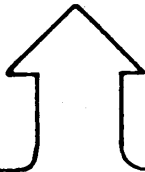


# THE MINNESOTA WEAVER

Volume 2, Number 8, May, 1977

COMING  
UP



Shirley Held

## MAY PROGRAM

Thursday, May 5, 1:00 p.m.

"Chameleons, Elephants, and Butterflies," by Shirley Held

Our May Annual meeting will be followed by a program with guest lecturer Shirley Held, specialist in weaving and design and author of *Weaving: A Handbook for Fiber Craftsmen*. Her book is a basic text for weavers, providing an understanding and appreciation of both loom and non-loom techniques of fabric construction.

Ms. Held is a professor in the Applied Art Department of the College of Home Economics at Iowa State University.

## EXTRA—SPECIAL LECTURE BY TED HALLMAN

All Weavers Guild Members and the General Public are invited to hear Ted Hallman give a slide show and lecture on his work. The program will be given on May 12, Thursday, at 8:00 p.m., at McNeal Hall, St. Paul Campus of the University of Minnesota. Plan to come and spread the word so that we'll have a good turnout.

Donations of \$.50 payable to Margaret in advance are requested to help defray the cost of the lecture. We are unable to accept donations at the door, as the facility is state-financed and must be open to the public.

## KNOTLESS NETTING

### BY-MEMBER-FOR-MEMBER WORKSHOP

On Monday evening, May 16, from 7 p.m. to 9:30 p.m., Guild member Susan Mueller will give a by-member-for-member workshop on knotless netting. Bring any kind of yarn or jute, scissors, and a large yarn needle, and learn how to do this technique which Susan uses in many of her sculptural off-loom abstract wall pieces. Ms. Mueller has been a professional weaver for 44 years. She primarily works in off-loom techniques including wrapping, soumak, crochet, as well as knotless netting which she finds is an extremely flexible way of developing organic pieces. She has shown her work, among other places, at the Contemporary Crafts of America show, and recently won a prize in the juried exhibition of the Minnesota Crafts Council.

## INKLE WORKSHOP

Thursday, May 19, 9:15-noon, is the date for the workshop on The Basic Inkle Band, originally scheduled in March. Come and learn how to set up an inkle loom, small rigid heddle, or other simple backstrap methods for weaving narrow bands. Participants will learn to design patterns, create textures, fringes, buttonholes, tubes, and other variations in the weaving process. Materials will be provided for a small fee. The workshop will be conducted by Nancy Haley and Karen Searle.

## MAY EXHIBIT

Fiber works by Betty Peter will be on display in the Guild rooms during the month of May. Betty is a Floor Loom instructor at the Guild and has served as properties chairperson for the past two years. She will be moving to Arizona this summer and will be greatly missed around the Guild.

## "Woven Gardens" PUBLIC SHOWING IN MAY

For those of you, like me, who let the day slip by and missed the downtown Minneapolis Public Library showing of "Woven Gardens," there is another chance! The film will be shown at the Webber Park Public Library, 4380 Webber Parkway, Mpls, at 10:00 a.m. on Tuesday, May 24; and again at the North Regional Public Library, 1315 Lowry Avenue, N., Mpls, on Thursday, May 26, at 2:30 p.m.

We were hoping to make arrangements to show this film at the Weavers Guild, but perhaps now we will have to wait for a date in the autumn. Would you be interested in an evening of movies about weaving? The Program Committee would like your suggestions.

May 26-June 4 Wool Festival - p.3

# 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

## Summary of the minutes of the Board meeting of March 17, 1977

The meeting was attended by about twenty members of the guild in addition to the regular members of the Board and guild employees.

The proposed advertisement for a Guild administrator was presented and discussed. (This ad appeared in last month's Minnesota Weaver.)

The warehouse site was discussed, and slides of the building shown. Several questions regarding cost, financing, use of unneeded space and night access, must be answered before a decision can be made. Meantime, a continuing search committee consisting of Kathy Frank, Lynn Marquardt, Nancy Leighton, and Pat McHugh, was appointed to investigate other suggested locations.

The yarn committee was authorized to spend up to \$250 in any one month on unexpected "good deal" yarn purchases for resale. Connie Magoffin was authorized to spend \$50 for bulk mordants for resale. Authorization to purchase a group of 35 used weaving books for \$100 was made. A list of the books is available in the office.

Last month's minutes were in error regarding Ginnie Erhard's resignation. She will continue her term as treasurer.

Margaret Dokka, Secretary

## Summary of the Board meeting, April 14, 1977:

Much time was spent discussing the proposed new lease for our present quarters. It was decided that a lawyer be consulted about some of its specifications before we sign it. A report by the Search Committee was made—they have checked a number of possible spaces, but have seen nothing promising as yet.

The Membership Directory will be ready for publication in May.

Margaret's position was evaluated, and it was decided to give her a small raise in salary.

A special committee was appointed to evaluate the applications for the position of Administrative Assistant.

The next Board meeting will be Thursday, June 2, at 9:00 a.m.

Margaret Dokka, Secretary

## NOTICE TO ALL COMMITTEE CHAIRPERSONS

Annual Reports from the Standing Committees are due in the Guild Office by May 1. Reports should include a brief summary of committee activities during the 1976-77 fiscal year.

## Decorah Trip

There is still space for a few people on the bus to Decorah, Saturday, May 14, to visit the Norwegian-American Museum. Call the office if you are interested in coming along. People who have already signed up will be notified of the exact time of departure and the cost (approximately \$8.50-\$12.00).

## THREE GUILD MEMBERS ATTEND TEXTILE MUSEUM SYMPOSIUM

Sue Baizerman, Lila Nelson, and Lotus Stack were 3 of the 50 participants this year in the fifth Irene Emery Roundtable on Museum Textiles at the Textile Museum, Washington, D.C. April 17-19.

The topic for this year's Roundtable is "Looms and their Products." Participants attend four panels dealing with the subjects of "Western Hemisphere looms," "European looms," "Asian-African looms," and "Complex Patterning looms."

Each year Roundtable participants are invited from among Museum workers and textile experts across the country. Adele Cahlander attended the Roundtable last year, which dealt with Ethnographic Textiles of the Western Hemisphere.

## WEST COAST WORKSHOP TOUR

Our most widely travelled member and guest lecturer, Adele Cahlander leaves on April 24 for a three week workshop and lecture tour in Seattle and the San Francisco area. Her first stop is Seattle, where she will give a program and two-day workshop for the Seattle Weavers Guild, April 25-28. Then its on to California, where she has been invited to give two identical programs at the Northern California Weavers Conference in Vallejo on May 1.

May 3-5 will find Adele in Sacramento giving a workshop at a shop called "Yarn and Weavers Things." This will be followed by a program at the Fiberworks studio in Berkeley, May 6-8. The highlight of the tour will be a five day live-in workshop at the Fiddletown Barn, country home of weaver Jacquetta Nisbett, May 11-15. Participants will come and "camp-in" for a delightful intensive learning experience.

To conclude the tour, Adele will be the program speaker at the Golden Gate Weavers Guild in Berkeley on May 16.

## MICHIGAN WORKSHOP

Gloria Rither will travel to Soumi College in Hancock, Michigan, on April 23, to conduct a workshop on "Garments on the Frame Loom." In February she gave a Frame Loom workshop at Lakewood Community College, White Bear Lake, MN, in conjunction with her recent exhibit there.

