

# THE MINNESOTA WEAVER

Volume 3, Number 4 December 1977-January 1978

**COMING  
UP**



**Sunday, December 4, 1:00—4:00 p.m.**  
**Annual Guild Open House**

Members and guests are invited to come and visit the Guild rooms on Sunday. An exhibit of student work done during the past year will be the focal point of the afternoon, and refreshments will be served. Come and bring family and friends for an informal get-together.

## **JANUARY WORKSHOP**

**Saturday, January 14, 9:00 a.m.—noon**

Textile Printing will be the subject of this class sampler by-member-for-member workshop given by Lynn Klein.

**Demonstration** of silkscreen printing on fabric using procion dye mixed with thickener.

**Discussion** of various stencils used in screen printing for fabric.

**Participation** in fabric stamping, or transferring printers ink to fabric by means of linoleum block or found object stamp.

**To bring:** fabric—a smooth surface, washed and ironed, cotton, linen or viscose rayon best (no fabrics with permanent finish). Apron, putty knife, interesting vegetables or linoleum block, paring knife, brayer, ink, roller if available. Small materials fee for use of Guild ink and stencils not to exceed \$1.00. If you have questions, call Lynn Klein, 341-2664.

## **1978 BY-MEMBER-FOR-MEMBER CALENDAR**

**Saturday, January 14, 9 a.m.-noon**  
Textile Printing with Lynn Klein

**Friday, February 10, 9 a.m.-noon**  
Weaving for the Home with Sue Obrestad

**Friday, March 10, 9 a.m.-noon**  
Spinning on Primitive Tools with Pat Boutin Wald

**Thursday, March 30, 9 a.m.-noon**  
Tatting with Sue Mansfield

**Thursday, April 20, 9 a.m.-noon**  
"Tricks of the Trade," or how to get the most out of your loom and weaving time, with Charlotte Miller

The workshops this year are designed as "tasters." More detailed classes in all of these subjects will be scheduled later

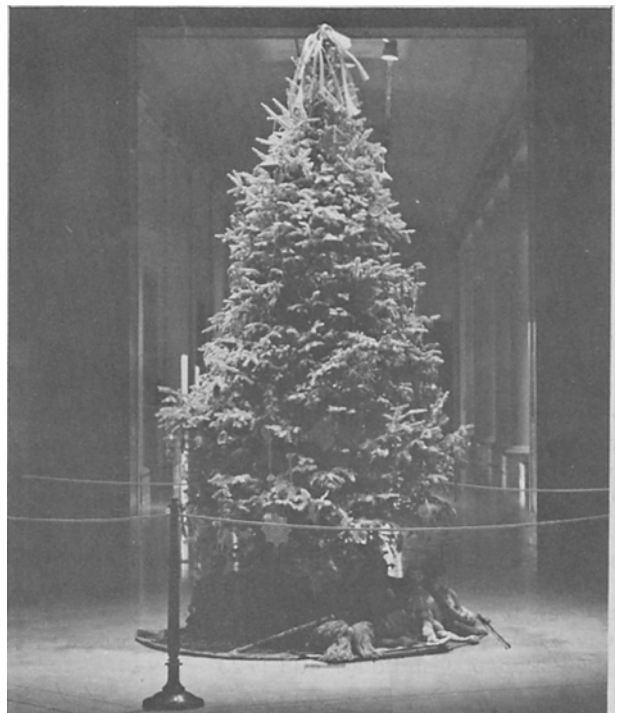
this year. If you have been thinking of taking a class in any of these subjects, but weren't sure whether it would be right for you, come to the workshop and find out. Whether you're looking for a brief exposure to a new technique, or a refresher in an old one, you'll find it at Guild workshops.

## **VISIT STATE FAIR WINNER**

On Saturday, January 14, 2:00 p.m., a group of interested Guild members will visit the home of Mrs. Aurlie Butts to see her handbuilt loom and watch her demonstrate the Oriental Rug techniques that won her a Sweepstakes Award at the State Fair this year. Her address is 1600 W. 61st St., Minneapolis. Call the Guild or Dorothy Christensen, 488-2421, if you plan to attend and wish to car pool.

## **ART INSTITUTE CHRISTMAS TREE**

Our tree at the Minneapolis Institute of Art is up and more beautiful than ever! Be sure to come and see it on the second floor rotunda.



Our Tree at the Institute last year.

# GUILD NEWS



## 1977 GUILD OFFICERS

President .....	Susan Obrestad, 777-2657
President-Elect .....	Joy Rosner, 824-7045
Vice President .....	Barbara Fritzberg, 546-3955
Secretary .....	Margaret Dokka, 926-7847
Treasurer .....	Patricia McHugh, 922-9500
Member Affairs Director .....	Ruth Delsart, 588-5273
Education Director .....	Lindy Westgard, 644-6886
Outreach Director .....	Lila Nelson, 378-9426
Past President .....	Helen Van den Berg, 377-4721
Past President .....	Faye Sloan, 699-4040

## OFFICE STAFF

Administrative Assistant.....	Kathie Frank
Educational Coordinator.....	Sue Marcotte
Secretary.....	Margaret Pidde
Office Assistant—Evenings.....	Mary Liudahl
Office Assistant—Saturdays.....	Patt Keane

Hours: 9 a.m.—3 p.m.; 6 p.m.—8 p.m., Monday through Thursday  
9 a.m.—3 p.m. Fridays  
9 a.m.—1 p.m. Saturdays Phone: 332-7521

## SUMMARY OF THE BOARD MEETING, November 10, 1977

Because of the limited number of voting members present, it was decided not to take formal action on any proposals discussed at the meeting.

By-Laws changes were presented. Several of the points need clarification and possible legal opinions. They will be discussed again at the December meeting.

John McHugh discussed publicity possibilities and offered advice and help to the Publicity Committee.

Kathie Frank reported on a new offer from Woolgrowers. They would rent 3200 or 4000 sq. ft. of ground floor space including furnished office, heat and light at \$4 per sq. ft. per year. A building in the Midway area on Snelling is available at \$3.85/sq. ft. yearly.

The Library Committee has requested additional shelves.

The December Open House was discussed. Physical arrangements for Guild meetings were considered and it was suggested that a Hostess Committee be set up to assume this responsibility.

The next Board meeting will be December 8 at 9:30 a.m.

Lila Nelson  
Secretary, Pro Tem

## STUDIO EXHIBITS

Our thanks to all the Guild teachers who lent us their beautiful weavings during October. Members and visitors have admired and enjoyed their work. A student show will be ready for viewing November 28 through December 9. This exhibit will include work that has been done in classes during this past year.

In January we would like to have an exhibit of members work that focuses on table fabrics, such as runners, table cloths and mats. Please bring items for this exhibit to the Guild by Monday, January 9. If you have questions, call Barbara Fritzberg, 546-3955, or Jean Lodge, 483-1723.

Jean Lodge  
Studio Exhibits Chairman

## STITCHERY /78

Start to get ready for the April Stitchery/78, the second such extravaganza, to be held again in the downtown St. Paul Dayton's auditorium April 13 to 19, 1978. Barbara Fritzberg, our own vice president, is the coordinator of demonstrators for the exhibit this time. She will begin to call people early in the new year. If you know now you would be willing to demonstrate during the exhibit, call us before we call you! You'll be sure to get your choice demonstrating time.

Barbara is also the one to contact if you would like to be on the mailing list for information and an application form for entering pieces in Stitchery/78. The forms will be available in January either from the Guild office or by phoning Barbara Fritzberg at 546-3955. Fiber pieces stitched, embroidered, needlepointed, and woven may be submitted in the juried show. More precise information about techniques, categories, and submission dates appears on the entry form. Join us in this fund-raising event for the United Hospitals Auxiliary, and help make the weaving division a meaningful show of original fiber pieces. Proceeds from the exhibit this year will go to the Cardiology Department of the United Hospitals.

## HELP NEEDED TO MAIL THE MINNESOTA WEAVER!!!!!!

The newsletter and the bulletin mailing committee needs more members to help. The mailing is done once each month except December, June and July. It is done on a weekday morning and is a 2-3 hour job, depending on how many people there are to help. If you are willing to help collate, staple, label, and sort the Minnesota Weaver, please call Natalie Adler at 533-8390.

## LIBRARY COMMITTEE

On Tuesday, January 3 at 9:00 a.m., the Library Committee will meet to discuss objectives for the library. This meeting is open to all Guild members who have suggestions to offer or who wish to work on the committee. Please come—your input is needed.

## MEMBERSHIP DIRECTORIES

The current membership directory is available in the Guild office. Please pick up your copy the next time you are at the Guild. If you wish to have it mailed to you, please send \$.25 in stamp or coin to cover postage.

