

GUILD NEWS



1977 GUILD OFFICERS

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OFFICE STAFF Phone: 332-7521

Administrative Assistant.....Kathie Frank
Educational Coordinator.....Sue Marcotte
Secretary.....Margaret Pidde
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Office Hours:

9 a.m. to 3 p.m., Monday through Friday
6 p.m.—8 p.m. Monday through Wednesday
6:30—8:30 p.m. Thursday 9 a.m.—1 p.m. Saturday

Summary of the Board Meeting, February 9, 1978

The date and procedure for the fundraiser were discussed. The date has been set for April 7.

Several aspects of our financial situation were considered. It was recommended that the Education Committee reevaluate the tuition schedule and class size limits.

An expiring savings certificate will be renewed in the amount of \$2200.

The office secretary will arrange procedure changes with Robert Penshorn, our accountant. It was recommended by the Board that in the future, routine bookkeeping be done by the office secretary with a monthly audit by the Guild treasurer. We will ask Mr. Penshorn to handle tax records and forms on a quarterly basis. An independent audit will be arranged yearly.

There is a possibility that a university student may do some work on our library catalog as a student project.

The Guild will place an advertisement in the *Stitchery/78* catalogue.

The next Board meeting: April 13.

Margaret Dokka, secretary

NATIONAL'S CASH REGISTER TAPES ARE AS GOOD AS CASH FOR THE GUILD!

National Food Stores SAVE*A*TAPE Cash Donation Program

National Food Stores are initiating an on-going program open to organizations, clubs and groups (not individuals) to raise funds towards goals or for projects.

For each \$300 worth of National cash register tapes, our group can receive \$1.00—so—please start saving those tapes now. We can accumulate them at the Guild and periodically redeem them at National's for cash.

Perhaps this is the way to get a few of those "little extras" we'd like to have—new chairs, a steam iron, sewing machine, or even contributions to the building fund.

TREASURERS REPORT

DO WE NEED A FUNDRAISER? or What is the Weavers Guild's financial status?

This year (the Weavers Guild fiscal year runs from Sept. 1—Aug. 31) our projected expenses are about \$5,000.00 greater than our projected income. Why? Our income—primarily membership dues and class tuition—will probably remain fairly close to what it was last year. Expenses however keep increasing. Our rent is up 32% from last year at this time (\$360.00—\$475.00 per month) and many of the daily costs have gone up—from paper clips and ditto paper to salaries (although the teachers rate per hour has not increased).

So, we would like to decrease our expenses (or at least keep increases to a minimum) by looking at everything we spend to evaluate its importance to the Guild versus its cost. At the same time we will be looking for ways to increase our income. All suggestions are welcome!

The April 7th Silent Auction can be fun while increasing our income. We can donate those yarns and equipment we know we won't use—then we won't feel so guilty when we buy what we would really like.

Maybe I can give my daughter a birthday present of a private spinning lesson from Peggy Dokka!

The Treasurer
Patricia McHugh

NOTES FROM THE ADMINISTRATIVE ASSISTANT

The snow really began to melt today! Textures are everywhere: pock-marked soot-embedded snowbanks of black and white tweed; glistening milk-white icy sheets of satin where the melting has refrozen on the nubby linen homespun tabby of the pavement; brown and green rya of the uncovered grass. There's pleasure in the memory of gorging oneself one March Sunday on Ghanaian handcrafts, Navajo transition rugs, and Pima and Papago basketry, and a week later on the Egyptian children's tapestries of Ramses Wissa Wassef. And the pleasure of finishing—honestly, after two years!—two needlework projects while my loom sits idle waiting for the energy of *SPRING*.

Winter for me is lapwork: finishing and assembling; reading; coiling baskets slowly while the snow drifts lazily, or twining when the wind swirls the flakes into disorder; stitching needle-point and hardanger embroidery precisely; knitting, crocheting, inkling quietly, rhythmically, leisurely. Ideas float about, formulate, solidify into written plans. Winter is my stock-taking. It's time Spring came so the ideas can become soft woolly reality. Ah, the cycle of seasons.

Hints of Spring are at the Guild. The splendid exhibits are truly inspirational. The staff, feeling the need for "spiffing up," took out their aggressions on the office floor plan. Notice the new arrangement next time you stop by. Plans underway for a massive necessary fundraising are gaining momentum and will culminate in a super party April 7 where we hope we'll see everyone. After all—that will surely mark Spring's arrival. Who can resist?

Then we can tumble full of the spirit of Spring into *Stitchery/78* and the anticipation of stimulating summer workshops and classes.

Kathie Frank

BLESSED EVENT

Born to Jennifer Dean:

Carrie Lee Dean, 7 lbs., 10½ oz.
Feb. 23 at 11:30 p.m.

YARN COMMITTEE NOTES

We have received a definite reply from Lily about what they are discontinuing. Size 20/2 perle cotton in the colors is being discontinued and is not included in their new price list. They will continue to carry 20/2 white and natural in perle cotton. The size 10/2 perle cotton will not have as many colors available as previously. Lily states the reason for these reductions are due to very poor sales. However, we've been told "... there are some rather large quantities of the 20/2 in colors still available and we will have some natural in the unmercerized Art. 314 for some time." So order now while you can!

Also quoting from this reply, "This does not mean, however, that there is not a chance that we can't go back and add it to the line if we have enough demand by such fine weavers and Guilds as yours but sales must back up the demands or requests. Also, it might be helpful if weavers would write our president of their disappointment and needs and that we have been their only source, etc. I feel that an avalanche of letters would have a great impact."

If you wish to read a complete copy of this letter, one is posted on a bulletin board in the office. We urge you to write Lily about your concern. The address is:

Belding Lily Company
P.O. Box 88
Shelby, North Carolina 28150

There will be some unspun synthetics available for purchase at the next meeting. Irene Wood has been experimenting with these for both warp and weft in hangings. These hangings will be up at the Guild to give you an idea of what might be done with these materials.

There will be a new shipment of Knight's mill ends on or about the April meeting day. The new price will be 15¢ an ounce.

The Yarn Committee
Deborah Alper
Ruth Brin
Joyce Grundys
Charlotte Haglund
Sue Mansfield
Noreen Stratman
Irene Wood (advisory)

WORKSHOP NOTES

All who attended Sue Obrestad's workshop on "Weaving for the Home" returned to their homes with a critical eye of their surroundings. First she took us on a mental tour of our own home—seeing it from room to room—and asking ourselves just what we had in use that was handwoven.