### Guild Annual Membership

|                    |                 |
|--------------------|-----------------|
| Individual . . . . | \$15.00         |
| Family . . . . .   | \$20.00         |
| Sustaining . . . . | \$25.00 or more |

Subscriptions to the Minnesota Weaver (for persons living over 100 miles from the Guild)  
. . . . . \$4.50 per year

## APRIL PROGRAM

Renie Adams: "Off-loom Constructions"

Renie Adams' off-loom constructions are describable in all the usual terms of color, design, balance, weight, technique, and material, but how misleading it would be for me to apply the "proper words" to a very unusual talk. Ms. Adams' work struck me very intimately; therefore her off-loom constructions are indescribable, at least meaningfully in terms of each piece's impact on my physical, intellectual, and emotional self.

"Off-loom Constructions" was precisely the topic of Renie Adams' talk at the Guild's April monthly meeting. She went beyond a mere discourse on various techniques. She gave her talk in three parts: "two features and a short subject."

**Feature 1:** Ms. Adams teaches in the College of Home Economics Related Arts Department at the University of Wisconsin—Madison. A focus of the first year design course, nature studies and painting studies are creative expressions of pieces of nature ("primary structures:" i.e., acorn, leaf, rock, shell, bark, moss) designed and executed by her students in various techniques from stitchery to tapestry-weaving. The students choose their bit of nature, the only requirements being that it be portable and that it not die. They inspect its surfaces, color, lines, texture, and shape to use as inspiration and authority for their works of art. They carry their primary source to the store to compare the colors. Look closely sometime at all the colors in a rock or a piece of moss!

Since nature, unlike machines, is erratic, irregular, eccentric, the traditional stitchery and tapestry techniques might not work. New techniques might have to be invented to translate the primary source into fabric. Unusual, unexpected textures have to be combined. One unlikely but wonderful combination of techniques used together with great success was a pair of mittens woven on shaped cardboard with crocheted cuffs, the whole representing a grey rock.

Another project focusing on paintings (secondary sources) generally follows the same rules as the primary source project. "Rob art and nature blind!" said Renie Adams. You are not really stealing—you are inventing new forms with the choice of technique for translating art or nature into your piece.

**Short Subject:** With Else Sommer, Renie Adams is writing a book on pillows. To help the publication along visually, the Related Arts Department at Wisconsin was turned into a pillow factory last year. Pillows were knitted, knotted, crocheted, woven, rya-knotted, double-half-hitched, coiled. Some of the delights of this section of pillow slides were a large "bag" of "doughnuts" with interchangeable "fillings;" a nested toy stuffed full of itself; a coiled pillow; and several bead pillows on a narrow cardwoven "chain" necklace, lovely and delicate.

**Feature 2:** This was my favorite part of the program, but the most difficult for me to write about. Ms. Adams began weaving tapestries about 9 years ago. Her tapestry work is rather representational, painterly, with a focus on still-life. She works huge (bedspread-size "squares," four of them so far, crocheted in pattern with many colors, tiny motifs, fantastic color; and a 5" thick rya rug 5 feet by 7 feet). And she works tiny (1 inch tall tea sets, tiny eggs, and 8 inch "monsters" with removable Oxfords—with their own removable shoelaces)! Her break away from traditional loom-weaving came while working under Joan Sterrenberg who came to Indiana University from Berkeley while Renie Adams was studying in Indiana. Ms. Sterrenberg stirred things up, "forcing" the students to do project after project of off-loom "primitive projects" using crochet, half-hitching, and knitting, to her students' horror!

Some of Renie Adams' works began as academic studies for tapestries, but usually after exploring the technique through the study, she exhausts her energy for the ultimate tapestry.

Her most serious desire is to create illusions, for example: creating a sparkliness by juxtaposing colors found opposite each other on the color wheel, or creating a regular fabric out of juxtaposed eccentric, irregular areas within the fabric. She likes items with an intimate daily function (a teapot, for instance) which function well optically, too.

I can't go on. You too must see her work to sense what I am trying so inadequately to express verbally.

We were very pleased to see so many of our neighbor-weavers (Charlene Burningham and her fiber-design students from the University) at the April program. We hope they will come again to our monthly programs.

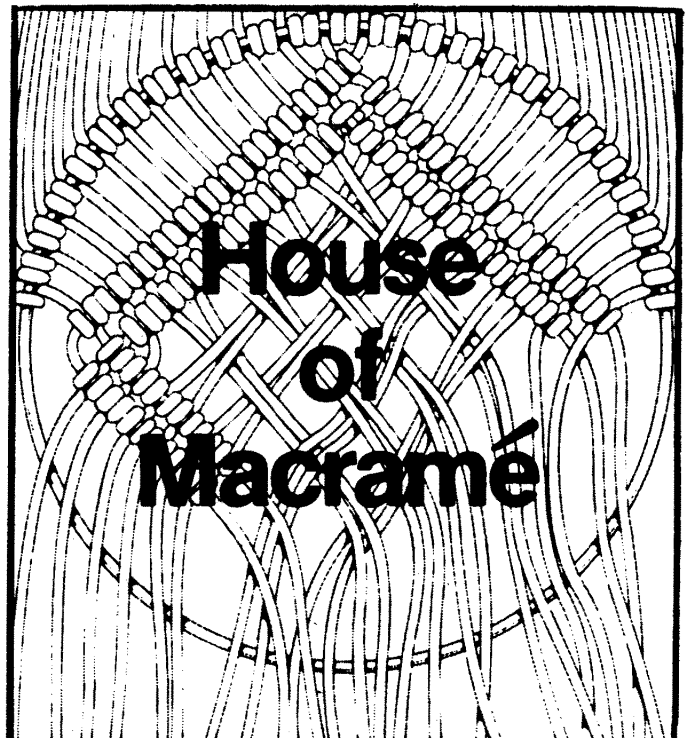
Kathie Frank

## 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 26—June 4. 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.

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.



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## GUILD TOURS WOOLGROWERS

Imagine touching one thousand unwashed fleeces every day! And then imagine sorting each one according to its degree of cleanliness, length of staple, and diameter of fiber. Seventy Weavers Guild members were able to watch several highly trained men to just that on two tours in March at the North Central Wool Marketing Corporation ("Woolgrowers").

Our tour guide was Mr. Dick Boniface, the Wool growers' Director of Field Services, Director of Public Relations, and editor of their newsletter, The Wool Sack. It is truly amazing that he also had time to show us around the entire Woolgrowers operation at 101-27th Ave. S E, Minneapolis, and to spend approximately two hours explaining how wool is graded and marketed, and answering our hundreds of questions. Mr. Boniface was raised on a farm in southern Wisconsin before going to the University of Wisconsin to study Agricultural Economics. His chief interest was in cooperative marketing. About 25 years ago he came to Minneapolis and went to work for the Woolgrowers where he has been ever since. Just as he is wearing many hats now, he grew up to these roles through the ranks, spending some time as a wool grader before moving into the office. Part of his duties carry him into the field where he talks with sheep raisers, examines fleeces after shearing, and buys fleeces.

The North Central Wool Marketing Corporation is actually a federated cooperative representing 20,00 producers in Minnesota, Iowa, Nebraska, South Dakota, and a few in other states. Some of the wool is bought outright from the producers, some is taken on consignment, which presents a complicated book-keeping problem, solved by their accounting computer. The Woolgrowers represents about 15% of all the wool produced in the United States and about 20% of all the sheep raisers in the United States which attests to its successful marketing of the fleeces it handles.

We learned that 60% of the wool is shipped in by train, the rest by truck, and that the transportation alone accounts for four or five cents per pound on the final selling price of the fleece. The wool in grease arrives from the sheep raisers in large burlap bags which are opened, then separated according to the diameter of the fiber, length of staple, and condition of the fleece. This is all done by eye by men who work seven years to become a master grader. There are 35 classifications altogether, with intriguing names such as "quarter baby": a fairly coarse short fiber. The other primary grades are: fine, half, braid (or low quarter), quarter, and three-eighths. The crimp in a fleece is what give the wool its elasticity. The finer the crimp, the finer the diameter of the fiber, and the greater its elasticity. The finest fleeces come from the merino sheep, a native of Spain. As the merino was cross-bred with the French Rambouillet and Columbian sheep, the fiber became coarser. With the coarseness, however, comes longer staple.