## IN MEMORIAM

Amy Erickson

Guild member from Fargo, North Dakota.



## MARKETING ASSOCIATES

now representing: Pioneer Looms

unique open top heddles and reed permit fast, easy warping directly on the loom

ideal for samples—saves time and allows great flexibility in design

for information/demonstration  
phone: 777-2657

## NOTES FROM THE ADMINISTRATIVE ASSISTANT

The Search for Space, a continuing saga, goes on with new leads every week, but nothing solid. We are faced with the realization that space of the kind we would wish for costs about double what we are presently paying. As we begin to see a form to the budget, we will have a better idea of our maximum possible rent.

After meeting with the committee heads, I feel heartened about all aspects of the Guild, which could not operate at all if it were not for the dedication of you volunteers. It takes everyone pulling together to make the Guild go.

Judith Anderson has kindly consented to be our Publicity Chairman, and Suzette Bernard came to the rescue as our Hostess Chairman. Thank you both.

Another new face around the Guild is a student from the University Design Department who has elected to get her field experience at the Weavers Guild. She will be helping various committees with their tasks, everything from office work to Fiber Fair staging to repairing equipment.

The initial By-Laws revisions are drafted. Patricia McHugh and I are fiddling with all the figures which you committee people gave us, trying to come up with a workable budget. We have approached the National Endowment for the Arts about grants for program development and property. Jean Lodge arranged the lovely exhibit of our faculty's weavings, and will hang a student show in December in time for the Open House on December 4. And Kathy McMahon had great success with the workshop she arranged for Renie Adams to teach.

Bring your concerns about and ambitions for the Guild to the Board members or me, and we will see what can be done. We welcome your participation, in whatever way you can contribute your skills.

Kathie Frank

## MARJ'S WORK ON VIEW

Two pieces by Marjorie Pohlmann have been installed at the Center for Faith and Life at Luther College, Decorah, Iowa. A white warp faced construction, 20'x6' hangs in the Auditorium, and a 6'x10' earth-tone warp faced construction adorns the lobby Lounge.

Marj is also currently working on trapunto hangings of menu items for the new Kaplan Restaurant which will open in Butler Square in December.

## PAT'S FELT IN MAJOR SHOW

Adele Cahlander reports from New York that on visiting the Museum of Contemporary Craft's juried show, "The Young Americans," she came upon a large felt piece, well hung in a choice location. On closer inspection, she found that it was entitled "Heather Color Wave" by Pat Boutin Wald. The piece is wool squares pieced in a range of colors, and measures 7'x27'. It is one of several felt sculptures that Pat did as a part of her masters thesis in heathered color mixing.

The show will be touring the U.S. later this year.

## SUE TO GIVE LOOM TALK

The North Shore Weavers Guild of Evanston, Illinois, will have as guest speaker for its December meeting, our own textile expert Sue Baizerman. Sue will present a slide lecture entitled "Complex Weaves on Simple Looms" dealing with backstrap loom techniques she has encountered in her work with Pre-Columbian Peruvian Textiles.

## DULUTH MEMBER RECEIVES GRANT TO DOCUMENT EARLY MINNESOTA WEAVING

Janet Meany, in conjunction with the Lake County Historical Society has been awarded arts funding from the Arrowhead Regional Development Commission for the coming year. She plans to study and document with slides, photographs and interviews the techniques of weaving and spinning which were practiced by the early inhabitants of Northeastern Minnesota. The antique handmade looms and equipment are of particular interest to Janet, and she would appreciate any information on this subject from Weavers Guild members. If you know the location of any of these looms or are aware of textile collections which are relevant to this study, please write and let her know. Janet Meany, 10520 North Shore Dr., Duluth, MN 55804.



## NOVEMBER GUILD MEETING—Grete Heikes

At the November Guild meeting Grete Heikes showed slides and talked about her background in Norway and many aspects of her fiber work. Lila Nelson held an open house for Grete and her husband the same evening. Grete's slides were excellent and her accomplishments impressive. While the program was a trifle long, the Norwegian lilt in her voice and the fascination of each topic made it a very worthwhile afternoon for the packed-in crowd of Guild members.

Grete grew up in Norway watching her family, who were all good with their hands, weave and spin, and her knowledge of these skills was an enviable part of her everyday growing up. As do so many Scandinavians, she uses the large and small designs of nature, particularly growth forms, as her inspiration for fiber pieces. Grete works often in traditional Norwegian tapestry, or in opaque and transparent inlay techniques. For two years she went to weaving school in her own hometown, working eight hours a day, six days a week to "learn to do it the right way."

Grete told also of the years spent as an apprentice at the restoration village in Denmark where the habitat and culture of the Bog people was being recreated. She went into specific detail on some of the weaving technicalities of these primitive cultures and her work on warp-weighted looms, cardweaving combined with sprang for caps, and bog shirts woven of handspun wool carefully controlled to eight twists per centimeter. It was just such a handspun, handwoven bog shirt that won Grete first prize honors at Midwest Conference in St. Paul in 1974.

Grete also worked for three years with Karen Finch, O.B.E., on the preservation of textiles at the Victoria and Albert Museum in London. She now lives on the prairie plain at Vermillion, South Dakota, where her husband farms. She continues her use of nature as a design source, learning to love all the new growth forms she is finding there, from the changing seasons and skies to the tiniest butterfly or pheasant feather.

There was a fine group of slides showing her past and most recent work in fibers, some historical Norwegian tapestries, and even some good practical advice: If your rya rug is dirty, take it outdoors in the winter and sweep or brush it with snow. The snow will clean the rya without getting it wet.

Mary Temple

# INTRODUCING



## RUTH DELSART: MEMBERSHIP DIRECTOR

Ruth Delsart's Weavers Guild activities began in 1960. She has supported the Guild as past president, study group member, macrame instructor, volunteer demonstrator and librarian.

Ruth has participated in many Guild workshops, taking the knowledge on to elementary school children in the Minneapolis Public Schools.

Ruth was recently cited for ten years of volunteer service with the school system as a Community Resource Volunteer. As a volunteer, she carried about a large suitcase filled with a menagerie of woven items which included placemats, runners, yardage, summer and winter pattern studies, card weaving, band weaving, scarves, pillows and shawls. Many young children have been inspired by this collection. Ruth took part in a film for the elementary schools called "Warp, Weft and Weave." Sharing her weaving with young people has helped to create an awareness on the part of educators to include weaving in the curriculum.

Ruth's favorite weaving technique is tapestry, in which she finds the loom-controlled fiber experience most expressive.

Her most valuable study group experience was to concentrate on a single technique for one year. At the year's end, samples or photos of projects were exchanged by the members, giving them a large reference resource. A former Guild event that Ruth would like to see revived is a sale or exchange of surplus supplies, encouraging us to share resources instead of becoming overrun with them.

For the future, Ruth is interested in the weaver's total life experience and is concerned about involving our older, less active members in more ways. She feels that the Guild must be responsible for encouraging new social relationships regardless of age.

Ruth has two daughters and four grandchildren, who will certainly be inspired by her talents. In addition to weaving, Ruth enjoys travelling and golf.

Mary Jane Severson



## BARBARA FRITZBERG: VICE-PRESIDENT

Crafts in one form or another have always been an enjoyment for Barbara Fritzberg. She was first involved with crafts in girl scouting in her home town of Newton, Massachusetts. A graduate of the Rochester Institute of Technology in N.Y., Barbara majored in ceramics and minored in hollow ware and silver jewelry. (Ask her to show you the pottery and jewelry she has created, they are beautiful!) Additional experience involves a summer as an apprentice to John T. Emery, a potter in Springvale, Maine; a year as a teacher of pottery in adult education at Newton High School in Newtonville, Mass.; and one year as an art instructor at Lasalle Jr. College in Auburndale, Mass. Eventually she would like to return to teaching.

In September, 1971, Barbara and her husband, Norman, moved to Minneapolis. Although apartment living restricted the use of her potters wheel, a spinning demonstration by Peggy Dokka at the Minnesota Historical Society introduced Barbara to the Weavers Guild and she was soon taking classes in spinning, weaving and dyeing. A recent move to a home in Plymouth has allowed her to return to the production of ceramics in a basement studio. She still is an active weaver, however, and recently won a blue ribbon at the Minnesota State Fair in the ladies vest (handwoven) category. The red handwoven vest she entered was inspired by a traditional Swedish costume that belonged to her husband's great-grandmother. In the future, Barbara would like to pursue the area of handwoven clothing.

Connie Magoffin



We will help you plan a unique project with gifts galore for that special fiber enthusiast.

