- supplementary weft — pickup as above
- shed b — ground weft
- supplementary weft — pickup (shifted by one warp end)

Diagonal twill skip for six harness looms

The six harness loom threaded in a straight draw twill can be used to raise the appropriate tiedown threads by treading individual harnesses. However, the floats provided by a four harness loom are not long enough for effective twill skips, so the four harness weaver should follow the instructions above.



Happy Weaving and Experimenting,
Suzanne Baizerman and Karen Searle

WEAVERS GUILD YARN DIRECTORY

As mentioned in the last issue of the Weaver, the Yarn Committee is working on a Yarn Directory, listing all known sources of yarns for weavers, both local and mail order. Beginning with this issue of the newsletter, we are sharing what information we have now, with hopes of adding more sources as they come to light. We will also update the information in the Directory when necessary.

Please help us by giving us whatever yarn sources you know about!

This issue of the Weaver contains the first installment of the companies in our Directory. It is printed on a separate sheet so you can easily remove it from the newsletter if you desire.

We've tried to include in the Directory listings the following information: name and address of company, general description of the yarns carried by the company, cost of samples, usual delivery time, and any comments we have heard about the quality of yarn or service. Also, we've tried to explain how you can get the best price on the company's yarn. In general, we have divided the companies into five kinds:

1. Mail Order companies. These firms specialize in doing business by mail, usually to small and large customers. For yarn from these companies, you can get the best price by buying directly from them. The Guild gets no special discounts for buying large quantities. Examples of this kind of company are Robin and Russ and Contessa Yarns.
2. Quantity Discount companies. These are often mail order companies, as described above, but they encourage large orders by offering quantity discounts—usually a 10% or 20% discount on orders over a certain dollar amount. Here is a place that the Weavers Guild can be of great service to you. You can add your smaller order to that of the group, and get the discount benefits of a large order. The companies that the Guild is currently doing group orders for are: Fawcett (linens), Harrisville (wools), and Mexiskeins (wool). Unfortunately, to cover the Guild expenses, the Guild needs an additional 5% of the discount, making the offered discount somewhat less than if you ordered direct.
3. Wholesale companies. For just three companies that we know of, the Guild can buy yarn at wholesale prices. The price to you is a little higher than wholesale to cover Guild expenses. The companies are Craft Yarns of Rhode Island, Belding Lily, and Folklorico.
4. Retail companies. For some companies—in fact, for almost all of the major well-known brands of yarn—the only way we know of to buy their yarn is in retail shops. The retailers, understandably, have to sell at higher than wholesale prices, and considering the overhead a retailer has, and the inventory he has to carry, the markup is very fair. Also, you have the convenience of getting yarn right when you want it, without waiting for it. Examples of yarn available only at retail prices are: CUM yarns (at the Yarnery), Tahki yarns (at Earth Works), and so forth.
5. Mill End companies. Actually, many mail order companies have mill ends, and so do several quantity discount companies, and several retail stores. But some companies carry mill ends almost exclusively. An example of this is Knight's, and here is another place the Guild can help you. As mentioned in the last newsletter, we are stocking mill ends from Knight's (wool), to be sold at the Guild at \$.10 an ounce.

For almost all of the yarn sources in the Directory there are current samples on file at the Guild.

Note: You must be a Guild member to participate in any group buying.

The Yarn Committee

YARN DIRECTORY

Belding Lily Company
P.O. Box 88, 1300 S. Dekalb Street
Shelby, North Carolina 28150

A pretty complete line of wools, cottons, linen, chenille, macrame cords, and carpet warp.

Catalog \$.25; samples \$.25.

Delivery time two to four weeks.

Wholesale prices are available by ordering through the Weavers Guild. There is no minimum quantity.

Berga/Ullman Inc.
P.O. Box 918
North Adams, Massachusetts 01247

Wools, linens, and half-linens, cottons. Attractive colors and good quality.

Wool samples \$3.50; linen samples \$2.50; cotton samples \$2.50.

This company sells only retail, and some of its yarns are available locally.

William Condon and Sons Ltd.
P.O. Box 129, 65 Queen Street
Charlottetown, Prince Edward Island
Canada

Wool yarns; 1, 2, 3, and 5 ply. Also fleece.

Condon offers a reasonable to low price for natural undyed yarn suitable for dyeing. Attractive color range. Yarns slightly oily.

Samples no charge.

Delivery time two to three weeks.

For orders over 20 pounds, there is a discount of 20% if you order direct from Canada. However, you must pay customs duties on this yarn.

Contessa Yarns
P.O. Box 37
Lebanon, Connecticut 06247

Mill ends including wool, cotton, silk, linen, synthetics, novelties. Contessa sends out a newsletter with new offerings several times a year.