Once the wool is graded it is baled in a ferocious-looking machine which eats up ten carts of fleeces, washes them together into a small compact bundle; the worker wraps a burlap around it, binds it with wires, releases the pressure, and holds his breath for fear the wire may snap. These bales hold about 100 fleeces, or about 1000 each. Since the wool business is seasonal, the warehouse is just now beginning to be stacked with bales of fleeces prior to being shipped to their destinations in woolen mills in the United States, England, France, Egypt, and Russia.

Finally, each bale is evaluated in the laboratory which the Woolgrowers maintains on its premises. It is one of the few marketing outfits which does analyze its own fiber. A core of the fiber is taken from each bale. In the lab, the core is

weighed, then carefully washed free of its natural lanolin and dirt or debris which may be caught in it; it is then weighed again when it is completely dry. This determines the loss of grease and dirt and is the determining factor of the price at which those fleeces are sold to industry or individuals. Finally, with a special device, a thin shaving of fiber is collected on a slide and taking an average, the fleeces in that particular bale can be accurately described with the appropriate grading name. This also serves as a double check on the graders themselves.

Mr. Boniface told us that there are certain sheep raisers who have animals with very nice fleeces. These he saves out and sells through the Woolgrowers shop to spinners who wish to make their own yarn from local fleeces.

There is much more to tell, but I have taken up enough space. I invite you who missed the tours to watch for a similar tour next year if it can be arranged. Meanwhile there are some materials which describe the grading process, a chart showing various grades of staple, and copies of the Wool Sack for you to look at in the Guild library. Thanks to you who participated and helped make it more interesting with your probing and intelligent questions. We all learned so much about an industry which many of us took for granted, or never gave a thought to at all.

Kathie Frank



### NEW IN THE LIBRARY

For those interested in frame loom weaving, some additions to the library include: Frame Loom Weaving – Redman; Rigid Heddle Weaving – Swanson; Free Weaving on Frame Loom – Hoppe; Double Weave on a Rigid Heddle Frame Loom – Gaston-Voute.

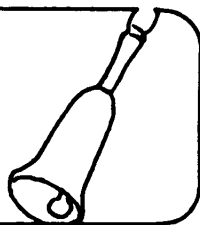
For off-loom techniques, check the shelf for Split-Ply Twining – Harvey; Plaiting – Step-by-Step – Glashauser; Creative Knitting – Phillips; Basic Book of Fingerweaving – Dendel.

Have you wanted to look at a Shuttle, Spindle and Dye-pot magazine and found it was checked out? Now we have copies of each month in binders that will stay in the library for reference.

Once upon a time a card file for author, title, and subject was started. Then with a greater volume of books being purchased, it was not kept up. But it was not forgotten, and a year ago we coaxed Vivian Liden to work on up-dating it. Our thanks to her and her co-workers for their good work. Vivian is no longer working on it, so if anyone would like to help type cards for this file, please contact me. I know many of you have indicated an interest in working on the library committee. If you are still interested it would save much time and telephoning if you would call me. Meanwhile, until we finish the work, there is a partial file on subjects that is useable. It is in a two-drawer grey file in the library.

Ruth Delsart, Librarian

# SCHOOL NEWS



## MAY CLASSES

Due to an exceedingly large enrollment, guest artist Ted Hallman will give his Creative Drafting and Design course in two sessions, May 12-14, and May 16-18. A waiting list is being taken for the second session.

The following Guild classes begin in May.

### NATURAL DYES II

Class will begin with a quick review of the mordant and dye process. Experiments with top-dyeing, tie-dyeing, tritik, color modifiers, and the dyeing of numerous fibers, in addition to wool, will be included. Emphasis will be placed on student participation. Finally there will be a brief study of the fascinating history of natural dyes and a field trip for plant identification. Small materials fee. 6 sessions (12 hrs). Tuition \$25.

Sat May 7-June 18 9:30-11:30 a.m. Connie Magoffin  
(no class 5/28)

### NAVAHO WEAVING II

This course begins with a brief review of the material covered in Navaho Weaving I. It then offers a detailed study of more advanced Navaho weaves, such as saddle blanket weaves, diamond twill, diagonal twill, and two-faced weaves. Bring Navaho loom, and warp material (carpet warp) to first class. Prerequisite: Navaho Weaving I. 6 sessions (12 hrs). Tuition \$25.

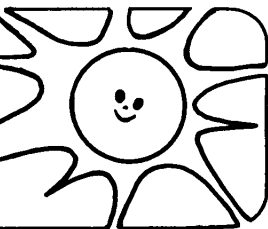
Tues May 10-June 14 9:30-11:30 a.m. Jan Carter

### FINISHES AND EMBELLISHMENTS

What you need to know to complete your woven pieces in a well-crafted and professional manner. Learn fringes, braids, tassels, stitchery, and macrame techniques, hems, and joinings suitable for decorative and functional uses. Materials provided for a small fee. 4 sessions (8 hrs). Tuition \$15.

Wed May 11-June 1 7:00-9:00 p.m. Sue Baizerman

# SUMMER STUDY



## SUMMER STUDY OPPORTUNITIES

Summer abounds with opportunities for intensive study in the arts and crafts, both near and far. We'll share information with you as we receive it.

For the nearest (and best?) see details about the Guild's summer program in the new Summer Class Bulletin. If you have not received a Guild summer bulletin, call the Guild office. Also in the Twin Cities will be the Minneapolis College of Art and Design summer workshops mentioned in last month's Minnesota Weaver. For a pleasant retreat "away from it all," you might try one of the following:

The University of Minnesota offers one and two week courses in the arts at Quadna Mountain Lodge, Hill City, MN, June 13-August 5. Courses in Studio Arts, Crafts, Music and Theater are available. Fiber people may study Off-loom Techniques of Fiber Sculpture with Charlene Burningham, Needlepoint Design, also with Charlene, or Non-loom Techniques of Fiber Sculpture with Walter Nottingham. Undergraduate and graduate credits are available. Further information is available from Summer Arts Study Center, University of Minnesota, 1128 LaSalle Ave., Mpls, MN 55403, 373-1925.

Week-long Workshops in Fiber and Textile Techniques are being offered through the University of Wisconsin Extension at Shell Lake, Wisconsin. August 1-5 and 8-12. Several fiber courses are available, most of them taught by Minnesota Guild members. Stitchery and Fiber Sculpture (non-loom) will be taught by Charlene Burningham; Spinning, Dyeing, and Felt-making will be taught by Pat Boutin Wald; Frame Loom Weaving will be taught by LaVonne Horner and Pat Penshorn; and a Knitting Workshop will be taught by Elizabeth Zimmerman, author of Knitting Without Tears. Credit is available for these courses. For information, write Indian Head Center, Shell Lake, Wisconsin 54871.

Farther from home, in the Smokey Mountains, the Arrowmont School of Crafts holds its annual one and two week-long intensive summer courses with well-known artists and craftsmen. Undergraduate and graduate credits are available. For complete information, write Arrowmont School of Crafts, Box 567, Gatlinburg, Tenn. 37738.

Penland School of Crafts in the mountains of North Carolina features two and three week sessions with major artists in a beautiful rustic setting. Their sessions fill very quickly, so write early for next year. Penland School of Crafts, Penland, North Carolina 28765.

If you are interested in summer study abroad, the April issue of Craft Horizons contains a directory of Summer Study Abroad opportunities in the arts and crafts, and is available in the Guild library and public libraries.