Stuff their stocking or studio with fiber art materials and stimulating design books.

• In the Galleria 927-8221 • In St. Anthony Park 647-067,  
3515 W. 69th St., Edina 2260 Como Ave., St. Paul



**JOY ROSNER: PRESIDENT-ELECT**

Nearly everyone at the Guild is familiar with lively energetic Joy Rosner, presently an instructor at the Weavers Guild; not only an instructor, but a student, an officer, and a constant contributor to the Minnesota Weaver. Somehow, even all these tasks do not sap her of her energy, for she also manages to bake bread for physicist husband Jon and eight year old daughter Hannah. Joy spends half an hour a day teaching her piano and if that weren't enough, every day Joy weaves two hours.

Her favorite weaves are multiple harness loom-controlled patterns, and shaped-on-the-loom clothing. She says each piece she weaves must be a challenge, a learning experience, a problem to be solved. This approach to weaving stems from her education and experience as a molecular biologist/geneticist. Joy received her graduate degree in this field at the University of Wisconsin, followed by a period of teaching genetics at Seattle University, and research in bio-chemistry at the University of Washington and Tel Aviv University in Israel.

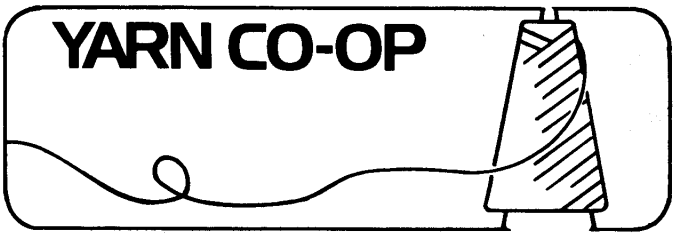
While still a graduate student, Joy saw a weaving exhibit which took her fancy. Years later on a trip to Berkeley, she saw a friend's loom and weavings, just little swatches, but again, the experience struck a responsive chord in her, and when she returned to Washington, she enrolled in a weaving course, soon to be followed by a second. She has never stopped studying to this day, as evidenced by her active participation in Irene Wood's Coverlet course now in progress.

Joy loves to read. She is presently reading four books: a novel, and books on weaving, physics, and the origin of the world. We are fortunate that she is such a voracious reader and that she shares her acquired knowledge through her many book reviews. Her contributions to the Swatch Page in 1975-76, and again this year fulfill her curiosity about aspects of technique, theory, drafting, proportion, and color problems in weaving while they challenge us with new horizons.

Joy will continue our current President's trend of welcoming Weavers Guild members to the Guild to learn and share in the educational process. She sees this as a means of personal growth for each of us as we experience the joy of weaving.

Kathie Frank

<b>Guild Annual Membership</b>	
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
outside the U.S.	\$6.00 per year



Yarns will be available for purchase at the Annual Open House December 4th from 1:00-4:00 p.m. at the Guild.


Just a reminder to members that we can order as a group from the following companies:

- |                     |                      |
|---------------------|----------------------|
| Belding Lily        | Borg of Lund         |
| Craft Yarns         | Frederick J. Fawcett |
| Harrisville Designs | Mexiskeins           |

Samples for these and other yarns are located in the Guild Library.

Pale green mill ends from Knight's Carpet Company are apparently not very popular yarns. These yarns could be used for overdyeing experimentation by the thrifty purchaser. Check the box in the library for these bargains,

- The Yarn Committee  
 Charlotte Haglund  
 Ruth Brin  
 Sue Mansfield  
 Noreen Stratman  
 Irene Wood



FIBERS FOR ALL CRAFTS

**JANUARY CLASSES**

crochet	
knitting	
needlepoint	
macrame	
	10 - 8 M-Th
	10 - 6 F & Sat

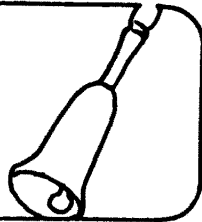
(612) 533-9003



Pottery  
 Weavings Cards  
 Wood  
 Jewelry

**1694 grand avenue      st. paul**

# SCHOOL NEWS



## January Interim

Have you noticed that the only daytime classes in Bolivian and Navajo weaving are during the Interim program? If those evening classes coming up this spring in those two subjects don't fit into your schedule, there may be an opportunity to take just one week on the Interim program. That goes for Turkish weaving also, since the only time that class is offered this year is during Interim. If you get in touch with Margaret at the office she can tell you about possible openings. We hope we're accommodating people with all sorts of schedules by making this opportunity available. If you're really anxious for a daytime class in one of those three ethnic weaves call us soon so we can rearrange our scheduling.

## Classes Starting After January 1

**Frame Loom I:** Three classes starting in January. Evening and day hours to choose from.

**Floor Loom I:** A Mon-Wed morning class starting January 30 and a Mon-Wed evening class starting February 6.

**Floor Loom II:** A good chance to get guidance and ideas for planning that next project. Charlotte Miller meets with students February 6 at 6:30 p.m. to discuss your class project. This gives you plenty of time to think about your project and round up your materials. Class begins on February 13 and meets Mon-Wed evenings for 8 sessions. You must have had Floor Loom I or its equivalent.

**Textile Printing:** A Saturday morning class! Lynn Klein will teach a fascinating introductory course in surface fabric design. She will teach several techniques plus give you some background in color and design considerations. You'll need to bring a silk screen, linoleum block, plastic tape and procion dye. If you want help in finding the materials you need for this class please give us a call. Class starts February 4 for 6 sessions.

**Dyeing Animal Fibers:** A good introductory class in chemical dyes. Fibers from animal sources, wool fabric, wool yarn and fleece (not cotton or linen which are vegetable fibers) will be used. A good, economical way to get just the right color you're looking for. A one day class on Saturday, February 18, 9:00-3:00. Instructor will be Lotus Stack.

## Minneapolis Institute of Arts Program

The Textiles of Turkey. This special one day program on Saturday, February 4, 10:00-4:00 is offered in cooperation with the Minneapolis Institute of Arts. A luncheon is included in your tuition of \$25 (\$20 for Weavers Guild or MIA members). Pieces from the museum's collection will be used as examples to discuss the history, techniques and design principles of Turkish textiles. Join Charlotte Miller for a delightful and informative day at the Institute. Send your registration directly to the Minneapolis Institute of Arts.

## LACE PROGRAM AT THE ART INSTITUTE

The Imprisoned Thread: A History of Lace was the first in a series of four joint programs sponsored by the Guild and the Minneapolis Institute of Arts. The Saturday November 12 lecture-demonstration with luncheon was attended by 21 lace aficionados whose interest stemmed from a variety of sources. Some had a technical interest, either as weavers or lace makers. Others developed their interest during travelling or textile collecting experiences.

Lotus Stack, Coordinator of Textiles for the Institute, and Laurie Waters, a lace expert on the Museum staff gave the program which included a survey of the development of lace, the uses of lace, the evolution of machine lace and contemporary trends. Laurie demonstrated the techniques of needle lace, and Lotus showed basic bobbin lace techniques. The talks were illustrated with slides and examples from the museum's collections and from Laurie's private collection. Luncheon at the Institute's The Link Restaurant provided a refreshing break during the day. A highlight of the afternoon was a trip to the museum's textile storage area.

All who attended gained a wealth of information and understanding, both historical and technical, and left filled with renewed respect and awe for the makers of this delicate and intricate textile form.

Karen Searle



## A CHAT WITH RENIE ADAMS, NOVEMBER WORKSHOP LEADER

Warm, friendly, direct and very honest—these are words that describe Renie Adams, recent leader of two fiber workshops on the Twin Cities.

She is presently getting used to a delightful new job teaching "Fibers—Fabric," weaving and off-loom constructions at the Northern Illinois University at DeKalb, Illinois. Originally she did experimental educational projects and has a B.A. in psychology and an M.A. in anthropology. Fibers wooed her away, beginning with an undergraduate course, Literature and the Arts, when she "saw" for the first time. She still remembers Rousseau's "Sleeping Gypsy." She presently holds an M.F.A. in art.

Until recently she worked in color—mainly in two-dimensional surfaces using very fine crochet or half-hitch. Another simultaneous direction has been such structural forms as tea pots, potted plants, and humorous monsters usually in fine crochet. Her over-all main objective is to put form and color together with her imagination.

She mulls a long time as she works long hours on large, intricate pieces. In fact, she says she teaches, works on her fibers, rests, and worries.

Recently she moved away from the color gradation studies she has done in simplified, often neatly repeated forms. These were put together in order to study color without form interfering. Now, while she still has many ideas about this type of fiber work, she has stopped them. They got a little too comfortable and a little too slick, she points out. And she got tired of the technique.