Samples \$.25.

Delivery time two to three weeks.

Order directly from company to get best prices.

Craft Kaleidoscope
6551 Ferguson Street
Indianapolis, Indiana 46220

Mill ends, of various fibers.

Samples \$1.00.

Order directly from company to get best prices.

Craft Yarns of Rhode Island, Inc.

P.O. Box 151
Main Street
Harrisville, Rhode Island 02830

Nordica (rayon and linen), rayon, jute, needlepoint

Samples about \$.50

Delivery time three weeks on items available.

This company does not maintain a good inventory system and is out of certain items for several months.

Craft Yarns are available at near-wholesale prices through Weavers Guild group orders.

ALL WEAVING YARNS DISCONTINUED

Harrisville Designs

Harrisville
New Hampshire 03450

Wool in various weights and plys. Relatively low price. Attractive heather shades.

Samples no charge.

Delivery time about two to three weeks.

A very organized and friendly company. Order through the Weavers Guild group order.

CUM Textiles Industries Ltd.

5, Roemersgade
1362 Copenhagen K.
Denmark

Thirteen yarn types—wools, linens, cotton.

Samples \$4.00.

The Yarnery in St. Paul carries the CUM line of attractive and high quality yarns and has a discount policy on quantity buying.

Folklorico

P.O. Box 625
Palo Alto, California 94302

Bulky wool, wool and angora—three ply, very lightly spun. Rayon and acetate floss. Silk twist, cotton floss, nylon twist, etc.

Samples of the above three items, \$.75.

Wholesale prices are available by ordering through the Weavers Guild. Minimum quantity two pounds.

Fort Crailo Yarns Company

2 Green Street
Rensselaer, New York 12144

A variety of cottons, and also some good wools—rya, spun, worsted, lite-spun.

Wool samples \$1.00.

Cotton samples \$.50.

Delivery time about two weeks.

This company offers only a very minimum quantity discount: 5% on 50 to 99 pounds. 10% on 100 pounds and over. To get the best price, order directly to company.

Frederick J. Fawcett, Inc.

129 South Street
Boston, Massachusetts 02111

Linens and wool (2/20's, 3/12's). Very good quality yarns.

Samples \$2.00.

Delivery time about two weeks.

Fawcett offers a quantity discount of 20% on orders over \$100. The Guild will send in group orders as often as possible, offering a 15% discount (the 5% the Guild keeps will cover postage and expenses).

Joinings

stitchery
 machine or hand sewn
 bands (cardwoven or inkle bands)
 crocheting
 needlewoven

Hanging Devices

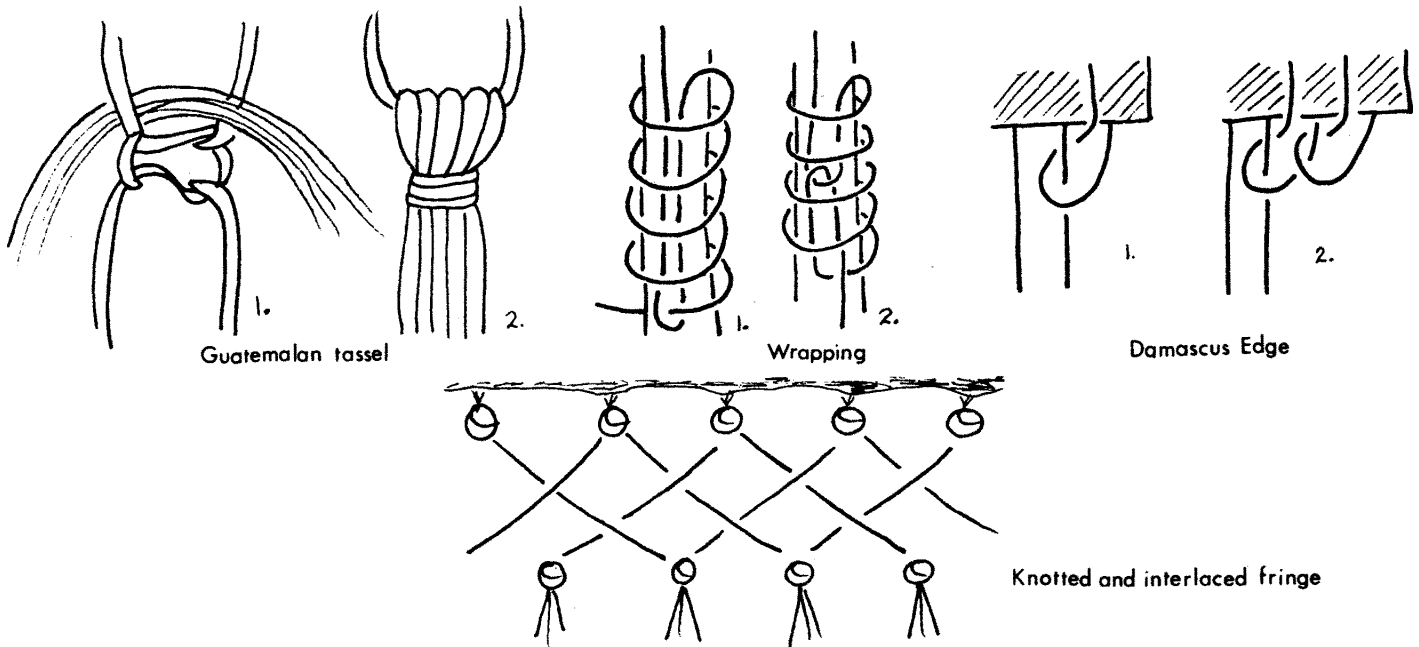
dowels (sewn in facings, woven in, tied on . . .)
 boards (lumber yards, some hardware stores)
 plexiglas (available from Plastic Inc., near St. Paul Civic Center)
 metal bars (Dadsun's scrap metal pieces)
 wrought iron hangers (available at Ingebretsen's Scandinavian Center, Lake & 16th Ave., Mpls)
 tackless strip—wooden strip with tack tips protruding (carpet stores)
 wire (hardware stores, Axe Man's Surplus)
 hooks