Advanced weavers will have an opportunity to study with Malin Selander, noted Swedish Weaver-Designer and author of Swedish Handweaving and her Swedish Swatches series. The workshop, on Design and Color, will be held July 12-22 at Robin & Russ Handweavers, McMinnville, OR. The workshop has a limited enrollment. Write Robin & Russ, McMinnville, Oregon, for details.

# Yarn shed

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10 - 6 F & Sat

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## CRITIQUE WORKSHOP

Nineteen moderately to skilled fiber persons met at 9 a.m. Sunday, March 6, for an eight-hour workshop. River Falls Fiber Professor, Walter Nottingham, concentrated on each person's personal written statement as related to four slides of work plus one finished piece brought to the workshop. He put the emphasis on creative growth and individual statement. He tried to stay clear of technical considerations, minor points of finishing, slight misuse of color, and appropriateness of fiber.

Walter called the in-depth approach making at least five pieces with very specific goals in mind. He reminded the group that a few pieces with the same technique do not constitute mastery. A real artist makes many pieces that all bear the same relationship. Perhaps a good example would be Mary Temple's jacket, wall hangings, throw and baskets. All of these pieces give the feeling of fire and an inner warmth and look related.

He cautioned that dealing with too many techniques never give a person enough skill to master one form. The workshop did include many techniques: floor loom patterns for clothing, basketry, tapestry, inlay, knitting, stuffing, double weave, sculptured figure forms, card weaving, ikat, and three-dimensional effects.

One of Walter's important statements dealt with how to be creative. He emphasized that many research studies show that the in-depth approach, as contrasted with being involved with several techniques, gives greater growth and individualization. Some artists use the same fiber and the same technique for ten years. (This perhaps is an extreme.) This is also one of the hardest approaches to discipline yourself to. This technical development in one area should be closely related to deeply personal written goals.

He suggests that one find a shape, a form, cut it down to size so that experimentation doesn't take too long, and work at it over and over again. These works may be small in size. Save the bigger size for a real winner.

Walter also talked about the major change in direction that recently occurred in fibers. Until the past couple of years, fiber artists were mainly exploring the feeling of the fiber itself in a highly experimental way. Now the move is back to utilizing realism, including the human figure and scenes from nature—sometimes directly from the artist's own photographs and other very realistic and personal statements. Experiments in fiber now need more content than just fiber for fiber's sake. Double-weave stuffed pieces, for example, now need form relationships, some use of color or greyed values, and a relationship to the wall. (Perhaps in another discussion Walter might agree these forms need a personal relationship to the artist as well.)

To change the subject somewhat, Marj Pohlmann works successfully in another way—that of interpreter, using ideas of others usually in a traditional Christian way for a place of worship. She combines these ideas with her own and finds this method of working her best way.

Walter also had a word about pillows. Of course they should be well constructed. He also suggests that the front be related to the back. In some successful situations, the front design runs around to the back.

*"If you are in love with someone's work, do it and then go on from there in your own way."*

*"To study color, see the color theories of physics. Take a look at focal lengths of colors. Study the scientific understandings of why colors work. Learn about additive versus subtractive color."*

*"Get your camera out." Use black and white film for it will give you three tonalities, ideal for tapestry. Don't copy from other peoples' photographs. Take your own. Micriphotography is another good way to go.*

*"Color can seduce. Simplify forms and then work with color. Use free association to expand an idea such as an apple. Try working with various colors of an apple. Develop a symbolism of your religious ideas. Try little needlepoints to explain the use of an apple in your life. Make a puzzle out of a whole display of things about apples. Be willing to take risks."*

*"The day of doing unique exploration is over. It is very important to explore, but don't show just the pieces that only explore. In the 60's we let fiber be itself and show its own form. Now we need to formalize our experiments into forms. Many young people are going back to traditional fiber forms—even overshot bedspreads. But they also are very creative with older techniques. There is plenty of room for work in basket forms as well as wall hangings, in knitted starched forms, and in sprang and knotting."*

Walter talked off and on for the eight hours, giving the participants an extremely rich short course in fiber design. At five p.m., participants were tired and excited about the prospects for the future.

Lis Jones

Walter G. Nottingham --- Statement on Work . . . .

Each work is my attempt to articulate through fibers a spiritual, emotional and aesthetic impulse. Though fiber construction and fiber manipulation, both on and off the loom, is the major form (medium) into and through which I attempt to translate, discover, intensify and respond to the mystical aspects of my life, the atmosphere or mystic aura is the main concern of my work. Technical means are, for me, always secondary. The form and technique, I feel, must be "one" developed from the foundation of a search for content -- a groping for expressive, symbolic images within the life-cycle of a work. The work makes itself through my hands.

The search for the forms of things unknown -- not trying to make the visible seen but the unseen visible, a probing of the mystical content within my life and the medium of fibers is my involvement as a weaver.

I believe that fibers have within their aura a pent-up energy, an intense life of their own. I am attempting to explore this unreal reality, this often unseen but felt content of fibers. To try and capture and make visible those elusive qualities of the extra-sensory aspect present within the world around and within me.

Walter Nottingham

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## YARN DIRECTORY, PART 2

### Ironstone Warehouse

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Rug yarns—wool and acrylic, roughspun linen, primitive spun cotton, looped and plain apparel weight wool, wool tops. Specials on mill ends.

Order directly from company to get best prices.

### Knights Carpet Company

Highway 41  
Cartersville, Georgia 30120

Rug yarn mill ends, variety of colors. Ask for "miscellaneous undetermined fibers" (although you will get wool). Order for no less than 10 pounds. No samples available. Request approximate colors desired.

Sold at Guild in packages of less than a pound, at \$1.60/pound.

### Cheryl Kohlander

North Myrtle Route  
Box 276  
Myrtle Creek, Oregon 97457

Silk in natural whites and beiges.

Samples \$1.00.

If you order in amounts less than half a pound, add 10% for reskeining. No quantity discounts.

Order directly from company to get best results.

### Mexiskeins

P.O. Box 1624  
Missoula, Montana 59801

Single-ply handspun wool yarn in three weights. Unusual heavy yarns with attractive colors.

Samples \$1.50.

Delivery time 8 to 12 weeks.

Quantity discounts are available. Buying through the Guild, you get a 10% discount (when the total Guild order is 25 pounds or more). Price is about \$6 to \$7 a pound.

### Natures Fibers

P.O. Box 172  
Newbury, Vermont 05051

Silk—noil, tussah, meche, cord, spun.

Samples \$1.00.

Order directly from company to get best prices.

### Oriental Rug Company

214 South Central Avenue  
P.O. Box 917  
Lima, Ohio 45802

Cotton rug warp, rayon filler, rags. The prices are low and delivery is very prompt. The thread is shipped in excellent condition.

Samples \$.25.

Order directly from company to get best prices.

### Potomac Yarn Products Company

P.O. Box 2367  
Chapel Hill, North Carolina 27514

Mill ends. Cotton—7-ply, heavy weight. Rug yarn, synthetic.

Samples—send self-addressed envelope and \$.20.

Order directly from company to get best prices.

### Robin and Russ Handweavers

533 North Adams Street  
McMinnville, Oregon 97128

A complete line of weaving yarns—wools, silk, cotton, ramie, linen, metallics. A reliable company.

Samples \$1.50 plus postage.

Order directly from company to get best prices.

### Scott's Woolen Mill

Hecla Street and Elmdale Road  
Uxbridge, Massachusetts 01569

Wool and synthetic novelty yarns, cotton. Standard stock plus mill ends, alpaca.

Samples \$2.00.

Order directly from company to get best prices.

### Tahki Imports, Ltd.

836 Palisade Avenue  
Teaneck, New Jersey 07666

A variety of handspun and homespun yarns from Ireland, Greece, Colombia, and Pakistan.