Now she has moved into a series using woven tapestry, embroidery and other fiber forms to make non-geometric and pictorial shapes and images using color in a sophisticated and more intuitive way.



Renie Adams, left, discusses the colors in students nature objects during her workshop at the Guild.

Her self-portrait, now in progress, looks at first glance like a magnificent, large Peruvian knotless netting (or detached buttonhole stitch) in its subtle intricacies. At a closer look, one sees a great deal of humor and as the work grows, Renie tends to put a great deal of her biography into the piece. It shows all the hemming in that goes on in life. It is another example of her tremendous intuitive ability and incredibly intricate and fine work.

She warns fiber students to avoid too many intervening variables such as too much color with too much design. Design tends to reduce the color effects when one is experimenting. On the other hand, if it is structural, the structure, until one is very experienced, holds up better and is easier to see if not compounded with color.

Renie is studying proofs of her pillow book, written with Elyse Summer who did "A New Look at Crochet." Crown Publishers will put out "Pillow Making as a Craft" in the spring. The book treats traditional pillows, soft sculpture, dolls, pincushions, soft furniture, monsters, and still life pillows, and many pillow-fiber techniques.

Finally, she suggests—learn to know yourself and what you like to do best.

Lis Jones



### INTENT 78: FABRICS

From Edinboro State College in Pennsylvania comes an announcement of a national slide-juried exhibition to be held February 26 to March 18, 1978, in the College's Bruce Gallery. Slides of work to be considered are due by December 20, 1977, along with a \$7.00 entry fee for up to 3 entries. For information, write Joseph Hamling, Bruce Gallery, Doucette Hall, Edinboro State College, Edinboro, PA 16412. Entries are limited to fibers and surface designs from artists in the continental United States. Cash awards will be given.

The Octagon Art Center of Ames, Iowa, is again presenting its juried craft exhibit, this year entitled, **CLAY AND FIBER/'78** —January 15 through March 1, 1978.

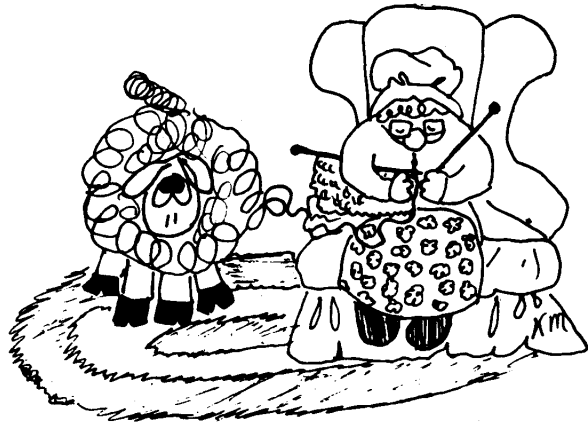
The exhibit is open to artists who are working in clay pottery and sculpture, and fibers in two or three dimensions. The fibers category includes: weaving, textiles, printing, knitting, crochet and macrame.

Artists living within a 500 miles radius of Ames, Iowa are being invited to participate in this exhibit. The deadline for entries is January 4. Entry forms will be provided by writing to:

**CLAY AND FIBERS/'78**  
The Octagon  
232 ½ Main  
Ames, Iowa 50010

The entry fee is \$10.00, and prizes will be awarded in each category.

For further information contact: Martha Benson, Director  
515/232-5331



### SANTA'S LIST FOR SPINNERS

—	Handmade niddy noddies, of walnut or cherry	\$7.00
<u>EXOTIC FIBERS</u>		
—	silk	\$3.00/4 oz
—	camel down	\$4.50/ 2 oz
—	camel hair	\$2.50/1b
—	cotton	\$2.50/1b
—	flax	\$7.00/1b
—	Umbrella Swift	\$17.95
—	Ashford distaff	\$14.95
—	Ashford bobbins	\$2.00
—	Ashford lazy kates	\$5.00
—	Beka Weaving Frame	\$13.95
—	Beka 20" frame loom	\$29.00
<u>UNUSUAL SPINDLES</u>		
—	Navajo	\$6.80
—	Turkish	\$6.95
—	Sudanese	\$4.00
—	Ball Winder	\$8.95
—	Curve Back Carders	\$15.00

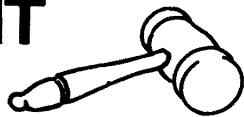
Send in your list, add 4% sales tax (no tax on fibers)  
\$1.25 postage 1-10 lbs  
\$2.00 postage over 10 lbs

or stop in **Wool-n-Shop** (we have lovely wool gifts too!)  
North Central Wool Marketing  
101 27th Ave. S.E.  
Mpls, MN. 55414  
331-1813

open M-F 8:30-5:00  
Sat. 11:00 - 4:00



# FROM THE PRESIDENT



Scene: The Saturday before Christmas in a typical household consisting of two parents, two children, two looms, a dog and a cat.

Mother: Let's sett up the tree right after breakfast. There's so much to do today, I'm all tied up in knots.

Father: You're under too much tension in December. Relax and have another waffle.

Mother: Okay, what the huck!

Someone knocks on the door.

Son: I think it's Bob from next door.

Father: Ask Bobbin.

Bob: (the neighbor, speaking in a cross tone)—Your dog sprang over the fence again. Can't you keep her in your own yard?

Mother: (draws in her breath sharply)—If only we could harness all that energy for some useful purpose.

Bob: That would be swift! By the way, may I borrow your pick?

Father: Help yourself, it's in the shed.

Bob goes out, leaving the door open.

Mother: What a draft!

Daughter: (calls out from the kitchen where she is beating cake batter as the cat weaves a bout her ankles)—I know, Tabby and I felt it too.

Mother: Are you wearing an apron?

Daughter: I don't need one; I'm just finishing up. Katy and I are going skiing in Collings woods.

Mother: Honey, comb your hair before you go.

Daughter: I'm just going to pile on my ribbed hat.

Son: (his face beaming)—Are we going to decorate the tree today?

Father: You bet, I'll put it up as soon as I pound the dent out of the tree stand.

Soon the tree is in place. Son unpacks the box of ornaments and shuttles back and forth to hang things on the tree. Mother stands on a ladder to reach the upper branches.

Mother: I can't seem to reach that one.

Son: Lenover a little farther.

Mother: It's scary up here, but I like this birdseye view of the room. I wonder if we should put those canvas chairs away for the winter.

Father: No, I like them in here summer and winter.

The day unfolds with only half as many hitches as Mother expects. Daughter begins to pick up around the tree. Father lights a fire which fills the room with warmth and a pleasant crackle.

Sue Overshot

## THE MINNESOTA WEAVER

Editor..... Karen Searle  
 Feature Editor..... Mary Skoy  
 Art Editor..... Dianne Swanson  
 Advertising Manager..... Norma Rivkin  
 Typesetter/Proofreader..... Suzette Bernard  
 Photographers..... Rose Broughton, Jay Magoffin, Char Miller,

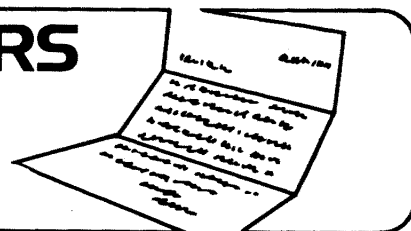
Karen Searle  
 Artists..... Sue Baizerman, Pat Boutin Wald, Curt Engstrom,  
 Barbara Fritzberg, Lynn Marquardt, Kathy McMahon

Columns: From Woods and Fields..... Connie Magoffin  
 Guilds Elsewhere..... Kathie Frank  
 Shows and Exhibits..... Suzy Sewell, Mary Jane Severson  
 Spotlight..... Lis Jones  
 The Rigid Heddle..... Cathy Ingebretsen, Gloria Rither,  
 Mary Skoy, Dianne Swanson

The Swatch Page..... Joy Rosner  
 Telas de los Muertos..... Sue Baizerman, Suzy Sewell,  
 Karen Searle

Reporters: Coming Up—Debbie Alper; Guild News—Kathie Frank;  
 School News—Sue Marcotte; Library News—Christine Portoghese;  
 General News—Pat Boutin Wald, Cathy Ingebretsen, Lis Jones,  
 Char Miller, Sue Obrestad, Bev Skoglund, Mary Temple, among  
 many others.

## LETTERS



Dear Minnesota Weaver:

The members of the Spinning Study Group of Long Island, the creators of "The Mother of All, " would like to thank our friend and summer member Kathie Frank, for her kind words about our group in your newsletter. Several of your readers have subscribed to our little handspun quarterly and we thank you for helping us spread our words around to other fiber folks. We are always interested in hearing from other spinners and will consider articles for publication; and we would appreciate tips and quicky notes—on dyeing or spinning for our column Spinning & Dyeing Notes from your membership. Our newsletter is primarily a forum for sharing information and we thank you all, again, for helping us share!