Next she showed slides which incorporated hand woven materials in decorations and furnishings.

Each one who attended brought sample of hand woven things from their won home, some decorative and some utilitarian. We could talk with the weaver about details of each. Two looms, threaded to leno, were available for weaving swatches.

Correction and Apology:

There is a mistake on the instruction sheet for loom controlled leno (and a red face on Sue Obrestad). The treadling instructions should read: for leno—treadle 1 and 2.

COMMITTEES: HARK!!!

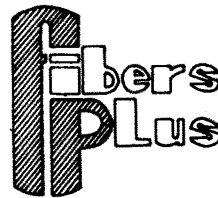
As we approach the end of the fiscal year, we must keep in mind several housekeeping duties which must be done. Each Committee Head has been asked to suggest herself or another member of the committee to serve as next year's Head. Many of these positions have already been filled. We need to hear from the rest by April 15.

The By-Laws state: "Each officer shall submit a termination report (fancy words for an annual report) to her successor in office by the first day of September following the election of her successor The termination report shall outline, in reasonable detail, the status of activity and responsibility of such terminating officer's duties."

All committees (which essentially stop functioning during the summer), should turn in your annual report to Barbara Fritzberg, the vice-president, by mail in care of the Guild office, or in person by June 15, 1978. These reports will be compiled over the summer and published in a special Year-End Annual Report of the Guild first thing in the autumn.

Please submit four copies of your annual report, which should include a list of the members of the committee, the name of the committee head, a brief month-by-month activity record, and a brief financial report. We prefer these reports to be typed, but legible handwritten reports will be acceptable, too. Your cooperation in getting the report done in a timely fashion will be greatly appreciated.

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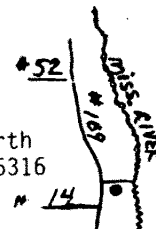
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INTRODUCING

INTERIM TEACHERS INTERVIEWED

The January Interim Program, a three week intensive course for beginning students recently completed its third year, and has been a very successful innovation in Guild classes. Many college students come to the Guild for their interim experience in either Basic Weaving, Spinning and Dyeing, or in Ethnic Weaves, and receive credit through St. Benedict's College, St. Cloud, Minnesota. Others come to gain broad weaving background in a short period of time.

Basic Weaving, Spinning and Dyeing is taught by a team of three teachers—Sue Baizerman, floor loom; Lotus Stack, spinning and chemical dyes; and Connie Magoffin, natural dyes. They attempt to give the students a unified experience, incorporating into the weaving such techniques as an ikat warp, a warp painting, and the use of some handspun yarn in a loom project.

So that you may know a bit more about these instructors as individuals, the Minnesota Weaver dispatched its intrepid interviewers to try to catch the Basic Weaving, Spinning and Dyeing staff in their free moments. In a future issue we'll tell you more about the Ethnic Weaves course and its instructors.



LOTUS STACK

Lotus laughs as she says, "I began weaving and spinning because I wanted a diversion for relaxing and not thinking." She was in graduate school here at the time, studying South Asian languages. She had had two previous weaving experiences; one course while she was working towards her B.A. in Art at San Francisco State University, and an earlier summer course when she was 10 years old, offered through the California Junior Museum Program. Both were floor loom weaving courses.

She bought herself a Gilmore loom and began weaving. She contacted the Guild to find out about spinning wheels, and drove up to Northern Minnesota to purchase one. Mrs. Letterman, at Gibbs Farm gave her a spinning lesson to get her started. Later, Joannie Robbins gave her another one, and she took a class from Ethel Pettengill at the Guild. Lotus continued spinning and weaving, taking workshops, but mostly working on her own.

"I realized I was becoming serious about weaving and spinning when I had to know how to use every piece of equipment that Edward was buying for me." That realization came, the day he gave her an inkle loom. She called Irene Wood and asked her if she would show her how to warp it; which she graciously did.

In 1972 Lotus began teaching frame loom weaving and spinning at the Yarnery. She added dyeing and bobbin lace to the spinning when she started teaching for the Guild in 1974. The following year, she volunteered at the Minneapolis Institute of Arts, "to become a better weaver by studying historical textiles."

What Lotus calls her "character flaw"—her inability to leave things at a surface level; making everything too complicated—has led her to her present position as Coordinator of the Textile Collections for the Minneapolis Institute of Arts. While she writes up storage, cataloguing, and conservation grants, and supervises her staff and their volunteers, she also thinks about another of her current interests, warp painted and ikat velvets.

She is very grateful to all of the Guild members who work at the museum and believes that we have intensified the museum's consciousness of textiles, as well as providing the necessary labor.

"When I was to come to Minnesota with Edward in 1967, after having been raised in California and employed in Washington D.C., I envisioned Minnesota to be the end of the world. I was sure that I would freeze to death. I knew nothing about wheat and corn and was very relieved and grateful, upon arriving here, to find the Guild."

Lotus, along with her husband Edward, a violinist with the Minnesota Orchestra and their two daughters, Kamela, age 8, and Krista, age 6, all seem to thrive in this "end of the world." We're grateful they do!

Cathy Ingebretsen

SUE BAIZERMAN

Sue Baizerman is a floor loom teacher at the Guild. Under the name of "Dos Tejedoras" (Spanish for two weavers), she and Karen Searle published *Latin American Brocades* in 1976 and are currently finishing another book, *Finishes in the Ethnic Tradition*. Sue also catalogs Peruvian textiles at the Science Museum of Minnesota and the Minneapolis Institute of Arts. The following interview took place as Sue, her husband Mike, and two young children, Tasha 5 and Ari 2½, prepared for a six month's visit to Guatemala.

How did you begin weaving?

Sue: Its a question of lots of different threads, if you'll pardon the metaphor. I went off to college to be an art major and ended up in social work. When I got out of graduate school I did a lot of different art things—jewelry and collages. I had always been a productive knitter, although I'd seen knitting as something utilitarian then.



One summer while we were living in Pittsburgh, Mike had to do field work in Wyoming which meant that I took a leave of absence from my job and took a lot of projects with me. Before we left, I bought a child's weaving loom, a very small rigid heddle loom. About halfway through the summer I started fiddling around with it. I got some books from the library and started weaving small tapestries.

When I came back to Pittsburgh, one of Mike's professors, who was a weaver, saw the small tapestries and got very excited. She thought they should be blown up to wall size. She introduced me to a yarn shop owner and together they loaned me a loom. It was a coming together of a bunch of neat things. I certainly learned a lot—mostly on my own—from putting on a warp and weaving it off.