This company's line is available in some retail stores locally, including Earth Works.

### Tall Yarns

20250 Carson Road  
Deephaven, Minnesota 55331

Wool yarns, heavy weight.

Yarn is packed in 20 four-ounce skeins per bag, each color. If you order these amounts, you get wholesale prices.

### Clinton L. Wilkinson

6429 Virginia Avenue  
Charlotte, North Carolina 28214

Wool velveteen, novelty wools, cottons, etc. Mill ends.

Samples: for \$3.00 per year, you get on the mailing list to receive information about available yarns.

Order directly from company to get best prices.

Yarn Depot  
545 Sutter Street  
San Francisco, California 94102

A great variety of yarns, not especially low prices. Mill ends also.

Samples \$5.50. When you are on their list, you receive samples bi-monthly.

Order directly from company to get best prices.

Revised information on Craft Yarns of Rhode Island:

Craft Yarns of Rhode Island, Inc.  
P.O. Box 151  
Main Street  
Harrisville, Rhode Island 02830

This company has discontinued all their weaving yarns and now carries the following: Persianpoint wool, Quikpoint wool, three sizes of jute, Macra-twist and Macra-line (macrame cord).

These yarns are available at near wholesale prices through Guild group orders.



The following chart represents the results of experiments with natural dyes sent to me by several of our fellow dyers. I not only enjoy seeing what you are doing, but I learn a great deal from your experiments. Since the dyeing season has begun, it is an appropriate time to share them with the rest of you. The dyes in this month's column were selected because they are a dye I suspect you might not have tried, or because, as in the case of goldenrod or onion, an unusual mordant was used. I appreciate all the samples sent, what better day brightener than to receive a patch of color in the mail?

Dyers vary in their record keeping philosophies; the information included here is what I received. The light tests were done by me on a few of the dyes last summer. I hope to do the rest this spring.

The most difficult problem in sharing dye results is in trying to get you to envision the same color that I see. Our color descriptions can vary not only because of education but also perhaps our actual perception of color may be different. Please accept my attempts!

Happying dyeing or as Barbara Haight inscribed in her lichen book to me, "dye happy!"

Connie Magoffin

| name            | part          | mordant                     | color                               | fiber | fastness       | amount dyestuff | amount fiber | extraction time           | dyeing time | donor  |
|-----------------|---------------|-----------------------------|-------------------------------------|-------|----------------|-----------------|--------------|---------------------------|-------------|--|
| spinach         | leaves        | alum tin copper chrome iron | very pale yellow-greens pale yellow | wool  | poor rest-fair | 1 1/4 lbs.      | 2 1/2 oz.    | 60 min.                   | 60 min.     | Suzette Bernard  |
| leafy spurge    | whole plant   | alum in iron pot            | lt. avocado                         | wool  | ?              | 1 grocery bag   | 5 oz.        | 5 hrs. (soaked overnight) | 45 min.     | Barbara Fritzberg (I got a wide range of yellow-golds and brasses with various mordants) |
| cultiva strawbe | ? whole plant | alum                        | dusty rose                          | wool  | ?              | 2 lbs.          | 3 oz.        | 1 hr. (soaked overnight)  | 45 min.     | Barbara Fritzberg  |



| tea                    | leaves                                       | alum<br>tin<br>copper<br>chrome<br>iron<br>none                 | tan<br>beige<br>dull gold<br>tan<br>gray<br>beige                 | wool   | good   | 20 tea<br>bags<br>(1½ oz.) | 7% oz. | 1 hr.<br>(soaked<br>2 hrs.)      | 30 min.    | Suzette Bernard   |
|------------------------|--|---|---|--------|--|----------------------------|--------|----------------------------------|------------|---|
| buckthorn              | leaves                                       | alum  | soft yellow<br>green  | mohair | poor   | ?                          | ?      | ?                                | ?          | Laura Thompson<br>(my experiments gave green<br>and golds with other mordants,<br>all fast except alum)       |
| yellow sweet<br>clover | whole<br>plant                               | alum  | soft beige  | wool   | ?  | ½ grocery<br>bag           | 4 Oz.  | 1½ hrs.<br>(soaked<br>overnight) | 45 minutes | Barbara Fritzberg   |
| coffee                 | ground                                       | alum<br>tin<br>copper<br>chrome<br>iron<br>none                 | lt. camel<br>lt. camel<br>tan<br>deep gold<br>gray tan<br>lt. tan | wool   | good<br>good<br>poor<br>good<br>good<br>fair | 1 lb.                      | 8½ oz. | 1 hr.<br>(no<br>soaking)         | 1 hr.      | Suzette Bernard   |
| cranberries            | berry<br>(frozen)<br>copper                  | alum<br>tin<br>copper<br>chrome<br>iron                         | lt. beige<br>dull yellow<br>beige<br>beige<br>beige               | wool   | fair   | 8 oz.                      | 2½ oz. | 1 hr.<br>(no<br>soaking)         | 1 hr.      | Suzette Bernard   |
| dock                   | root   | alum  | deep<br>rose-beige  | mohair | good   | ?                          | ?      | ?                                | ?          | Laura Thompson  |
| goldenrod              | flowers<br>?                                 | sodium<br>dichromate  | deep bright<br>gold   | wool   | ?  | ½ bushel                   | ?      | ?                                | ?          | Rosemary Olmsted<br>(this is included because of<br>unusual mordant)  |
| purple iris            | flower                                       | alum<br>tin<br>copper<br>chrome<br>iron                         | yellow-green<br>yellow-green<br>lt. gray<br>green-gold<br>gray    | wool   | fair   | 1 cup                      | 2½ oz. | 1 hr.<br>(soaked<br>3 hrs.)      | 1 hr.      | Suzette Bernard<br>(Bernes Adrian got the same<br>results with alum)  |
| onion                  | skin   | tea<br>(simmered<br>45 min.<br>with wool<br>as pre-<br>mordant) | lt. yellow  | wool   | ?  | 2 oz.                      | 2 oz.  | 40 min.<br>(no<br>soaking)       | 40 min.    | Sonja Carlson<br>(note mordant, she tried lapsong<br>Souchong, red zinger, and mint<br>tea with same results) |
| onion                  | skin   | mint tea<br>tin as<br>after<br>mordant                          | lt. coral<br>beige  | wool   | ?  | ?                          | 2 oz.  | reused<br>dyebath<br>above       | 40 min.    | Sonja Carlson   |
| onion                  | skin   | reused<br>Lapsong<br>Souchong<br>tea, 40 min.                   | pink beige  | wool   | ?  | ?                          | 2 oz.  | reused<br>dyebath<br>above       | 60 min.    | Sonja Carlson   |
| pine                   | new bud<br>growth or<br>baby pine-<br>cones? | alum  | soft pink   | wool   | fair   | ?                          | ?      | ?                                | ?          | Bernes Adrian   |
| rhubarb                | seeds  | copper  | gold  | wool   | ?  | ¾ lb.                      | 5 oz.  | 3 hrs.<br>(soaked<br>overnight)  | 45 min.    | Barbara Fritzberg   |

## OF FIBER



### FELT

by Pat Boutin Wald

In this article I would like to discuss some of the history of felt and it's contemporary application in fiber arts. It has been said that Noah, to make the long voyage more comfortable, covered the floor of the ark with wool plucked from the back of his sheep. When the "waters were abated", felt was left. It is perhaps a little more likely that felt evolved from the use of skins for clothing. These skins were worn fur side against the body where the heat, moisture, and friction would cause the wool to mat. Later, wool was cut from the sheep and beat with stones to form large pieces of felt. The removal of the fleece from the skin eventually led to the spinning of thread and the evolution of weaving, knotting and other methods of fabric construction.