Sincerely yours, good spinning,

Susan Golden, editor  
 Spinning Study Group of Long Islar  
 P.O. Box 1273  
 Stony Brook, NY 11790

## House of Macrame

Rings:  
 Wood - Metal  
 Bamboo - Rattan  
 many sizes

5416 Penn Ave. So.  
 927-8307





# OF WEAVERS

## CONFESSIONS OF A HANDWEAVER'S HUSBAND — by Eric Broudy

Reprinted from *Handweavers Guild of Sun City Newsletter*,  
June 1977

Being a weaver is one thing, but being the husband of a weaver is, as the man says, a whole 'nother smoke. To take the simplest example: communication. I remember when a lease was something you signed to get an apartment, a temple was a house of worship, and a shed was for storing tools. A harness held the reins on a horse, and a lamm was something gansters took-on-the when they got into trouble.

My loominary education began about five years ago. It began innocently enough—my wife was given a rigid heddle loom for Christmas, a small unassuming frame, which, at first glance, seemed designed for weaving giant pot holders. A closer inspection revealed warp and cloth beams that turned—thus accommodating pot holders of extraordinary length. But, that was just the beginning.

One learns quickly that true weavers fall into a special class of fanatics characterized by the following: a tendency to finger the wearing apparel of total strangers; the onset of withdrawal symptoms when separated from the loom for more than a few hours; a craving for endless cones of color near at hand; and perhaps most calamitous, an irresistible acquisitiveness for more and bigger looms.

We now have six looms in what I fondly remember as our dining room—the initial rigid heddler, an equally unassuming tapestry frame, a 32-inch Macomber, a 40-inch Macomber, a 36-inch LeClerc (borrowed for one of her students) and, because the Macomers are too big to test designs on, a Structo 8-harness table loom for samples.

The walls are covered with shelves of yarn, cone after cone, skeins of handspun hang from hooks in the molding, a warping reel and spinning wheel sit in corners, a warping board hangs from the one free spot on the wall, an entire flotilla of boat shuttles, stacks of spool shuttles, piles of extra reeds, heddles by the thousands, a half-cord of lease sticks, and bobbins. Yet, both Macomers are empty. Nothing depresses me more than a naked loom.

"What are you doing?" I asked once. "Weaving the Emperor's new clothes?"

"Very funny," she said. "I'm waiting for yarn to arrive."

I looked around the room. I saw reds, pinks, and aquas, ten shades of gray, fifteen shades of white, browns, oranges and ombres, purples and cerulians, fat yarns and thin yarns, smooth yarns and bumpy yarns. Turning back to my wife I asked, "You say you're waiting for yarn to arrive?"

"Yes."

"I know this might sound like a foolish question . . ." But she has already anticipated my question. Weavers are smart that way.

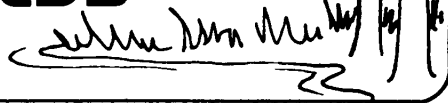
"These yarns are not right for what I want to do now. The yarn I need is coming from Scotland."

"From Scotland," I repeated. "The yarn she needs is coming from Scotland." With my head nodding dumbly, I left the room.

I've gotten used to it now. It has been five years and I learned to accept certain facts. I have long ago reconciled myself to eating in the kitchen. I have learned the weaver's tongue and can field strip a Macomber in minutes for transportation to a

vacation house. In fact I must confess I even derive a modicum of pleasure from walking through the dining room. I admire my wife's weaving, and when company comes, it is I, not she, who pulls out the pillows and ponchos. She is modest . . . I am proud.

## FROM WOODS & FIELDS



by Connie Magoffin

Frederick H. Gerber has recently published a 59-page book entitled *Indigo and the Antiquity of Dyeing*. Most dyers know the author from his numerous articles on dyeing in *Handweaver and Craftsman* and in *Shuttle Spindle and Dye-pot*. During the several communications with Mr. Gerber concerning questions I have had about indigo dyeing, he reassured me that no one is immune to having problems with indigo and, in fact, the dedication of the book is to his students, who because of their frustrations with indigo vats, demanded answers to their questions. The book is intended to be a supplement to existing dye books and, thus, the central portion of the book is not concerned with reiterating the numerous and varied indigo recipes found elsewhere, but instead explains why many of these don't work. He does, however, include one of his favorite indigo recipes using yeast and ammonia. The development of indigo vat techniques is traced from direct dyeing with the extracts of fresh indigo plants to the use of urine and why it works, on through the use of other organic and inorganic compounds in indigo recipes to the modern hydrosulfite vat. He also discusses problems that might occur in the use of the hydrosulfite vat or with the synthetic indigo that we are encountering so often recently.

Another area of the book discusses the antiquity of dyes. Mr. Gerber believes that the dates for the initiation of the art of dyeing are far earlier than we now attribute to it. In support of this theory he discusses the philosophy of cultural diffusion (cultural advances due to contact and exchange between groups) versus convergent cultural evolution (the discovery by different cultural groups, in different times and places, of common methods applied to different starting materials to obtain similar products). For example, peoples from different parts of the world obtained a blue dye from diverse plants using basically the same process. Finally, Mr. Gerber proposes and explores another of his theories, that the indigo plants grown in our colonial period were not, as many books for many years have stated, the *Indigofera tinctoria* of India, but more likely the *Indigofera suffruticosa*.

At first glance one might say that this book is only for dye scholars. However, both Mr. Gerber and I agree that dyers are not just "doers" of the craft. If anyone gives anything more than a passing glance at dyeing, he begins to be interested in where dyeing started and when. Many of us are beginning a dye garden at home or are interested in working on the dye garden planned for next summer at the Arboretum. We must know more than the common names of our dye plants to properly obtain and to cultivate them successfully. In our dyeing, if we ever want to successfully obtain a blue color we must understand which indigo recipes work and why. In his book Fred Gerber attempts to clear up many of the questions we have concerning one of the most exciting and yet most mysterious of dyes—indigo.

The price of the book is \$4.75 plus postage from Fred Gerber, P.O. Box 1355, Ormond Beach, Florida 32074. Mr. Gerber has been kind enough to offer us the special price of 40% off plus postage if we order 12 copies or more. This means that each book, including postage, would be about \$3.00. If you are interested in a copy at this reduced price please let me know as soon as possible.



**TEXTILE COLLECTION OF THE MPLS ART INSTITUTE**

Lotus Stack, Textile Coordinator for the Mpls. Art Institute, gave a 45 minute presentation, Friday, October 21, on the Institute's Textile Collection and its availability for research. It was a very interesting and informative slide lecture.

The Institute's most famous areas of textiles are in their tapestries and their Chinese Textiles. There are more than 35 major tapestries and 400 Chinese pieces, many of which are considered very valuable. Their weakest area is in Scandinavian Textiles, having only three. (This is a slight source of embarrassment because the St. Paul-Mpls area is known for its strong Scandinavian culture.)

The collection is available for research on the third Friday of each month by appointment. To make an appointment, call 840-3047 and ask for Lotus Stack. Or call 870-3046 and leave a message with the Institute's operator for Lotus, with your name and telephone number, as well as the date and time you desire the appointment. When you call, you should know what area of textiles you'd like information on, as well as the century and country. There are file cards with black and white photos and specific information on each piece. The ones that pertain to your area of study will be given to you to look through. Additional color slides and close-ups are available for your

viewing of specific pieces. Only in rare instances will you see the actual piece(s), because of their fragileness and need for preservation.

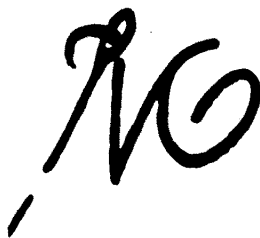
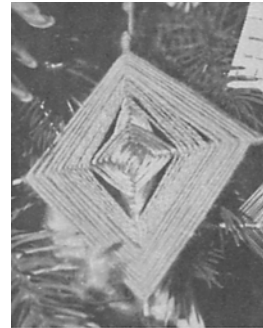
The collection (and file cards) is divided into these categories:

- |                       |                      |
|-----------------------|----------------------|
| Woven Fabrics         | Non-Woven            |
| Tapestries (European) | Costumes/Accessories |
| Rugs                  | Baskets              |
| Surface Ornamentation |                      |
| Embroidery            |                      |
| Printed/Dyed          |                      |

Lotus has spent much of the last year trying to organize the cataloging as well as the preservation and storage of the textile collection, and many of us are grateful to her for making this area within the Institute available for research.