Washing, brushing, and/or blocking are often necessary.

Finishes Bibliography

Birrell, Verla. The Textile Arts, Schocken, 1959, pp. 278-376.
 Cahlander & Cason. The Art of Bolivian Weaving, Watson-Guptill, 1976.
 Collingwood, Peter. The Techniques of Rug Weaving, Watson-Guptill, 1968, pp. 481-513.
 Creager, Clara. Weaving—A Creative Approach for Beginners, Doubleday, 1974, pp. 92-3; 162-3; 166; 168; 172.
 Held, Shirley. Weaving, A Handbook for Fiber Craftsmen, Holt, Rinehart & Winston Inc., 1973, pp. 165-6; 180-6; 221-44.
 West, Virginia. Finishing Touches for the Handweaver, Bradford Co., 1968.

Catherine Ingebretsen



Weavers take note:
 Our two little shops are
 stuffed with colorful 3 and 4 ply
 mill ends
 plus, new homespun Tahiti yarns
 from Columbia and Greece,
 Stanley shuf yarns and Lily
 cotton chenille.

Threadbenders

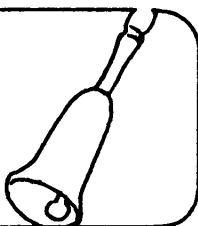
• In the Galleria -927-8221 • In St. Anthony Park 647-0677
 3515 W. 69th St., Edina 2260 Como Ave., St. Paul

Now Available
DARK FLEECES
 GREYS, BROWNS, BLACKS
 \$1.50 lb.

THE WOOL-N-SHOP

PHONE (612) 331-1813
 NORTH CENTRAL WOOL MARKETING CORP.
 101 27th AVE. S.E. MINNEAPOLIS, MINN. 55414

SCHOOL NEWS



APRIL CLASSES COMING UP

April begins the "spring quarter" at the Weavers Guild, with many, many classes scheduled. To tell you about them in detail we're reprinting a "mini-Bulletin" for your convenience. Many of our most popular classes are starting this month—so sign up now!

Our summer bulletin will be coming soon. We have some exciting courses planned, so, watch for it!

COLOR EFFECTS ON THE FLOOR LOOM

In planning this course, the attempt has been made to find ways to apply color theory to Floor Loom weaving, and still allow flexibility so that students are able to work out the problems in colors that they select. Each problem will be done as a pattern weave swatch, but in some instances the warps will be white and students will paint their warp to match the wefts of their choice in order to solve a specific problem. The paint mixing itself is a learning experience, which will help the student see the qualities of given colors. Some problems will be done in corduroy pile so that the weft alone will determine the color effect. Two warps will be pre-set problems; one color-weave-effect, and one study involving the effects of black, white, and gray on colors.

Mon, Wed April 11—May 4 6:30-9:30 p.m. Charlotte Miller

BOBBINLACE

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

Tues April 12-May 17 9:30-11:30 a.m. Lotus Stack

BOLIVIAN WEAVING

A unique and exciting course offered by this Guild. Adele Cahlander introduces weaving techniques dating back to pre-Columbian times, techniques that she learned in the Bolivian highlands. The co-author of Bolivian Highland Weaving, Mrs. Cahlander will teach what elaborate weaving can be done with materials so minimal they fit in your pocket. The ultimate in portability. Materials fee \$2. 6 sessions (12 hrs). Tuition \$25.