Felt has been used for clothing by the common man for the greater part of history. Pliny the Roman reports that "self-felted fleeces make clothing, and also if vinegar is added withstand even steel, nay more, even fire, the latest method of cleaning them." More recently, the felt hat was one of the major uses of felt in clothing. Much of this country was opened up to European settlers by fur trappers and the fur they collected was used mainly for hatmaking. The hat industry finally diminished in the 60's when President Kennedy

made it acceptable and popular for men to go without hats. So felt is not as abundant as it was twenty years ago and many items once made of felt are now fabricated from new paper products.

Felt as a new medium, however, has been discovered by the textile artists. Robert Morris has been constructing sculpture from commercial felt for a few yeras now. (A Morris piece is on display at the Walker Art Gallery.) More recently, artists have been making their own felt. This allows for endless variation in color and texture, and the construction of three dimensional objects from a single piece of felt.

Closely related to felt making is the Art Protis Technique where pieces of wool, lace, foil, etc., are layed on a cloth backing. They are then run through a machine that uses thousands of needles about an eighth of an inch apart, making a zig-zag stitch which buries a plastic thread in the material. The finished surface appears similar to that of a tapestry. Both felt making and the Art Protis Technique enable the fiber artist to work freely on the surface with little restriction from technical considerations.

The processes of hand made paper also have similarities to the felt making process. Paper can be interchanged with felt in a press for embossing and other techniques previously associated only with printmaking. Not only does felt offer new areas for textile exploration, but it offers a bridge between what have been considered very diverse mediums as well.



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# CORRESPONDENT REPORT

## FOCUS ON CRAFTS: MARKETING CONFERENCE

I wish to thank the Weavers Guild Board for asking me to represent them at the Focus on Crafts: Marketing Conference at the University of Minnesota on March 21 and 22. It was a useful conference, both for the individual craftsman and for craft oriented organizations. Each participant attended an opening address, a tour of the decorative arts collection at the Minneapolis Institute of Art, and five workshops. Several others, also members of the Weavers Guild, attended the conference under their own auspices; I hope that we will be able to present a Guild program together in early Autumn 1977 focusing on the conference. Meanwhile, the notes from the workshops I attended, those which Pat Boutin Wald attended, and any others which the other participants may wish to contribute, are in the Guild library for everyone to peruse.

In this space I wish to share what Art Historian, Robert Forsyth, the opening speaker, said to us in his address. I was curious about what an art historian would have to say to us about "The Crafts: An Interpretation." It is common to think of the arts and the crafts at odds with each other: the one aesthetic, the other completely practical. Professor Forsyth pointed out that since the processes of crafts are so basic, there has been little change in those processes through the ages. And because crafts were essential to daily living in earlier ages, artists in their paintings, drawings, sculpture, carvings, engravings, depicted the craftsmen at work. We could call this instructive, or encyclopedic art.

Mr. Forsyth's slides were illustrative of this fact — they represented centuries of crafts from an Egyptian stone painting from 3400 B.C. of a weaver (drawn stick-style) at a loom to Van Gogh's 1885 oil painting of a weaver. There were slides of funerary sculpture, painting on the sides of pottery vessels, bas relief, oil paintings, and photographs of weavers, potters, glass-blowers, spinners, dyers, jewelry makers, metal smiths, pewterers—every craft imaginable was represented in art.

Craftsmen had a respectability admired and celebrated by artists: the craftsmen were artisans, and necessary creators. At first nothing intervened between the creator and his craft: it was hands on material. He worked with earth, fiber, wood, bone. Eventually the bone became a tool in his hands. Finally fire was added: clay was cooked, making it more durable; raw ores were melted and combined to make metal bodies.

In the 18th Century, the Industrial Revolution suffocated the crafts. Designs were made for the machine, rather than the machine adapted to fit the design. The Bauhaus during World War II interrupted that pattern, to some extent. Mr. Forsyth pointed out that there are some places, Finland a case in point, where large factories hire excellent craftsmen to make prototypes of fine design which the factory then manufactures.

The constant stress between oneness (sameness) and diversity leads to a shrinking world. One can travel the world over and universally see bad design, mass produced, and peddled to vulnerable tourists. It is rare these days to see good design commercially produced. One has to probe into the darkest corners of lesser-frequented routes to avoid the plague of the Mass-Produced.

In marketing one must establish whether an item is folly, pleasure, art for art's sake, or functional. To successfully market good crafts, the craftsman must choose typical crafts, not tricky luring irrelevant items. The buyer of crafts does not want to be duped. He wants good design, tasteful and appealing. The successful craft-marketer will have a feel for universal taste and appeal; he will have business acumen, a good eye, money, and the very best outlets for advertising. With this clout, good handcrafted articles should sell as easily as the tourist junk we see every way we turn our heads.

In conclusion, Professor Forsyth shared with the audience his vision of an expanded craft market through the clever use of mail order businesses representing only the hand-craftsman and handcrafted items. All the skills necessary for the marketer of crafts in shops and galleries would still apply. But the potential buyer-market would be increased manifold. The final bonus would be the extensive distribution of catalogs of beautiful design to the masses to whom arm-chair shopping is becoming more and more appealing.

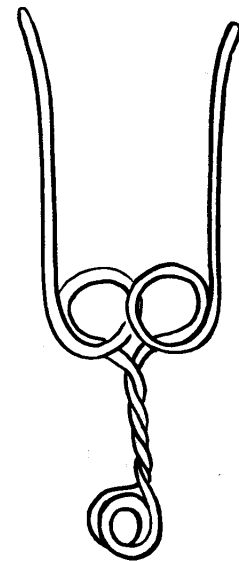
Kathie Frank

## ETC...

## ???

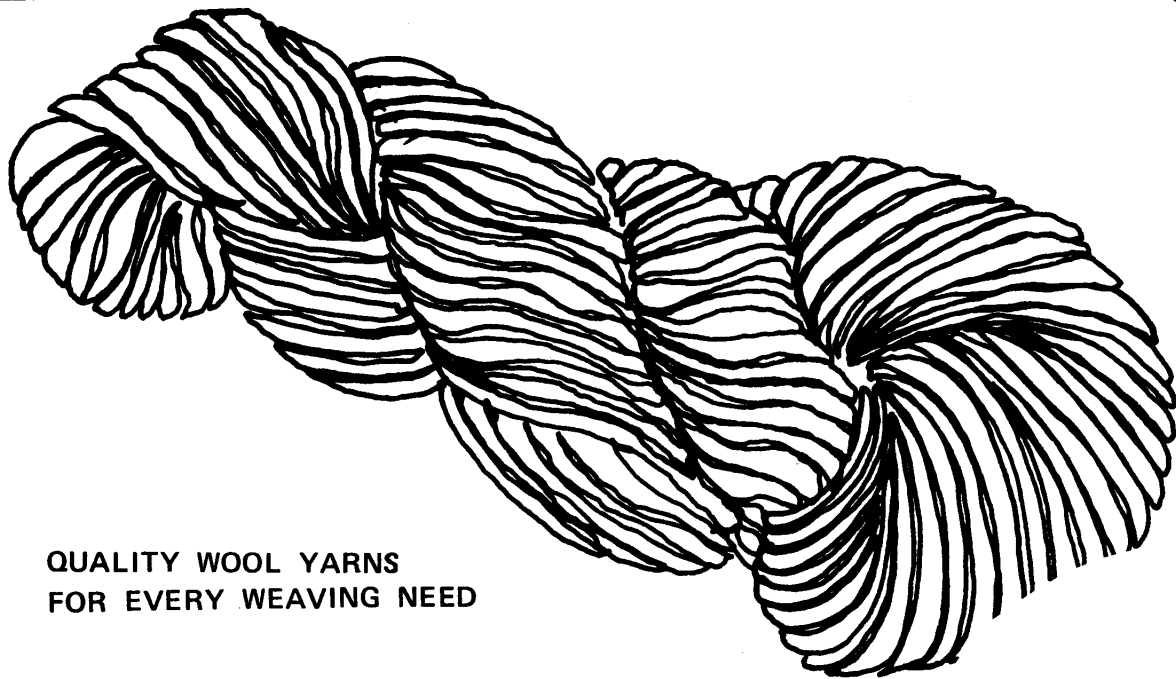
### WHAT IS IT? (from HGA monthly newsletter)

We received an inquiry from the Whatcom Museum in Bellingham, WA, asking us to identify a weaving implement in their collection. It is pictured below. The writer told us that it came from a weaving mill in Maine and appeared to have been hand shaped. The wire is of coat hanger weight, about 9 cm long, and 4 cm wide. Anyone know what this device is called and what its purpose is?