Note: The Textile Department, while having no gallery unto itself, does have four areas within the Decorative Arts Gallery on the third floor for displaying costumes. There is also the permanent Tapestry Gallery on the second floor.

Cathy Ingebretsen



**NEEDLES GALORE, INC.**  
**DIAMONDHEAD MALL**  
**230 W. BURNSVILLE PKWY.**  
**BURNSVILLE, MN. 55337**  
**890-6110**

**COUNTED CROSS STITCH**

**Gold Thread from Japan**

**Designs from 10 companies**

**220 colors DMC Floss**

**DMC Perle nos. 3, 5, 8**

**Silk floss by Zwicky**

Hours: 9:30 a.m. to 9:00 p.m. weekdays,  
 9:30 a.m. to 6:00 p.m. Saturdays

# TELAS DE LOS MUERTOS

## DOUBLE-CLOTH

by Suzanne Baizerman

Among the most frequently encountered textiles in ancient Peruvian collections are fabrics with bold brown and white patterns. These are double-cloths, compound fabrics composed of two layers of cloth, each with its own set of warp and weft, which interpenetrate each other in such a way as to form patterns.

They are found in Peru in cultures dating back to the Early Horizon. During this Horizon, early in the Christian era, very large ceremonial pieces were woven and later buried, at the Paracas Cavernas site for example. Mythological beings, complete with trophy heads were depicted. Even at this early date, the textiles evidence complete mastery of the technique.

Later cultures used this graphic technique to express their own motifs, Middle Horizon double-cloths of the Coastal region show the influence of the Huari culture; these cloths are red and white accented with tiny multicolored dots.

The vast majority of the double-cloths from ancient Peru are from the Late Intermediate Period (900 A.D. – 1476 A.D.). Like those of the Middle Horizon they were probably chiefly used for clothing. (Double-cloth is well-suited for use as clothing because the two layers composing the fabric can create an insulating layer.) There are six examples of double-cloth in the Science Museum of Minnesota's collection. One is a large rectangle, 25" x 28". Two others are long narrow strips (6½" x 51½"; 5½" x 38"). The remainder are small rectangles under a foot square. They likely date to the Late Intermediate Period.

It should also be mentioned that the design potential of double-cloth has been fully exploited in other areas of the world, notably Scandinavia, Poland and Mexico (Otomi and Huichol Indians).

### Structure

As noted above, in a double-cloth, we find two layers of cloth which interpenetrate each other. Each cloth has its own set of warps; usually there is one light set and one dark, arranged in such a way that they may be woven one above the other. Each set of warps has its own matching weft; each set of warps is crossed only by its own weft. (See Fig. 1 and 2.) Patterns are formed when warps are reciprocally exchanged between layers. Except at the boundaries of the patterns where the warps have been exchanged, the layers are separate (you can literally pull them apart with your fingers).

One may speculate on the evolution of the double-cloth weave technique. Much as the modern weaver uses four harnesses to execute a patterned double weave, the ancient Peruvians appear to have utilized three heddle sticks and one shed stick to achieve the same shedding system. Because modern weavers use a straight draw twill threading to execute a patterned double weave (Fig. 3) and consider double weave to be a twill derivative, it is often assumed that the ancient Peruvians, too, derived their double weave from the twill weave.

However, twill as we know it is a very uncommon ancient Peruvian weave. The paucity of twill and its derivatives is probably due to the type of loom utilized by the ancients. As Harriet Tidball<sup>1</sup> points out, in a loom without a reed a close warp-weft relationship is needed to control warp spacing; double cloth weave is one of several solutions to this problem. Other possible solutions include warp-faced and weft-faced weaves.

Double cloth weave may not have been derived from the twill. It might have evolved from supplementary warp techniques. Perhaps the weaver first discovered double cloth when she/he introduced supplementary weft into a supplementary warp!

Double-cloths give the impression that each layer has been executed in a balanced plain weave, although Science Museum examples show considerably more warp ends per inch than weft passes. A typical double cloth has 33 warp ends per inch per layer (66 warp ends per inch total) and 24 weft passes (48 total). (SMM: A74-17-46)

Frequently one sees a fine light thread used for background and a heavier or loftier yarn used for the figure. This approach achieves a sculptural or relief effect that adds a special dimension to the cloth.



<sup>1</sup>Tidball, Harriet. Peru: Textiles Unlimited, Part I, Lansing, Michigan, The Shuttle Craft Guild, p. 33.

There are other weave structures related to the type of patterned double cloth we have been discussing. One is one-weft double-cloth, discussed fully in Cason and Cahlander, *The Art of Bolivian Highland Weaving*. It is a warp-faced weave and was used for belts, straps and other narrow bands by the ancient Peruvians. Because the weft does not show, one weft can do the job that two wefts do in a balanced weave double cloth. This one weft weaves the top layer of warp then the bottom layer; a flattened tube, joined by patterning is formed. The Science Museum has one example of one-weft double cloth, a portion of a band, 1½" x 14".

One also finds what is referred to as "triple-cloth." Here, extra sets of warps in additional colors are carried between the layers of the regular double-cloth warps. The extra warps are substituted for the primary warps when needed, to add contrasting color areas to the cloth.

There is no good evidence that the ancient Peruvians utilized double weave in its other aspects—double width, multiple layers, etc. However, very wide cloths have been found and one possibility is that they were woven on a narrow loom set up to weave many connected layers.

### Materials

Typical double-cloths are executed in a two-ply cotton which has a medium to hard twist. Colors are usually brown and white. Of the six Science Museum examples of this technique, five use yarn which is Z spun, S plied. The remaining fabric is composed of singles yarn, Z spun for the warp, S spun for the weft. In this latter example, the warp yarns are used in pairs; each pair is treated as one warp end.

One of the fabrics using plied yarns is blue and white in color. Interestingly, the white warp and weft and the blue warp are cotton, while the blue weft is alpaca. Perhaps the alpaca was used because it accepted the indigo dye much better. (The blue cotton is much lighter, less "rich" looking, than the blue wool.)

Examples of double-cloth from the Early and Middle Horizons are made of wool or wool and cotton. The one-weft double cloth in the Museum collection is all wool.

### Process

Like all Peruvian cloths, the double-cloths were woven on a backstrap loom. In addition to the usual heddle stick and shed rod there were two additional heddle sticks. Four basic sheds were then available—two for each layer of warp. Odd-numbered elements of light warp were arranged on one shedding device, even-numbered on another, with a similar arrangement of dark warp ends. (Handweavers can compare this arrangement with threading drafts used for patterned double-cloths, Fig. 3.)

We do not know exactly how the ancient Peruvians proceeded with their weaving. The modern weaver has several alternative methods available to execute a double weave. Generally, one set of warps, e.g., the pattern warp threads are held aside with a pick-up stick as the design requires, while the background is woven. The weaver is then faced with several choices. First, one shot of weft, or two in alternate sheds, may be woven each time the warp threads are held aside, depending on the method employed.<sup>2</sup>

Second, there are also different ways of selecting those threads to be held aside. The number of pattern threads held aside might be equal to the number of background threads; or there may be more threads held aside on one surface than the other, producing a more crowded "face" on the fabric with a distorted reverse side, but at the same time with a clearer pattern on the face. (See Figs. 1 and 2.)

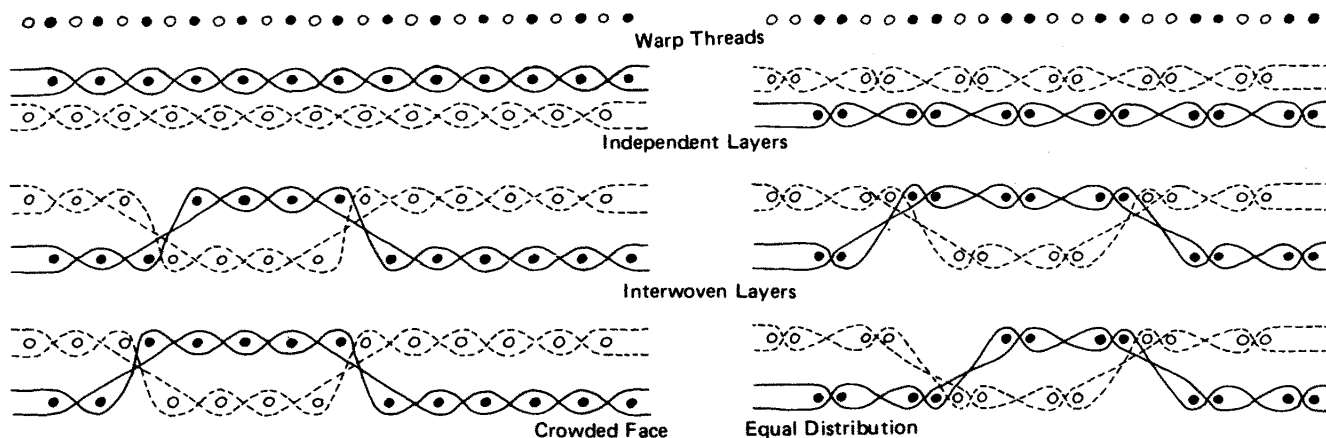


Fig. 1 Cross Section View of Double Cloth: Warps Interchange Singly

Fig. 2 Cross Section View of Double Cloth Warps Interchange in Pairs

Third, warps may be exchanged singly or in pairs, also shown in Figures 1 and 2. For the contemporary handweaver, this involves the choice between threading draft 3a and threading draft 3b.