How did you become involved in teaching at the Weaver's Guild of Minnesota?

Sue: We moved to Minneapolis (May 1972) and I had a show at the Stoneflower in the fall. That's how I got to know people and people got to know my work, and someone asked me if I wanted to teach at the Guild.

An important part of your weaving experience is your work at the Science Museum of Minnesota and now the Minneapolis Institute of Arts cataloguing Peruvian textiles. How did your interest in this area develop?

Sue: Again, it was a series of coincidences. When I got interested in weaving, I was attracted to Peruvian textiles. I had done a lot of reading about them and Mike was going to a job interview in Tallahassee. I remembered that one of the authors that I had read, Ina Van Stan, was on the faculty there. She was getting ready to retire and move to Oregon. She was packing when I was down there, so we met for a couple of days and I had a chance to really talk to her. But what a fluke! After all, who really plans to go to Tallahassee, Florida!

Mike and I had been planning a trip to Peru, and Miss Van Stan gave us names of people to look up. I also went to the Smithsonian and saw their textiles. I was able to make the most of opportunities as they arose.

Shortly, you'll be leaving for Guatemala. What plans do you have for the visit?

Sue: I spoke to the woman in charge of the textile museum in Guatemala City when she was in this country in December. I told her I was interested in studying the openwork weaves. She was very encouraging; she said she knew someone who could translate in that area and was very positive.

I have several contacts at the textile museum. They have a very large collection. The director has found textiles that we can add to our book. Maybe I could help them with conservation, and I'll also learn about conservation from them. We'll be travelling around the country, which may include some work in the field. (After the interview Sue learned that she will be teaching weaving at the museum along with some native weavers!)

Where do you see yourself going from here?

Sue: I wish I knew. Right now I'm involved in publishing. I get a lot of satisfaction from that and I don't know where I'll be going with weaving.

One of the things you find when you teach weaving is that it's almost like weaving yourself, when your students weave. I had three floor loom classes this fall, and you're so involved with their projects that you get the satisfaction. You're helping design projects, you're seeing them go on the loom, you have the anticipation of what you're shooting for, and then what comes off the loom. It's really an exciting thing to see a student turn out something really good. I guess for now I leave my weaving to my students while we look forward to Guatemala.

Nancy Haley



CONNIE MAGOFFIN

It's strange to interview a person one has not seen. I would like to think I would have known much more about Connie Magoffin had I watched expressions on her face as she told me about herself; had I viewed her environment at home, I would have known things words cannot say. But her voice over the telephone is bright, warm and thoughtful, and my interest in natural dyeing became rampant.

Connie taught art for seven years in public schools in Minnesota and in Rochester N.Y. while her husband attended R.I.T. Being with looms in the art room rejuvenated her interest in weaving, her memory gratefully refreshed by Anna Smits lending her notebook of her weaving class at the University. Connie became interested in natural dyeing, collaborating with the science teacher for mordants. Working on her Masters in art education, Connie had chosen a program of inter-relating the arts with other academic subjects (Michelangelo and anatomy, natural dyeing and botany, etc.); her advisor suggested that her topic was far too broad and that she choose her favorite of the programs. Her choice was natural dyeing and botany, so she formulated lesson plans, taught classes, and researched her topic.

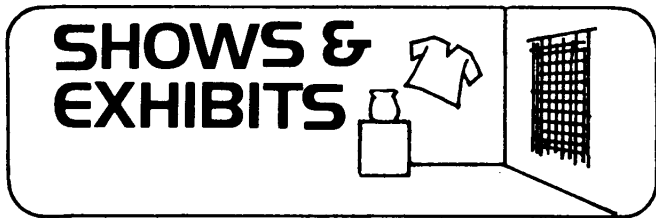
Returning to Minnesota from New York, Connie contacted Anna Smits to thank her for her notebook. Anna Smits directed her to the Guild, which just happened to need a teacher for natural dyes. Connie teaches it in the interim program, as well as teaching several other classes.

Connie's prime area of interest, the hub of a wheel, is natural dyeing. The spokes emanating from that center are such things as batik, embroidery, warp painting, tie dyeing, et. al. Also involved are demonstrating natural dyes, teaching, her column in the Weaver, the dye garden at the Arboretum, and volunteering at the Minneapolis Institute of Arts, where she catalogs North European medieval tapestries and studies their natural dyes. There's still a lot of territory to explore and a lot of room for exploration in natural dyeing, and I infer that it's one of the more intriguing aspects for Connie.

Irene Wood and Lotus Stack got Connie involved in warp painting—the literal type, not ikat technique—with natural dyes. It's a medium that suits her very well. Again, it's an area where there is not a lot of material written about it, so even the definition is not standard. Connie continues to do research in botany and chemistry. She prefers finger-manipulated weaving, such as Bolivian and Navajo styles, and wants to learn more ethnic—especially Turkish—weaves.

I'm really looking forward to meeting Connie Magoffin.

Kate Foreman



NAVAJO EXHIBIT

The Navajo Rug Exhibit will be at the Minneapolis Institute of Arts through April 17. Included in this exhibit are approximately 100 baskets, mostly Pima. It will be well worth your time to make sure to see these textiles!

CURRENT EXHIBITS AND LECTURES

GUILD MEMBER TO EXHIBIT WEAVINGS

Kathy McMahon will be exhibiting her work at the West Lake Gallery, 1612 West Lake Street, Minneapolis, April 4-29. Title of her exhibit is "Images in Inlay."

The Spring Benefit for the Minnesota Museum of Art will be a showing of the Hanae Mori fashions on April 17, 1978 at the Radisson Saint Paul Hotel. Hanae Mori is an "internationally acclaimed Japanese fashion designer" who will be showing her spring collection "Dress-up Dressing" at this benefit.

For information, contact Mary Theuer at the Minnesota Museum of Art, Permanent Collection Gallery, St. Paul.

BATIK SHOW

3 Rooms Up, at 4316 Upton Ave. South in Minneapolis is sponsoring a batik exhibit opening April 1. This is a group show by Roberta Kremer, instructor at Minnetonka Art Center, and her students.

FORUM FOR THE DOMESTIC ARTS

Sponsored by Woman's Work, the panels will be discussions between the community, their domestic artists, and humanists. The program is as follows: Sunday, April 9 from 2-5 p.m. at Minneapolis Regional Native American Center at Franklin and Bloomington a lecture on the topic How Do Handskills Survive Modern Life? Investigating women's cultural traditions. How do the arts of the home live still within the home? How do they affect our community? How do they interact with industrial development?