### 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.



**QUALITY WOOL YARNS  
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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:

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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*

*\$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.

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**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.

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*\$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

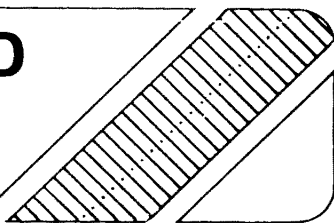
*\$10.00 per pound*

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

**depth of field/earth works**

405 cedar, mplr.

# THE RIGID HEDDLE



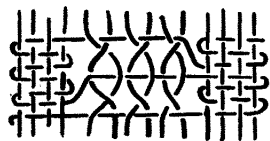
## LENO WEAVES

by Karen Searle

The leno or crossed warp weaves are a very pleasing and versatile group of open work weaves. The crossings may be worked in isolated areas for small "window" designs, or they may be worked across the web for an all-over lacy effect.

The best yarns for leno work are strong, resilient yarns with very little elasticity. Linen, Linnay, perle or other firm cottons work well for table linens and wall hangings. Two-ply weaving wools are suitable for leno stoles, scarves and clothing items. Leno fabrics are especially interesting as window hangings or curtains where the light will emphasize the openness of the fabric.

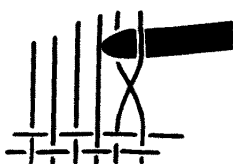
Warp tension should be loosened slightly when making leno crossings. This will help counteract the natural tendency to pull in at the edges that is characteristic of open work weaves. If desired, a small border may be kept in plain weave to keep the edges straight.



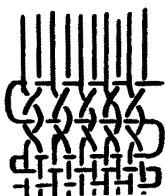
plain weave border

Leno crossings are made in an open shed. If the first warp thread in the heddle is in a hole, work in the upper shed. If the first warp is in a slot, work in the lower shed.

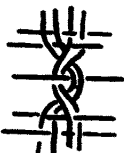
To cross the warps: lift up 1 bottom layer thread with a pickup stick and push down 1 top layer thread. (single leno)



Leno single



for double leno, lift up 2 bottom threads and push down 2 top threads. When all of the desired warps are crossed, turn the pickup stick on edge and pass the weft through this crossed shed.



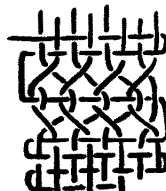
Leno double

Weave the next plain weave shed to uncross the warps. Leno crossings may be separated by one or any odd number of plain weave rows.

An all leno fabric may be woven more quickly by adding a string heddle to the loom on the crossed shed. This gauze fabric can be used as a ground for inlay or tapestry. (See references.)

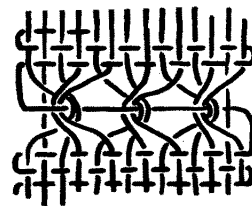
Crossing groups of three or more threads produces very bold open effects. Double leno and group leno may also be worked on a closed shed, crossing the right-hand threads of each pair or group over left-hand threads. This gives a slightly more defined open effect. Weave the next plain weave shed to uncross.

A leno variation called Mexican Lace has an extra crossing and appears even more lacy. To work Mexican Lace, work in an open shed as above. Pick up 2 bottom layer threads and push down 1 top thread; then cross 1 bottom over 1 top across ending with 1 over 2. (single Mexican Lace)



Mexican Lace single

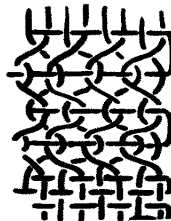
For double Mexican Lace, begin with 3 bottom threads over 2 top threads, then 2 over 2 across, ending with 2 over 3. Pass the weft through the crossed shed and weave the next plain weave row as in leno.



Mexican Lace double

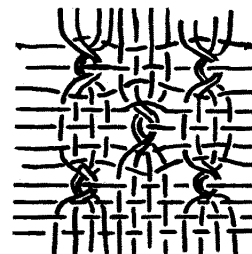
## Design in Leno Weaves

Most of the variations in leno design come from the arrangement of open vs. solid areas. Leno pairs or groups may be divided and alternated on successive rows for greater openness and interest.

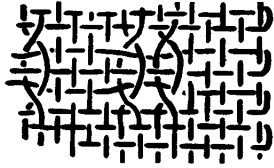


alternated leno

Alternating leno groups and plain weave groups within a row creates an interesting contrast, and, if alternated regularly, produces "bunches."



An interesting undulating effect is created by using the same leno cross more than once.



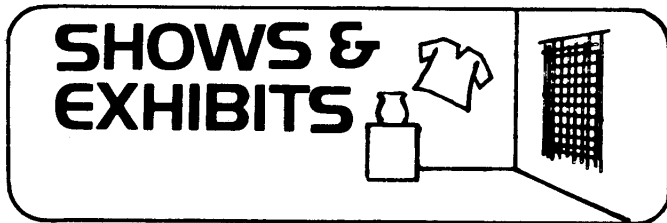
Variations in placement of leno are endless and it is fun to try a sampler with as many different configurations as you can think of. Try outlining shapes with it, or working it at random to distort the weft; try multiple twisting rather than merely crossing the warps; try crossings on one layer of warp only, try combinations of leno with other lace weaves—be adventurous and create a truly unique piece of weaving!

References on basic lace weaves:

- Creager, Clara Weaving
- Held, Shirley Weaving, a Handbook for Fiber Craftsmen
- Steedsman, Nell Patterns on a Plain Weave
- Temple, Mary Weaving Ideas for a Rigid Heddle Frame Loom
- Tidball, Harriet Two Harness Textiles: The Open Work Weaves
- Wilson, Jean Weaving is Creative

on leno as a ground for inlay and tapestry:

- Baizerman/Searle Latin American Brocades
- Nass, Ulla "Harness Lace, A New Leno Setup," Shuttle, Spindle & Dyepot, Spring 1977



### DEGREE SHOW by Bev Skoglund

Works by Bev Skoglund will be featured in a Degree show at the Tamarack Gallery in Stillwater, MN, April 23 through May 21. Works include functional and decorative fiber pieces, knitted and woven.

### POLYCHROME DOUBLE WOVEN TEXTILES

A Master's Degree Exhibition by Jean Nordlund

You are cordially invited to attend an opening reception on Saturday, May 7, 7-9 p.m., at the Goldstein Gallery in McNeal Hall, University of Minnesota, St. Paul.

Also on view: The Wonderful Magic, Drawings and Story by Anne Runyon.

Both exhibits will continue through May 25.

### MARILYN HERMANN TO SHOW

An exhibit of 3-dimensional pieces by Marilyn Hermann will be featured at the West Lake Gallery, May 1-28. The show is titled "Coiled Images — Fiberworks."