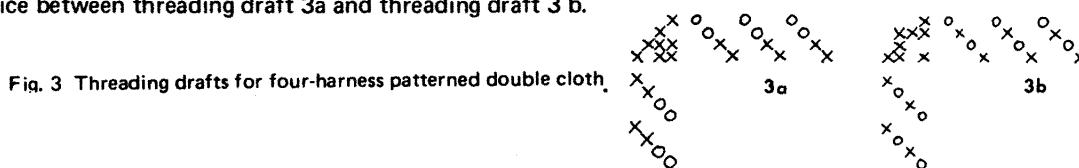
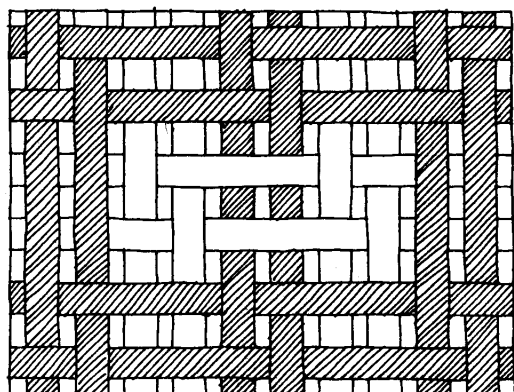


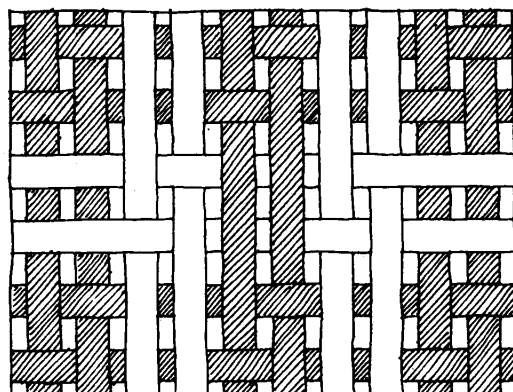
Fig. 3 Threading drafts for four-harness patterned double cloth.

<sup>2</sup>Refer to Harriett Tidball, *The Double Weave*, Shuttle Craft Monograph No. 1, 1960, pp. 12-14.

The ancient Peruvians consistently exchanged the warp in pairs (as in the threading in Fig. 3b). In addition, weft was inserted in pairs. The result of this procedure is represented diagrammatically in Fig. 4. Fig. 4a represents the right side of the fabric; 4b the reverse side. The Peruvians also utilized more threads on the face of the fabric, created jagged lines to varying extents on the reverse side. Almost always there is a clear right and wrong side to Peruvian double cloth.



a. Face



b. Reverse

Fig. 4 Close view of structure of double cloth: Warps interchange in pairs

The double cloths, like other Pre-Columbian Peruvian fabrics, are four-selvage pieces. An inch or two is woven at one end of the loom, then the loom is turned around and weaving progresses until it meets the area first woven. It is difficult enough to join these two areas of weaving when the cloth is plain weave in structure. Smaller and smaller shed rods are needed to accommodate the shorter and shorter available warp. Then the last few weft passes are worked in with a needle. A four-selvage fabric is the result.

Imagine filling in the last few rows while at the same time making an elaborate motif with three heddles and a shed rod! And yet one finds particularly well-crafted pieces where this point of the termination of weaving is barely detectable. (Of course there are other examples where gross distortions in patterning show up in this terminal area.)

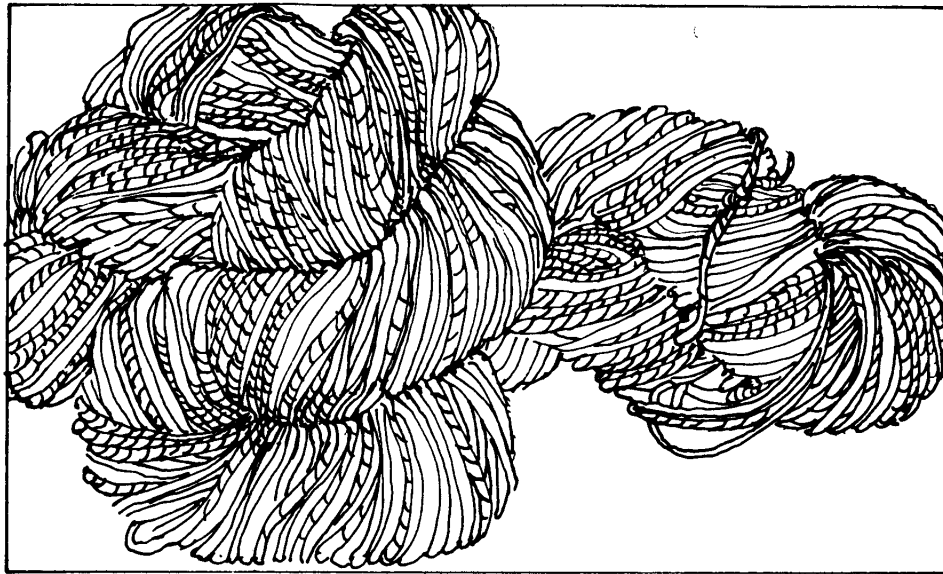
### Design

As with many other weaving techniques utilized by the ancient Peruvian people to execute designs, double weave does not allow for great spontaneity. Horizontal, vertical and diagonal outlines are best suited to the technique. The design must be planned enough so that it does not need to be modified once weaving has begun. Unlike a painter's canvas, once a design is started in this weaving technique it is practically impossible to change. The ancient Peruvians appear to have been expert at this type of planning and furthermore to have been challenged by the very limitations imposed by the medium.

As is true of most ancient Peruvian design, one sees in the ancient Peruvian double cloths a superb sense of balance and a good use of negative space. There are many space fillers; "Horror vaccui" (fear of open spaces) is evident. There is high contrast, and the main figures are stylized, conventionalized animals or humanoids. One does not find a range of color in double cloth. Probably 90% are done in brown and white, most of the others in blue and white.

In collections of ancient Peruvian textiles, one encounters many specimens of cloth which bear a strong resemblance to double weave cloths but which are executed in other techniques. It is often difficult to establish at first glance the technique utilized in a particular piece. Many specimens executed in brocade, scaffold weaving, and some of the warp-patterned weaves bear a strong resemblance in color, fiber, and scale to the double cloth specimens. Design and expression seemed to take precedent over technique.





For  
**1001**  
**YARNS**  
and more.

**depth of field/earth works**

405 CEDAR AVENUE  
MINNEAPOLIS, MINNESOTA 55454

To order call 339-6061

**ETC...**

**???**

**CRAFT FELLOWSHIPS FROM NEA**

Craftsmen's fellowships of \$7,500 for the period beginning in August 1978 will be awarded by the National Endowment for the Arts. The grant is designed to enable craftsmen of exceptional talent and demonstrated ability to set aside time and/or purchase materials for the advancement of their careers. Applications must be postmarked no later than December 20, 1977. Selection will be made by slides. To apply, request Individual Fellowship Grant Application NEA-2 Revised, available from Crafts Coordinator, Visual Arts Program, National Endowment for the Arts, 2401 E Street, N.W., Washington DC 20506.

**HGA SCHOLARSHIPS**

Applications for HGA Scholarship Awards for the 1978-79 academic year are now available. They are offered to students planning to study in the United States for the purpose of furthering their education in the field of handweaving and related arts. Applications will be accepted between February 1 and March 1, 1978. Awards will be granted on or about June 1, 1978, decisions being made by the HGA Scholarship Committee. Applications and a list of rules and regulations may be obtained from Suzy Sewell, 4164 Coffman Lane, Minneapolis, 55406; telephone 721-4974. A copy will also be posted at the Guild.