May 7 from 2-5, The Fine Arts World and Women's Domestic Art. What can they offer each other? The fine arts world responds in various ways to women's traditional skills. What is the value of their exchange? On the panel will be Charlene Burningham. Guest speakers at both discussions will be Patricia Cooper and Norma Bradley Buford, authors of The Quilters.

TO ENTER

ROSE FETE

The Minnesota Arts Forum will sponsor the 1978 Rose Fete at the Minneapolis Institute of Arts June 18. The festival provides exhibition space for artists and craftspersons who produce high quality works, and promotes public awareness and sales opportunities for the participants. Members of the Weavers Guild are invited to apply for exhibition space. The show is open to all persons in creative arts and crafts of any medium. If you are interested in this juried show and sale, contact Mary Powers, 870-3176.

EDINA ART FAIR

The 12th Annual Edina Art Fair, to be held June 1, 2, and 3, from 10 a.m. 'til dusk at 50th and France Business District is going to be a juried show for the first time since its inception. Deadline for all entries is midnight, April 1, 1978. Applicants who wish to participate in the art fair should submit three slides of their work with an application stating their name, address, phone number, and medium, and enclosing \$30 per space desired. If the applicant is not accepted, the \$30 fee will be returned. All applicants will be notified of the results of the jurying by April 15. Exhibitors must furnish their own display tables and standard. Mail your application, fee, and slides to:

Edina Art Fair
P.O. Box 24122
Edina Station, MN 55424

Make check payable to 50th and France Association.

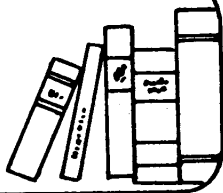
All items submitted to the Minnesota Weaver should be in writing and sent to the Guild office. Material is due on the 10th of each month for the following month's issue.

Beka Looms

ASK TO SEE OUR NEW INKLE LOOM

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

LIBRARY NEWS



BOOK REVIEW

Baskets & Beyond: New Uses for Traditional Basketry Techniques, by Lucele Coutts, Watson-Guption Publications, New York 1977. \$14.50.

A few years ago, Virginia Harvey traveled around the United States giving workshops on basketry techniques. She was firm in her conviction during the presentation her workshop that students should learn the techniques of traditional basketry without actually making baskets. She thought making baskets while learning the techniques would limit the imagination of the weaver. She even went so far as to chastise three students sitting in the back of the room making little baskets—samples using the techniques they had learned. The workshop was stimulating and demanding, and it opened a world of possibilities for me and the others taking it.

It was with this experience that I approached *Baskets & Beyond: New Uses for Traditional Basketry Techniques*, thinking I would find truly innovative and creative examples of basketry techniques, at the very least in the photographs. Instead, I found photographs of very handsome baskets, beautifully crafted and creatively conceived, but not new uses.

The book runs the gamut from “how-to” with specific projects and samplers outlined in detail, to “consciousness-raising” about use of color, balance, stress, weight, strength. The book recommends specific disciplined samplers (baskets) as a means of learning technique (a limiting practice, according to Harvey), but it also includes statements about planning a project: unnecessary according to Coutts; just doodle, let your life experience guide you; let it all just happen.

To give Ms. Coutts credit where it is certainly due, her drawings of what happens to the weft and warp in the construction of a basket are good. The illustrations are clear, drawn large enough for easy comparison with one’s own learning piece. The verbal descriptions of the processes are not always so clear, however, except in the chapter on coiling.

There is one chapter at the very end on “New Uses,” but even that is full of specific suggestions, approaching recipe instructions. I recommend this book with reservations. Do look at it, especially the photographs, which are good. But unless you have a nodding acquaintance with some basketry techniques already, or are willing to spend time seriously concentrating on the verbal descriptions, you would do best to learn from some other book. The book just does not go far enough in exploring basketry techniques removed from the final product. It seems out-dated. We’ve all seen contemporary baskets for years, so her presentation was not new. Maybe my expectations of finding “futurism in basketry” were too high. Judge for yourself.

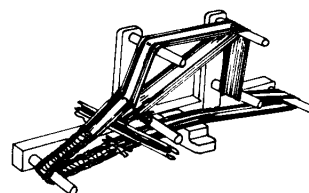
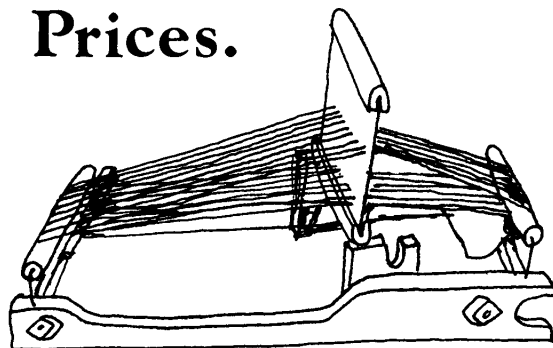
Kathie Frank

Small Looms At Small Prices.

20” Erica Looms – \$30.

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.also, I have Glimåkra looms,
Borg i Lund yarns and many
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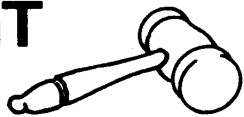
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FROM THE PRESIDENT



FROM THE PRESIDENT

The Weavers Guild is based primarily on sharing. Initially, most of us come for instruction which depends on someone's sharing of knowledge and experience. We come for programs in which a speaker shares her work and philosophy. We come to be with other weavers and absorb what they can give us and in the process, probably without even realizing it, we become givers too.

In the past month much good sharing has taken place at the Guild—the workshop participants who brought weaving from their homes, the frame loom weavers who contributed to the March exhibit, the committee who hung the exhibit with love and care and a sense of beauty that included bouquets of dried weeds and a branch bearing a bird's nest, Joanna Foslien who shared her wall hangings and her portfolio, Cathy Ingebretsen and Karen Searle who gave us a look at the broad range of weaving that has been done on frame looms.

It's a good climate; we're open with each other, there's a free flow of ideas. Most guest artists freely share what they know, what techniques they've used, even what they plan to try in the future. As one of them said, "Only insecure weavers need to have secrets."

I was thinking recently about my first year as a Guild member, when I took a class, came to programs, and stood on the fringe of things. If you are in a position somewhat like that now, let me encourage you to come on in, the water's fine.