Wed April 13-May 18 7:00-9:00 p.m. Karen Searle

COLOR AND DESIGN FOR FRAME LOOM HANGINGS II

This is a continuation of Color and Design for Hangings I. It is assumed that students will have taken that course or have permission of the instructor. They will explore further methods and techniques of design for weaving, plus actual designing exercises in class. 6 sessions (12 hrs). Tuition \$25.

Tues April 12-May 17 1:00-3:00 p.m. Pat Warner

DYEING WITH LICHENS

This is an exciting area of natural dyeing in which some of the "rules" are discarded. The session will include a discussion of several kinds of lichens, special dyeing techniques, and a short history of lichen dyeing. Each participant will receive a sample of the lichens and the fiber dyed during the session. Small materials fee. Tuition \$10.

Thurs April 28 9:00-3:00 p.m. Connie Magoffin

INTERMEDIATE FLOOR LOOM SKILLS

Acquaint yourself with the basic repertoire of loom-controlled weaves such as block weaves, overshots, lace weaves, and so forth. Develop a better understanding of their characteristics by weaving swatches for your notebook. Guild looms will be used. Materials fee for yarn. 8 sessions (24 hrs). Tuition \$42 (includes \$5 loom rental fee).

W,F April 13-May 6 9:00 a.m.-12:00 Irene Wood

INTERMEDIATE SKILLS USING A FRAME LOOM

This course offers a study of weaver-controlled weaves and laces, such as leno, Mexican and Spanish lace, warp bouquets, and Danish medallion. It also provides an opportunity to explore different fibers. Simple texturing and inlaid weaves will be introduced, as well as some on-loom finishes. Students will use techniques learned to produce a sampler in the form of a table runner or hanging. Emphasis will be placed on meeting each individual's needs with continuing projects. Bring loom warped at 10 epi (minimum size 10"x40") with Nordica, 10/2 linen, or similar weight yarn, for warp and weft. 6 sessions (12 hrs). Tuition \$25.

Mon April 18-May 23 7:00-9:00 p.m. Karen Searle

INTRODUCTION TO DRAFTING AND FABRIC ANALYSIS

This lecture course is for the floor loom weaver who has completed the Introduction to Floor Loom Weaving course or its equivalent. Included will be reading and writing of various draft systems, how to weave as drawn in, tie-up and treadling variations and block theory. Drawn down will be taught from thread-by-thread draft and from profiles. Discussed will be weave systems such as overshot, crackle, summer and winter, double weave, and grouped thread systems such as M's and O's and spot Bronson. Needed for course: pencil, notebook, 8 or 10 to-the-inch squared paper, and Harriet Tidball's monograph The Handloom Weaves. Nominal materials fee. 6 sessions (12 hrs). Tuition \$25.

Mon April 11-May 16 1:00-3:00 p.m. Peggy Dokka

INTRODUCTION TO FLOOR LOOM WEAVING

Each student will warp a floor loom and explore basic weaving techniques and patterns while becoming familiar with weaving vocabulary, loom structure and function, and basic drafting. After weaving samplers, students may plan individual projects with guidance on how to choose suitable yarns and calculate quantities. Guild looms will be used. Small materials fee for yarn. 10 sessions (30 hrs). Tuition \$50 (includes \$5 loom rental fee).

M,W April 11-May 11 9:00 a.m.-12:00 Betty Peter
M,W April 11-May 11 6:30-9:30 p.m. Sue Obrestad

LOOMS FOR THE CLASSROOM—A SPECIAL COURSE TO BE OFFERED AT THE GUILD

Hamline University and the Weavers Guild are again offering a class for elementary and secondary school teachers. Actually, the class is open to anyone, but the specific orientation is to classroom teachers.

The course is entitled **LOOMS FOR THE CLASSROOM** and will be given on Tuesday evenings at the Guild, April 12 through May 31 (6:30 to 9:30 p.m.). Three graduate quarter hour credits will be given through Hamline University. The instructor is Dianne Swanson. Tuition is \$70 if the course is taken for credit; \$42 if taken without credit.

The purpose of the course is to introduce educators to weaving techniques that can be used inexpensively in the elementary and secondary school classroom. Participants will understand the "how" and "why" of fiber use and gain expertise and confidence in the teaching of fiber arts.