**Help Wanted**

If you have woven articles you would like to place for consignment sale, please contact

**COUNTRY WEAVERS AND CRAFTSMEN**

Rt. 2, Box 125  
Chaska, MN 55318  
466-2434

**WHITTIER NEIGHBORHOOD STUDY GROUP – AN INVITATION**

Anyone interested in forming a spinning, weaving, etc., etc., study group in the Whittier neighborhood, please call Mary Jane Severson, 871-1088. The study group's concerns are completely open to the individual needs of the weavers in this area. Rotation of meetings in different homes/studios could be considered, along with using the institutions in the neighborhood as focal points. Whittier has a variety of resources such as the Institute of Art, College of Art and Design, Historical society, etc., that may be of interest to the group for visual/educational use. Many tours and classes are costly and a group may find alternatives to the "affordable" problem. As a study group, our purpose could be to share our talents so as to sharpen our technical skills, but maintain a keen interest in the larger arts community. Understanding the place for our work in this community can be as great a need as the works themselves. If your work has been stuffed away in a box or corner for too long, lets get it out and talk about sharing!

Mary Jane Severson

**AMERICAN CRAFT ENTERPRISES OPENS LIAISON MEMBERSHIP**

Liaison, launched by American Craft Enterprises, Inc., to promote crafts to the market year-round, is enlarging its membership so that craftspeople anywhere in the United States may apply for screening.

Liaison functions as a group promotion committed to the development of sales, presenting slides of work available by category to architects, interior designers, retailers, galleries, and others. It also endeavors to achieve product publicity in the nation's trade and consumer publications using photographs and background material provided by its member craftspeople.

Those interested in further information on Liaison may write to Carolyn Kriegman, Director Liaison Program, American Craft Enterprises, Inc., 18 Lake Shore Drive, Montville, N.J. 07045. Descriptive brochures and application forms are available upon request.

**Correction:**

Last month's Minnesota Weaver was in error about the time during which Lila Nelson served as Education Chairman. Lila was Chairman in the second year of the school's existence. Faithe Nunnely was Chairman during the school's first year.



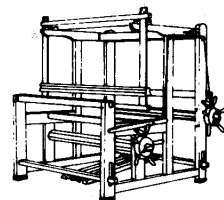
**Beka Looms**

**Season's Greetings**

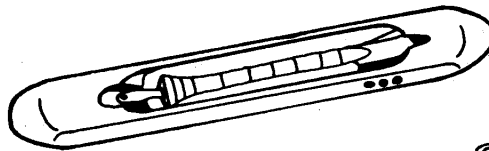
for free catalogue write; Beka Inc. 1648 Grand Ave. St. Paul, Mn. 55105 (612) 222-7005



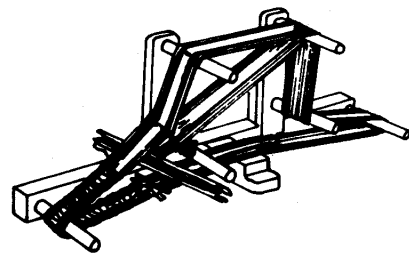
# Christmas Ideas.



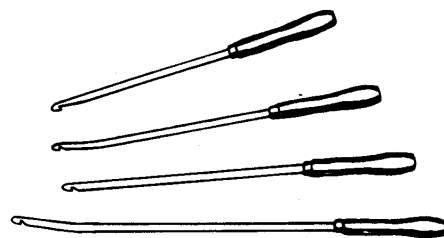
Shuttles. 18.



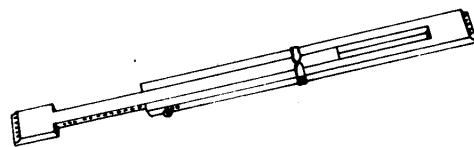
Inkle looms. 16.



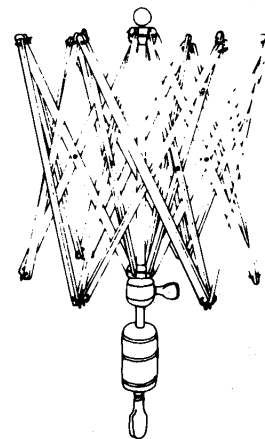
Threading hooks. 2. ea.



Tenterhooks. 6 - 13.



Swifts. 18.



....also, I have Glimåkra looms,  
Borg and Lund yarns and many  
accessories.



*M. Susan Brock Ltd.*

1838 St. Clair Ave. St. Paul, Minnesota 55105

tel. 612/699-1909

# BULLETIN BOARD



## WANTED:

Volunteers to help answer the phone, process library book returns, record various pieces of information in Guild files. If you have one morning a week you could contribute to the Guild, we would welcome having you help in the office.

## LACE STUDY GROUP

There is a lace study group now forming, to meet in the evenings. The group is interested in formal lace making as with bobbins and needle lace as well as tatting, knitted lace, crocheting and embroidered net. Anyone interested should call Roxanne L. Lewis anytime after 5:30 p.m. at 877-4817.



## FOR SALE:

From Munsingwear: heavy cotton stripping, dark colors available now in bags averaging 35 lbs at \$.20/lb. Excellent for rug weaving. For more information call Donna, 340-4908.

One pair of Clemmes & Clemmes Carders, nearly new. \$14. Ginny 423-3494 days, 224-6284 eve.

Loom Bench. Hand built with wood pegs. Almost new. 12" x 32" and 22" high. Hinged storage seat with side storage bins (Leclerc style) \$45. Call Lynn, 336-2198 days; or 927-8307 eve.

8-Harness Pioneer table loom with 12-dent reed. \$200—negotiable. Cathy Stepanek, 472-6692.

Lilistina Loom, 45" 4-harness counterbalanced (folding), 3 reeds. \$250. Other equipment also. Call Ivy Hietala, 699-5006.

Assorted weaving yarns, \$.10—.30/oz. including cottolin and linen rug warp. Ivy Hietala, 699-5006.

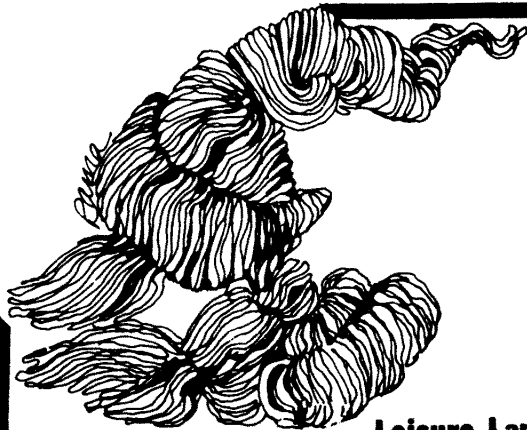
Table loom, about 36", like new. Extra parts from Sweden \$90. D. Weisbrod, 8324 Northwood Pkwy, New Hope 55427. 546-3927.

## WANTED FOR THE GUILD OFFICE:

Used 8-12 cup electric coffee pot to heat water. Used manual typewriter.

## HELP WANTED:

To assist lady in her home, preferably live-in. Will also consider 9-5. Contact Faye Sloane, 699-4040 or 698-6578.



# the Yarnery

## HOLIDAY GREETINGS From the Yarnery Staff

### Leisure Lane

Marge Maddux

Eva B. Rederick

Linda Bouchard

Patricia McHugh

### Grand Avenue

Kate Broughton

Ann Walton

Jamie Keisman

Marion Keisman

Linda Keisman

Cathy Keisman

Ann Lisel

Maud Waters

### Rosedale

Ann Basquin

Pat Benschorn

Karen Searle

Ann Nygower

Pat Benschorn

Mary Schnell

Lynne Kulevskaya

Kristy Hayes

# Season's Greetings



## THE MINNESOTA WEAVER

Published monthly except July, August, and December  
© 1977 Weavers Guild of Minnesota, Inc.

### DATES TO REMEMBER

- Sunday, December 4, 1:00 p.m.** Annual Open House  
**Thursday, December 8, 9:30 a.m.** Board Meeting  
**Tuesday, January 3, 9:00 a.m.** Library Committee Meeting  
**Saturday, January 14, 9:00 a.m.-noon** By-Member-For-Member Workshop on Textile Printing  
**2:00 p.m.** Visit to Fair Winner's home  
**February 2, 1:00 and 7:00 p.m.** Guild Meeting—a film program "Woven Gardens" and "Tops"

### The Guild will be closed on the following dates:

December 22-26, 1977  
evenings of December 27 & 28, 1977  
December 30, 1977  
January 1, 1978

Normal hours will be resumed on January 2, 1978.

All items submitted to the Minnesota Weaver should be in writing and sent to the Guild office. Material is due on the 10th of each month for the following month's issue.

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.

WEAVERS GUILD  
MINNESOTA