Sue Obrestad

GUILDS ELSEWHERE

GUILDS ELSEWHERE . . . Pittsburgh, Pennsylvania

To understand the Pittsburgh Weavers Guild, we must understand their marriage with the Arts and Crafts Center (ACC) of Pittsburgh. Physically, the ACC consists of two mansions owned by the city and surrounded by a city park, once the mansions' grounds. Organizationally, the ACC has its own Board of Directors, and is comprised of 17 guilds: the Craftsmen's Guild, the Weavers' Guild, Embroiders' Guild, Guild of Associated Artists, and the most recent: Society of American Magicians, among others. All "set the standards and provide training for local artists, as well as raise the level of cultural awareness in the area. They place member artists in groups that are among the best organized in the United States." The ACC also sponsors exhibitions held by the various guilds, a shop (or mart) where art and craft items are sold on behalf of the guilds' members, and an extensive school of art, dance, craft, and music classes.

On a snowy evening in 1940 (Valentine's Day, in fact), several people met at a friend's home to organize the Weavers' Guild of Pittsburgh. For four years they met in the homes of members, until the Arts and Crafts Center was formed. They had their looms in the ACC, and shared their annual juried exhibitions with the Craftsman's Guild until 1970 when their own membership provided enough goods to fill the gallery for an exhibition of their own. Their membership of 200, representing producing fiber artists in the Pittsburgh area, is required to submit three pieces of original weaving done on three different warps, (not under instruction) to qualify for active membership. Anyone not wishing to submit the three required pieces of weaving may be an associate member. Associates may not exhibit or sell their work at the ACC or Weavers' Guild events.

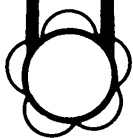
The Pittsburgh Weavers' Guild offers its members a monthly program, workshops, and an annual exhibit for their \$5 annual dues. Their theme every year varies. One year it was light-weights, another it was large objects, another small objects, and so on. The membership did a beautiful job of organizing the 1976 Convergence, an international fiber show at Carnegie Institute (Fiber Structures), as well as a smaller show of fibers at the Arts and Crafts Center.

It is heartening to see what is possible with the educational program and building space underwritten in part by the city. Perhaps this is an angle we should push for here in Minneapolis.

*Note: Help for this article came from my mother, Dorothea P. Simon, and *Quid Nunc*, the newsletter of the Arts and Crafts Center in Pittsburgh.

Kathie Frank

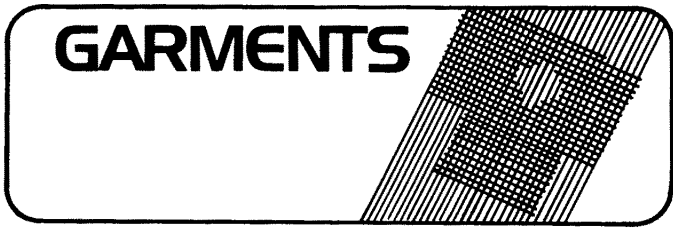
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SLEEVES

This month's clothing topic is sleeves—those tubes of all sizes and styles that fit around your arms.

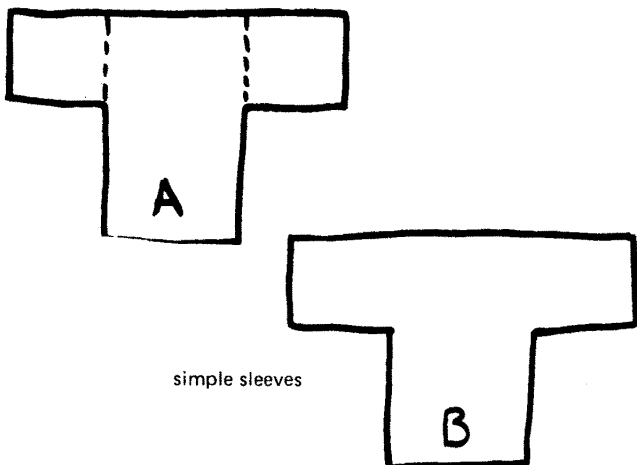
The sleeve is one of the most difficult parts of a garment to design and make fit. For handweavers, the traditional tailored sleeve with the shaped cap that fits into an equally shaped arm scythe is not practical unless the garment is to be cut and sewn from woven yardage. Because you most likely will be using a commercial pattern for this type of project we will not address the problems of this sleeve style.

For the weaver who is doing clothing that is loom-shaped without any cutting, the challenge of sleeves is approached very differently. Most loom-shaped clothing is rectangular in nature and this is also true for loom-shaped sleeves.

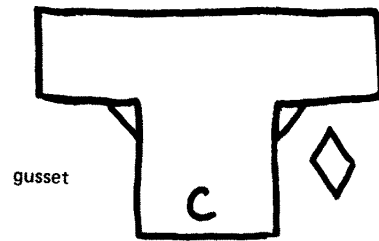
When designing a sleeve for your garment you must consider fit over the shoulder area, the strain that your bendable elbows put on the sleeve seams, and the lengthwise fit. Short, above the elbow sleeves pose far fewer problems than sleeves which extend to the wrist. The wider and looser a sleeve is, the fewer fitting problems you will encounter.

The most basic sleeve is a rectangle which extends at a right angle from the shoulder area of a garment. This may be a separate piece which is added to each side of the garment (see dotted lines in fig. A), or may be all in one with the body of the garment (fig. B). This type of sleeve should be designed to be fairly loose fitting and quite wide.

If you desire a bit closer fit, a gusset may be applied in the seam junction where the side seam meets the underarm seam of the sleeve (fig. C). A gusset is a square piece of cloth in varying sizes—3" or so is average—which is placed in the seam junction at an angle so it looks like a diamond. This creates a piece of bias fabric at a point where a great deal of strain is exerted on the seams. I would suggest needleweaving a gusset on a piece of notched cardboard so that all the edges become selvages. Gussets may be applied in all the sleeves described here.