Warp-faced, weft-faced, and balanced weaves will be covered. Those taking the course will make and weave on six weaving structures, including cardweaving, tapestry, and Punjabi. Each person will be required to complete a project in each technique presented and keep a journal on the classroom application for their students.

INTRODUCTION TO PHOTOGRAPHY

This workshop is geared to the beginner who is contemplating buying a 35mm or larger camera but doesn't fully understand it. Emphasis will be on camera and lens selection and operation. Basic information on film, lighting and exposure will also be covered. Bring your camera so that the instructor can answer your specific questions. The instructor is a professional photographer. This seminar is a prerequisite for the class in Photographing Fiber Arts. Tuition \$10.

Sat April 23 9:00-3:00 p.m. Jay Magoffin

WEAVING OF TURKEY AND THE MIDDLE EAST

This course will explore the techniques and history of weaving in the Middle East, with special attention to Turkey. Techniques will include flat Kelim weaves as well as pile carpet weaves. Repair of antique pieces will also be discussed. The instructor spent five years in Turkey where she organized a weavers' cooperative. Materials fee, payable at first session. Either a Navaho loom or a warp-weighted loom can be adapted for the class, or loom plans will be provided. 6 sessions (13 hrs). Tuition \$27.

Wed April 13-May 18 1:00-3:00 p.m. Char Miller
(first class 12:30-3:30)

Program at the Science Museum

NAVAHO I

This course has the same content as the standard Guild course, except that students will be able to examine firsthand some textiles in the collection of the Science Museum of Minnesota. Students will construct their own looms, learn hand spinning, dye their own yarns, and weave a Navaho tapestry of original design. 8 sessions (16 hrs). Tuition \$30.

Sat April 16-June 11 9:30-11:30 a.m. Jan Carter
(no class 5/28)

NATURAL MATERIALS BASKETRY

Work with round reed, raffia, rush, ash splint, flat reed, sea grass, cane, and other natural basketry materials to do coiled, twined, plaited, and wickerwork baskets. There will be discussions on collecting and preparing locally available plant materials as well as slides of many baskets. A working knowledge of two of these techniques (coiling, twining, wickerwork, or plaiting) is required. 5 sessions (12½ hrs). Tuition \$27.

Tues April 12-May 10 12:30-3:00 p.m. Cathy Ingebretsen

PHOTOGRAPHING FIBER ARTS

A professional photographer will teach this course, directed at all who want more successful results when photographing shows, as well as their own work. Emphasis will be placed on techniques, as well as artistic considerations. Discussion will center around types of film, use of filters, lenses, and proper lighting. Students must have access to a good camera. Color film will be shot outside of class, and results will be analyzed during the next class session. The instructor, Jay Magoffin, received his degree in photography from RIT. Prerequisite: one-day course in photography (April 23) or instructor's permission. 4 sessions (8 hrs). Tuition \$17.

Sat April 30-May 21 9:30-11:30 a.m. Jay Magoffin

PROJECTS USING THE FRAME LOOM

Bring your loom with whatever you have on it—or dust off your loom and let an organized class get you started weaving again. This class is for weavers who would like the stimulation of group interaction and individual help where they really need it in planning and carrying out a project. Slides and discussion will be included. This is an advanced class, but all basic techniques will be reviewed as needed individually. 6 sessions (12 hrs). Tuition \$25.

Wed April 27-June 1 1:00-3:00 p.m. Mary Temple

SPINNING I

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

Tues April 12-May 10 9:30-11:30 a.m. Peggy Dokka

SPINNING II

A class designed to assist the spinner to refine spinning techniques and learn to create novelty yarns of all descriptions using handspun, thrums, and commercial yarns. Instructor, Lotus Stack, will also devote one session to dyeing procedures. Student must own or rent a wheel. See Spinning I for rental information. 5 sessions (10 hrs). Tuition \$20.