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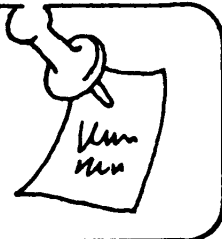
Pima fibers for spinning .40/oz.  
Unger cotton crepe 2.00/skein  
Queen's lace .60/oz.  
Lily chenille 2.60-3.25  
Lily pearl cotton 1.20 & 1.59

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# BULLETIN BOARD



**Note: the following notices from the Guild bulletin board are reprinted here. Please be responsible for removing your notice when your item is sold.**

#### Spinning Wheels for sale:

Ashford Spinning Wheel. Assembled and finished. New condition. Lazy Kate included. \$75. Irene Wood 831-1126.

Ashford Wheel and accessories. 3 years old, very little wear. Donna Elken, 645-1553 or 373-8680.

Ashford Wheel. \$40. Sharon Clausen 757-7123.

#### Fleece for sale:

Unwashed Columbian from Prime Mankato Stock. \$.90/lb. Elizabeth Hallet 871-2178.

Fleeces. Yvonne Eccles, Forest Lake, MN. 464-7146.

#### Looms for sale:

LeClerc 36" 4-harness jack loom, \$375. Includes warping reel, shuttles, reeds, etc. (no bench). Candy Luecke, 473-0079 or 332-7884.

45 inch LeClerc 4-harness counterbalanced loom, 2½ years old, with warping board. Mrs. Richard Biederman 938-6212.

LeClerc 4-harness, 45". Mrs. Elizabeth Olson 645-1310.

LeClerc Artisan, 4-harness, 36" with bench. \$300. Patt Keane, 339-6977 or 332-7521.

36 inch Harrisville 4-harness loom. Like new. Kathie Frank 331-4032 evenings.

20 inch Kessenich table loom on stand. Like new. \$125. 10 yd warping board \$15. 40 spool rack \$25. John Bresnahan 421-6485 evenings.

Lili Inkle Loom. Betty Peter 699-6871.

Kircher 20 inch frame loom \$20. Dana, 823-3978 between 8 and 10 p.m.

#### Wanted to borrow, rent, or trade:

Navajo or semi-Navajo nails-in-it vertical frame loom, roughly 4x3 ft for weaving wall hangings. Elizabeth Hallet, 871-2178.

black-brown-gray  
FLEECES \$1.50 lb. plus postage  
Peter H. Heppner  
Last Chance Ranch  
Warroad MN. 56763

#### 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.

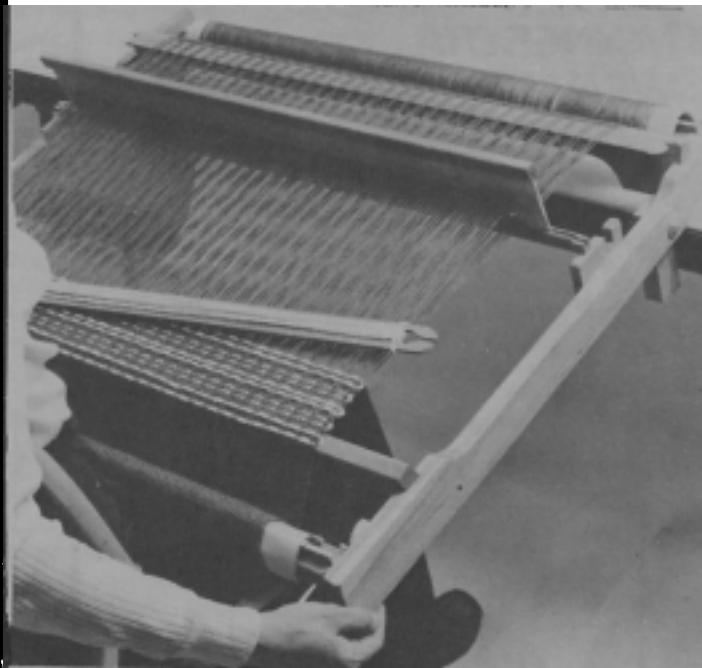
#### WANTED FOR THE WOOL FESTIVAL

Any wool or predominantly wool items are needed for display at the Wool Festival to be held May 26-June 4 at the Arts and Sciences Center in St. Paul. These may be antique, or modern, but handwoven articles are preferred. Please label with name, interesting facts and insurance value, and leave at the Guild or with Peggy Dokka. Demonstrators are also needed in weaving (frame loom or floor loom) for the period of the festival, and in spinning for the Memorial Day weekend. Demonstration times are three or four hour periods, and the Center will pay transportation, parking, and lunch for demonstrators. Contact Peggy Dokka for information or to volunteer.

#### 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.

## BEKA LOOMS

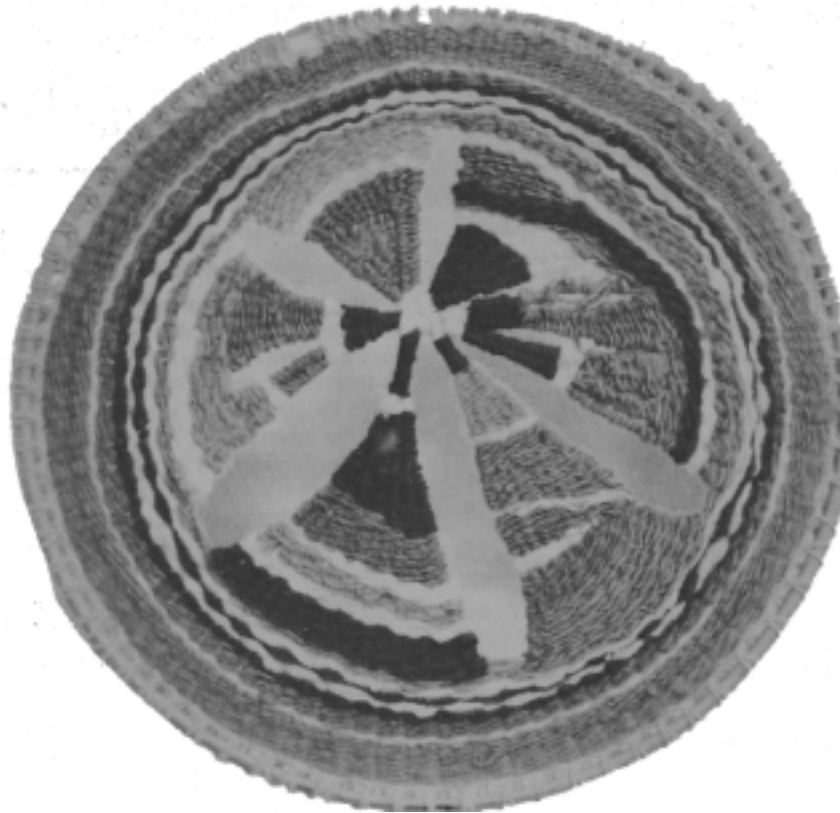


See your local BEKA Dealer

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

#### Notice

The Dinkytown Art Fair advertised with last month's Newsletter has been cancelled.



Needleweaving by Laura Thompson

**THE MINNESOTA  
WEAVER**

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DEADLINE: The 10th of each month.

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**DATES TO REMEMBER!**

| MAY      |    |    |    |    |    |    |
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| 8        | 9  | 10 | 11 | 12 | 13 | 14 |
| 15       | 16 | 17 | 18 | 19 | 20 | 21 |
| 22       | 23 | 24 | 25 | 26 | 27 | 28 |
| 29       | 30 | 31 | 1  | 2  | 3  | 4  |

For details see "COMING UP" on page 1.





GOOD NEWS!!! GOOD NEWS!!!

Ten people applied for the part-time position of Administrative Assistant, which you read about last month.

Kathie Frank was hired and will start working on May 1.

The Nominating Committee has succeeded in finding a President-Elect who is willing and very able to serve as our President starting next September. She is Sue Obrestad.

The rest of the Board Members for next year will be announced in the June newsletter.