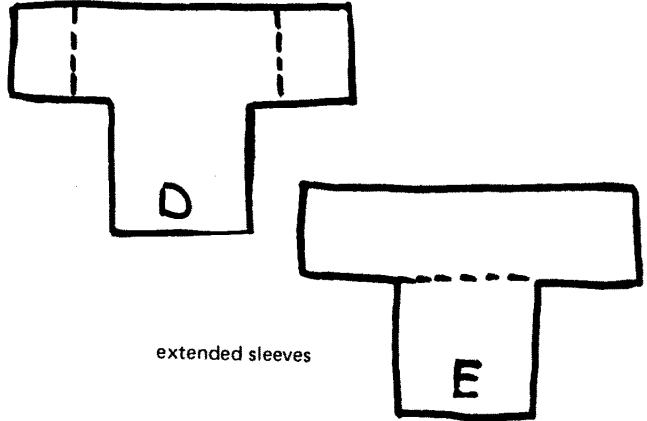


simple sleeves



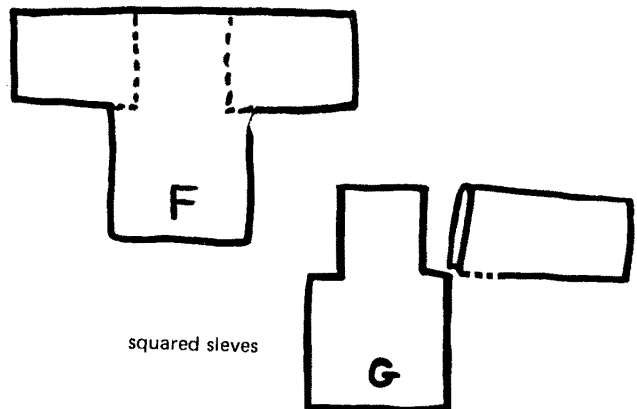
gusset

A second type of sleeve is what I call the extended sleeve. This is shown in figure D as a tube added to a T-shaped body piece. Figure E is another version of the extended sleeve—with the sleeve piece extending across the shoulders to form the yoke as well. The fit of this sleeve is the same as the simple rectangular sleeve, however, the design possibilities are greater when using this sleeve as you may play with stripes, seam joining and loom controlled patterns.



extended sleeves

The third sleeve we shall look at is the squared sleeve. This sleeve is a tubular piece attached to a garment body that comes in at the arm section similar to tailored clothes. This is easy for the weaver to achieve as it is completely rectangular. The sleeve rectangle is seamed part way up. The amount of seam left open should correspond to the amount the body decreases in size horizontally at the underarm. The sleeve width is sewn to the lengthwise section—over from front angle, over the shoulder, and down to the back angle. The unseamed sleeve section is sewn to the horizontal area from the front angle, across the side seam to the back angle (see fig. G).

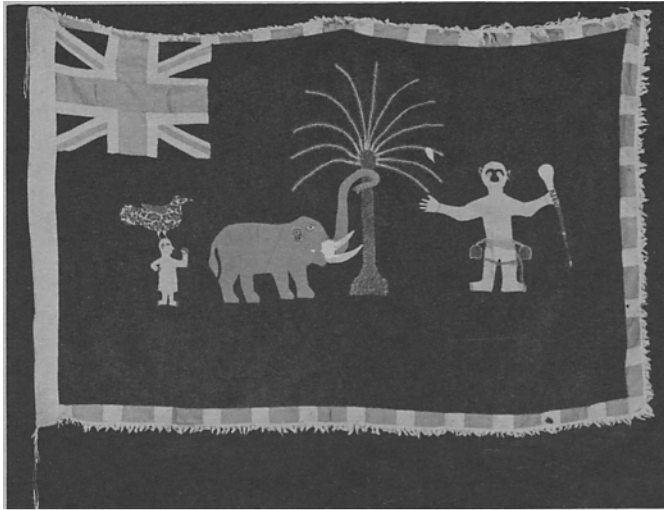


squared sleeves

The squared sleeve is the best sleeve for giving a close fit with the feeling of an actual shoulder line. There is a point of stress at the junction of the sleeve seam and the side seam, but extra reinforcement or use of a gusset will take care of that problem.

Rose Broughton

SPECIAL EVENTS



Appliqued flag from the Arts of Ghana exhibit
Courtesy of Walker Art Center

WEST AFRICAN ARTS AND TEXTILES SYMPOSIUM

An exciting three-day conference was held at the University of Minnesota and the Walker Art Center March 3, 4, and 5. Its topic was many aspects of West African Art and Textiles. The Symposium was held in connection with coordinated art shows at the Minneapolis Institute of Art, the Walker Art Center, and the University Gallery, and Goldstein Gallery at the University.

One paper of particular interest was Betty Wass' description of the traditional Krio women's dress which she compared to European fashions. Betty is at the University of Wisconsin at Madison. From 1808 to the 1840's Freetown, the capital of Sierra Leone was settled by blacks from London, former slaves from Jamaica and the United States, and liberated Africans taken off of slave ships. These people formed a major group called Krio. Their women's wear at that time consisted of a knee-length dress with a yoke and brief sleeve or a longer version called kaislat. Both dresses were European in style because they were cut, shaped and sewn.

In 1834 the government issued a proclamation, "Wear European Dress and Enjoy Freedom!" In 1845, a stronger edict requiring covering with modest European dress was issued. So the traditional dress went underground so to speak. In spite of the heat, Krios who could afford them wore long, full, tucked and frilled European dresses of Victorian effect and the men wore wool suits, shirts, neckties and top hats.

The Kaislat were too casual for photographs so there are no visual records of them being worn at that time. Then the dresses reappeared, often well ornamented with flowers, animals and abstract designs. One of the more unique had a tucked yoke with somewhat of a rickrack effect of folded and cut fabric. As Berlin work, a type of colorful, flowered needlepoint done in cross-stitch flourished in Europe, it was adapted by the Krios for yoke decoration.

By 1920, the Kaislat became a Krio favorite again especially for middle and lower class women as a market dress.

In the 1940's and 50's, the Kaislat became a symbol of pride and identity with the growing national consciousness of the Blacks. Some versions were shortened and some were sleeveless. The marvelous yoke details remained the same. In the 1950's the popularity of machine zigzag increased the amount of cut-work and folded designs.

In 1961 when Sierra Leone became independent, the Kaislat became one of three styles proposed for national dress. It is often worn for ceremonies. Today, it is frequently worn as an everyday dress and often as required dress for ceremonial events, as a symbol of ethnic identity.

While so many of the papers were very interesting, this article will try to focus on the textiles. Of special interest throughout the conference was the close link of art with everyday life. Judith Perani of Ohio University described the growth and decline of weavers in the Nupe area of Nigeria and Northern Ghana. After the Muslim conquest of the Nupe in the 1860's, several crafts were organized into professional guilds including indigo dyeing and men's weaving for trade. Another prominent guild was the embroiderers. Many guilds had chiefs. There were many weavers and many slave weavers. In 1900 there were 300 male weavers; today there are about 25.

The men's weave consisted of very fine two-harness weaving with ikat and hand-picked brocaded designs. Red and white striped men's cloth often was intricately embroidered. There was some subtle beige and white striped cloth that had the highest prestige.