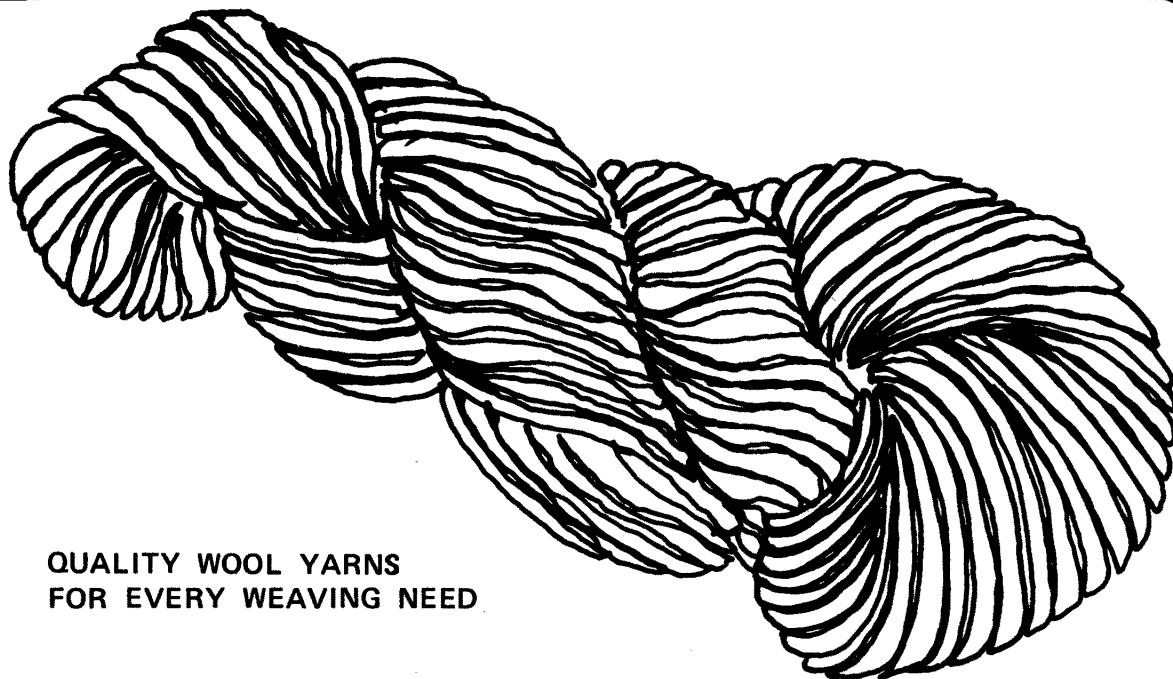
Fri April 15-May 13 9:30-11:30 a.m. Lotus Stack

WEAVING FUNDAMENTALS USING A FRAME LOOM

An excellent way to acquaint yourself with the skill of weaving. Students will be taught basic skills while creating individual projects. They will learn loom-controlled weaves, use of pickup stick, rya, soumak, inlays, tapestry, and balanced weaves. All frame loom classes are taught on Beka, Kircher, or Ericha frame looms. Students must own or rent a loom. Call the office for rental details. Bring looms, cotton carpet warp, notebook, pencil, tape measure, and scissors to first class. (Cotton carpet warp may be purchased at the Guild at the first class.) 8 sessions (20 hrs). Tuition \$30.

Tues April 12-May 31 6:30-9:00 p.m. Cathy Ingebretsen

Sat April 16-June 11 9:30 a.m.-12:00
(no class May 28) Mary Temple



**QUALITY WOOL YARNS
FOR EVERY WEAVING NEED.**

In HARRISVILLE DESIGNS Depth of Field has found U.S. yarns of Scandinavian quality at a welcome money-saving price. A wide selection of these distinctive yarns includes:

VIRGIN WOOL – Color consultant, Nell Znamierowski

Pure virgin wool yarns made from fibers that are dyed before spinning to insure fast and brilliant colors. Available in a subtle spectrum of 30 shades.

2 ply, 1000 yards per pound

Special introductory offer

Arriving in April

\$2.00 per 100-gram skein

DESIGNER YARNS – Color consultant, Nell Znamierowski

Strong and soft, with the bulk and yardage of lopi, these yarns have been dyed in the same way as VIRGIN WOOL and come in the same range of 30 vibrant colors.

500 yards per pound

Special introductory offer

Arriving in April

\$2.00 per 100-gram skein

HAMPSHIRE YARNS AND FLEECES – natural fibers of soft browns, grays, off-whites; all-wool yarns as well as wool and flax and wool and camel hair blends.

400 yards per pound

\$2.20 per 4 oz. skein

CABLE YARNS – Virgin wool sausages spun around a center core that prevents stretching. Available in a dozen bright colors, each a heather mix blended from fast-dyed wools.

25 yards per pound

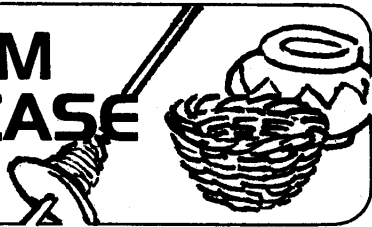
\$10.00 per pound

For yarns, looms and weaving accessories, stop in at Depth of Field / Earth Works

depth of field/earth works

405 cedar, mpls.

MUSEUM SHOWCASE



THE MINNEAPOLIS INSTITUTE OF ARTS TEXTILE COLLECTION

The textile collection at the Minneapolis Institute of Arts is composed of approximately 2,000 examples ranging from a skein of fine, bleached linen lace thread, to large European tapestries and oriental rugs.

Of special note are the Chinese court robes and European tapestries. These particular parts of the collection contain some of the finest examples of their kind.

The laces, of which the Museum has over 900, include many fine examples of the art. The collection contains both bobbin and needle lace made during the last six centuries, and represents the growth of the art from drawn work on linen to the very finest interlacing of single element fibers. The collection also contains a few lace tools, patterns, and pattern books.

The collection houses samples of woven and surface ornamented textiles which originated in over fifty different countries and exemplify a wide range of techniques from the simplest weave to elaborate brocades and velvets, as well as ikat, needlepoint, tambor work, couching, crewel embroidery, batik, copperplate and woodblock prints. There are very few examples of Scandinavian textiles, and in terms of numbers, the strength of the collection lies east of Istanbul. However, there are over 200 examples of Italian and French fabrics made in the sixteenth through the nineteenth centuries.



A large Norwegian tapestry entitled "The Wise and Foolish Virgins" from the 18th Century; part of the Minneapolis Institute of Arts Textile Collection. Photo courtesy of Minneapolis Institute of Arts.

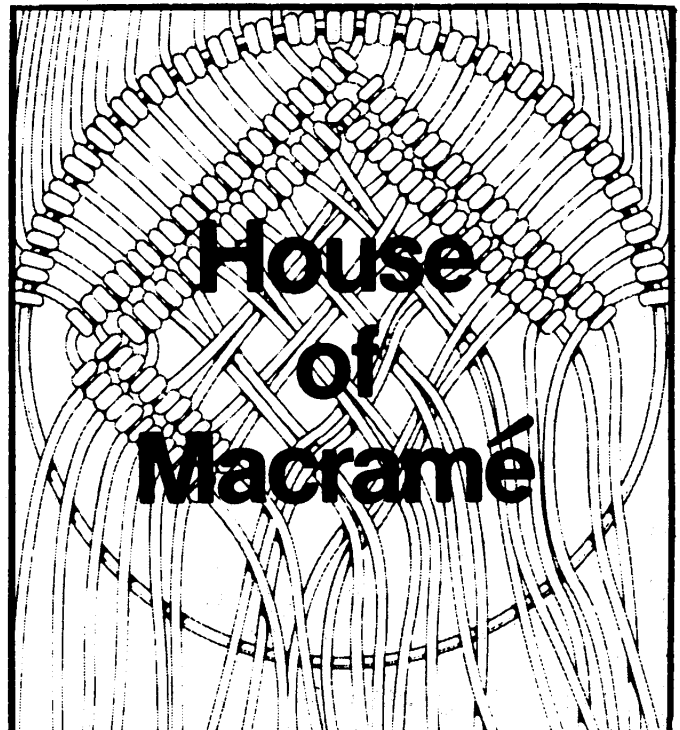
The costume collection is rather small, although it does contain over forty very fine examples of Kashmir shawls which were made during the eighteenth and nineteenth centuries in India.

At the present time the textile collections are being re-organized and stored in one area. This is being made possible by the receipt of a grant from the National Endowment for the Arts. Several Guild members have donated their time and effort to help in this enormous undertaking. It is hoped that by the end of the summer of 1977 the textiles will be properly housed in their new storage area and a small study center will be available for the use of students and scholars studying in the field.

In January a limited rotation system was initiated in the main Decorative Arts Gallery (320), whereby visitors to the museum are now able to view a few of the costumes owned by the museum. The Persian Gallery will also display textiles which will be changed periodically. Several large tapestries are hung in the rotunda of the museum and the Tapestry Gallery in the west wing of the museum's second floor.

Lotus Stack

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.



House of Macramé

For something different in

Macrame cords
Beads

Weaving yarns
Wall hangings

927-8307 · 5416 Penn Ave. So. in Minneapolis

SPECIAL EVENTS

MIDWEST WEAVERS CONFERENCE

The Midwest Weavers Conference will be held in St. Louis, Missouri, this year, on the Washington University Campus. The theme of the conference is "Weaving Around the World."

Guest speakers will be Jane Redman, author of Frame Loom Weaving, whose topic will be "Discovering New Worlds;" Lynn Springer, curator at the St. Louis Art Museum, speaking on "Care of Textiles," including tips on hanging, cleaning, repairing and storing textiles; and Virginia West, author of Finishing Touches for the Handweaver, who will have information on weaves and fibers and their uses, and on "Developing Fashion Fabrics."

A lifetime membership in the Midwest Weavers Conference is \$2.00 and entitles you to receive information about the conferences each year.