Unfortunately, as the European fabrics and clothing were introduced, these overtook the handwoven tunics and trousers. European fashions also became cheaper and the weaving more dear.

Many of the tunics were embroidered with applique or Hausa embroidery and it is possible that the sacred Arabic script had an effect on the designs. Graphic derivations appear to be used to protect the owners of the tunics and the gowns. Often the designs were greatly simplified and enlarged making striking contemporary body ornaments.

Nupe women also weave but were never formed into guilds. Women's cloth is not cut. Skirts are wrapped as are tops and today's American fashion of the tied-behind-the-head scarf is often worn.



Nigerian costume from the Arts of Ghana exhibit
Courtesy of Walker Art Center

Another prominent speaker was Rosalyn Walker of Illinois State University. She explained the Yorba, Nigeria, concept of dressing alike. When she explained how certain patterns commemorate certain events she passed around a green dashiki-like gown of wax-print honoring a chief who commissioned the cloth. About 4,000 women wore the same dress to the sumptuous birthday feast.

She emphasized a high appreciation in the country for hand work and how fiber persons in Nigeria are very prestigious and of high social importance. She also passed around samples of the narrow Kente cloth woven by the men. One was an example of a series of traveling weft threads used for Spanish lace, about a third of an inch apart across the weave and repeated Spanish lace about an inch later. Each spot had its own thread which moved left about a third of an inch in each inch of weaving. This cloth represents cripples, very special beings specially created to be on this earth, according to Nigerian philosophy. Also, as the Spanish lace pulls the warp, tiny dots, sometimes red, appeared giving an added interest to the fabric.

Still another special treat were the Nigerian textiles and wax-process tools of Nigeria which are owned by Joanne B. Eicher of the Textile Department of the University of Minnesota. They have been on display at the Goldstein Gallery on the St. Paul Campus. Joanne coordinated the Symposium with Fred T. Smith, also of the University.

Lis Jones

THE MINNESOTA WEAVER

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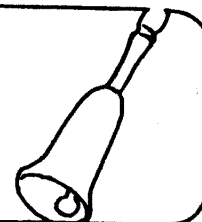
Reporters: Coming Up—Debbie Alper; Guild News—Kathie Frank;
 School News—Sue Marcotte; Library News—Christine Portoghese;
 General News—Pat Boutin Wald, Cathy Ingebretsen, Lis Jones,
 Char Miller, Sue Obrestad, Bev Skoglund, Mary Temple, among
 many others.

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 persons living over 100 miles from the Guild)
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 outside the U.S. \$6.00 per year

SCHOOL NEWS



Guests Artists

For those of you anxious to know about our plans for guest artists, I can give you a brief preview of coming attractions!

Paula Simmons. A marvelous spinner will be here for a one day workshop on Thursday, May 12, 9:00 a.m.—5:00 p.m. (See enclosed flyer for details!)

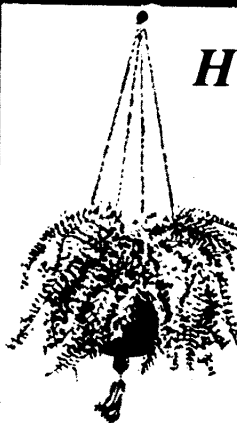
Clotilde Barrett. An outstanding weaver, fiber art teacher and editor/publisher of *The Weaver's Journal*. She is going to do a four day workshop in late May on "Loom Controlled Design," doing primarily block weaves.

Ron Goodman. We received several enthusiastic letters about this man from several of our own Guild members who have taken his workshops in other areas of the country. His varied and versatile talents include weaving, three dimensional sculptural crochet, Far Eastern Indian fabric techniques and dye techniques for fabric yardage. He will be here mid July to do a five day workshop on his direct dye method, developed by Ron Goodman to spontaneously dye garments, banners, hangings and fabric lengths. The dyes he uses are exceptionally color fast, brilliant and easy to work with. He told me on the phone "I absolutely guarantee predictable color results!"

Ken Weaver. Back by popular request! Ken will do two workshops for us in mid-August. "Developing Formal Presentations," a two-day, Saturday and Sunday workshop will be for weavers who are trying to do commission work and want to learn how to present their designs to potential clients. "Rep Weaves" will be the topic for four days, Monday—Thursday workshop. Ken has taught this at the Guild before and was brought back to do it again because it was so popular. Ken is also doing an advanced rep weave workshop at the U of M Design Department in September. In order to attend you must have had his beginning rep weave workshop. Here's a real opportunity to work with this outstanding professional.

As soon as dates and fees are firm we'll let you know. It promises to be an exciting spring and summer.

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Guild School

Take hold of that springtime energy and take a class with us. Many, many classes starting in April and finish before summer.

FRAME LOOM I:

WEAVING FUNDAMENTALS USING A FRAME LOOM

An excellent way to acquaint yourself with the skill of weaving. Students will be taught basic skills while creating individual projects. They will learn loom-controlled weaves, use of pickup stick, rya, soumak, inlays, tapestry, and balanced weaves. Bring loom, cotton carpet warp, notebook, pencil, tape measure, and scissors to first class. (Cotton carpet warp may be purchased at the Guild at the first class.) 8 sessions (20 hrs). Tuition \$30.

Tues April 4-May 23 9:30 a.m.-12:00 Lis Jones

Tues April 4-May 23 6:30-9:00 p.m. Cathy Ingebretsen

FRAME LOOM II:

INTERMEDIATE SKILLS USING A FRAME LOOM

This course offers a study of weaver-controlled weaves and laces, such as leno, Mexican and Spanish lace, warp bouquets and Danish medallion. It also provides an opportunity to explore different fibers. Simple texturing and inlaid weaves will be introduced, as well as some on-loom finishes. Bring loom warped at 10 epi (minimum size 10"x40") with Linnay, 10/2 linen, or similar weight yarn for warp and weft. 6 sessions (12 hrs). Tuition \$25.

Tues April 4-May 9 9:30-11:30 a.m. Cathy Ingebretsen

COLOR AND DESIGN FOR FRAME LOOM HANGINGS I

This class is designed for frame loom or two-harness weaving. Students will explore the elements of design—line, form, texture, mass, shape, and color—as they relate to weaving. An intermediate background with a knowledge of tapestry techniques is suggested. Weekly sample projects will be woven at home and discussed in class. 6 sessions (12 hrs). Tuition \$25.