For more information on this year's conference, send a self-addressed, stamped, business size envelope to:

Mrs. Jeanne Deutsch
12328 Federal Road
St. Louis, MO 63131

DIVERGENCE 77

Divergence 77, a conference sponsored by the Michigan League of Handweavers, will be held June 10-12 at Wege Center, Aquinas College, Grand Rapids, Michigan.

Principal speakers will be Barbara Wittenberg, keynote speaker; Ann Wilson on "Textile Architecture;" and Ron Goodman on "Egyptian Impressions."

A reception and viewing of the exhibit "Contemporary Fiber Expressions" will be held at the Grand Rapids Art Museum in conjunction with the conference.

Several four-day workshops will follow the conference, from June 12-15, given by the following artists:

Ron Goodman, Washington, D.C., on Fold and Dye
Budd Stalnaker, Bloomington, Indiana, on Weft Faced Techniques

Georgie Bick, Lambertville, Michigan, on Traditional Tapestry

Ted Carson, Ontario, Canada, on Spinning

Ed Lambert, Athens, Georgia, on Warp Faced Techniques

For more information on the conference, write:

Mrs. Ronald Cameron
1521 Lake Grove S.E.
Grand Rapids, Michigan 49506

For workshop information, write:

Brenda Mergen
8437 Sprinkle Road
Portage, Michigan 49081

MCAD SUMMER FIBER CLASSES

The Minneapolis College of Art and Design will be holding four two-week Media Exploration workshops this summer; one two-week session in each of the following areas: clay, wood, metal, and fiber.

Ruth Kao, from the Milwaukee area, Clint MacKenzie and Walter Nottingham are among the fiber instructors. Further information can be obtained from the MCAD office, 200 - E. 25th St., Minneapolis.

UMD TO OFFER HERITAGE WEAVING WORKSHOP AGAIN THIS SUMMER

Heritage Weaving Workshop: exploring the potential of the two harness floor loom as part of our weaving heritage, a beginning course in the basic principles of floor and table loom weaving. Aimed at helping those who own antique rug looms learn to warp and weave on them. Co-sponsored by Continuing Education & Extension Duluth Center, University of Minnesota-Duluth, Duluth, MN 55812 and the Fiber Handcrafters Guild. Taught by Janet Meany. Intensive three day workshop, June 20-22, 1977, or June 27-29, 1977.

FEATURING HAMPSHIRE LOOMS



Make Yourself a Friend

	22 inches	36 inches
kit loom	\$158.00	\$224.00
assembled loom	\$195.00	\$265.00

*prices do not include shipping

18326 Mnka. Blvd., W24ZATA

-At Chowen's Corner -
In The Village of Deephaven

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.

Wanted:

Weavings for sale to be displayed in the offices of Lauer's Beauty Supply Inc. Particularly interested in "naturals." Georgia Lauer, 698-6690.

Wanted:

A used carding machine. Alice Gilmore, 426-4523.

Wanted:

Fiber pieces for sale to hang in wall and air space at Cedar Workshop (next to Earthworks Yarn). The Workshop has been remodeled and is now Cedar Workshop and Gallery. A 20% commission will be taken on items sold. Call Karen Sternal at 336-4147 or 374-4018.

Wanted:

Weavings and other handcrafted items. The Creative Touch, 5007 Penn Ave. S., Mpls 55419. Bev Kaller, 929-4426.

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.

Help needed:

Cp victim needs help in warping a table loom. Please call her if you can help. Marian Bunn, 2543 Pillsbury Ave. S., 823-6239.

Loom wanted:

Anoka County DAC for retarded adults needs a sturdy 2 harness loom for rug weaving at reasonable cost. Call June at 786-5750.

ATTENTION RUGMAKERS

If you make rugs of any type—woven, hooked, or braided—or know of anyone who does, Nancy Leighton would like to photograph the processes of rug making through all stages, from planning through finishing. Please call her at 378-2673 or leave a message at the Guild office.

.....
NOTICE:

If you are planning to travel to St. Louis to attend the Midwest Weavers Conference in June, let the Guild office know. If enough people are interested, we will see about chartering a bus or plane.
.....



the Yarnery

1648 Grand Ave. St. Paul, Mn. 55105 (612) 690-0211

NEW

Natural wool mill ends

5 shades

\$4.00 per pound



**THE MINNESOTA
WEAVER**

© 1977 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 Ingebretsen
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

DATES TO REMEMBER!

APRIL						
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

For details see "COMING UP" on page 1.

The Weavers Guild of Minnesota
427½ Cedar Avenue
Minneapolis, Minnesota 55454
332-7521

NON PROFIT ORG.
U.S. POSTAGE
PAID
PERMIT NO. 2963
MPLS., MINN.