Wed March 15-April 19 7:00-9:00 p.m. Pat Warner

COLOR AND DESIGN FOR FRAME LOOM HANGINGS II

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

Wed April 26-May 31 7:00-9:00 p.m. Pat Warner

DOUBLE WEAVE USING THE FRAME LOOM

Mary Temple has devised a simple adaptation for the frame loom that makes possible two-layer double cloth, tubes, and stuffed and quilted fabrics. Wind warp double in two colors, 20 epi, 10 of each color (minimum size 10"x40") with 3/2 perle cotton or Linnay. Warping will be explained during the first class. Bring warp, loom, two identical heddles, two pickup sticks, your warping supplies needed to dress the loom, and notebook and pencil. Prerequisite: Intermediate Frame Loom Skills, or permission of instructor. 6 sessions (13 hrs). Tuition \$27.

Sat April 15-May 20 9:30-11:30 a.m. Mary Temple
(first sessions 9:00-12:00)

BASIC SPINNING

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

Mon April 24-May 22 9:30-11:30 a.m. Peggy Dokka

CREATIVE SPINNING

Learn to refine your spinning techniques with instructor supervision. Then experience the excitement of creating novelty yarns of all descriptions, using a variety of fibers and fiber types. Students must own or rent a wheel. 5 sessions (10 hrs). Tuition \$20.

Mon April 17-May 15 7:00-9:00 p.m. Pat Boutin Wald

FLOOR LOOM I:

INTRODUCTION TO FLOOR LOOM WEAVING

Each student will warp a floor loom and explore basic weaving techniques and patterns while becoming familiar with weaving vocabulary, loom structure and function, and basic drafting. Guild looms will be used. Small materials fee for yarns. 10 sessions (30 hrs). Tuition \$50 (includes \$5 loom rental fee).

M,W April 3-May 3 6:30-9:30 p.m. Sue Obrestad

FLOOR LOOM II:

INTERMEDIATE FLOOR LOOM SKILLS

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

M,W May 8-June 5 6:30-9:30 p.m. Char Miller
(no class May 29)

ADVANCED MULTIPLE HARNESS WEAVES

Experienced weavers will learn what their multiple harness looms can do. Students will weave swatches of loom controlled turned lace, double, triple, or quadruple weaves, weaves using two warps, various twills, and many others. Learn the effect that treadling and tie-up have on threadings. Each student will put on two warps and each will have a swatch from every warp for a notebook. Guild looms will be used. Materials fee for yarn payable at first class session. 8 sessions (24 hrs). Tuition \$42 (includes \$5 loom rental fee).

M,W April 24-May 17 6:30-9:30 p.m. Joy Rosner

TECHNIQUES IN HANDWOVEN CLOTHING

Students will be presented with the alternative open to them in designing handwoven garments. Included will be the effects of weaves and fibers, loom shaping, finishes, simple pattern making, inspiration from ethnic costumes, and double weave. A sampler of techniques used in making clothing may be done on Guild looms. Students will have a second loom available to them for a project, but they should expect to spend time weaving outside class to complete the project. 8 sessions (16 hrs). Tuition \$35 (includes \$5 loom rental fee).

Sat April 1-May 20 9:30-11:30 a.m. Rose Broughton

NAVAJO SADDLEBLANKET WEAVES

This course offers a detailed study of the Navajo saddleblanket weaves, diamond twill, diagonal twill, and two-faced weaves. Open to students who have had Navajo weaving and also those who have not taken a Navajo course. If you do not have a Navajo loom, ask for a set of instructions for building a loom when you register. 6 sessions (12 hrs). Tuition \$25.

Wed April 19-May 24 7:00-9:00 p.m. Jan Carter

BOBBINLACE

Here's an opportunity to take a new look at an old art form. The student will learn how to read traditional patterns and to execute such basic grounds as Torchon, linen, virgin rose, and brussels. Students will also learn to adapt them to contemporary art forms. 6 sessions (12 hrs). Tuition \$25.

BOLIVIAN WEAVING

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

Tues April 18-May 23 7:00-9:00 p.m. Adele Cahlander

FINISHES AND EMBELLISHMENTS

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

Wed April 26-May 17 9:30-11:30 a.m. Karen Searle

MULTIPLE HARNESS BACKSTRAP WEAVING

Dianne Swanson has devised a way to increase the versatility of backstrap weaving—by making a multi-harness backstrap loom. This intermediate class provides an economical, portable loom for pattern and novelty weaving. Samplers included are rose-path, summer and winter, Theo Moorman techniques, twills, and double weave. Get experience in reading and adapting floor loom drafts to broaden your weaving horizon. 8 sessions (16 hrs). Tuition \$30.

Wed April 5-May 24 1:00-3:00 p.m. Dianne Swanson

TATTING

Learn a pioneer craft which is highly portable and can be done at little cost. Make lace trims for your weaving or sewing or create jewelry with various materials. Emphasis will be on learning the basic stitches—chain and ring, picots, and medallions. Special techniques, such as corkscrew, lockstitch, and node stitch, will be introduced for use in more contemporary work. 5 sessions (10 hrs). Tuition \$20.

Wed April 26-May 24 9:30-11:30 a.m. Sue Mansfield

DYEING WITH LICHENS

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

Thurs April 27 9:00-3:00 Connie Magoffin

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. Small materials fee. 6 sessions (12 hrs). Tuition \$25.

Sat April 29-June 10 9:30-11:30 a.m. Connie Magoffin
(no class May 27)

REVERSE APPLIQUE AND SEMINOLE QUILTING TECHNIQUES

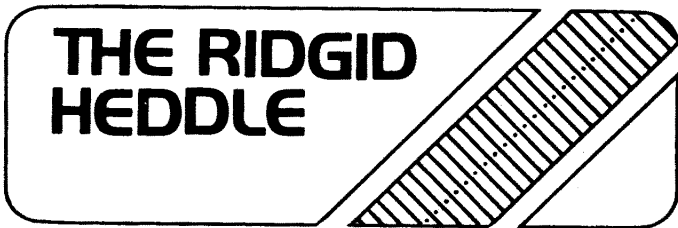
This workshop covers reverse applique and seminole quilting. Reverse applique, used by the Cuna Indians of Panama to make molas, uses the hole, often a problem in clothing repair, as the basis of design. Seminole quilting, more accurately called seminole piecing, allows one to create elaborate designs while only cutting and sewing straight lines. Bring cotton fabric scraps, needle, thread, and scissors. Tuition \$10.

Sat April 8 9:00-3:00 Pat Boutin Wald



SEMINAR: THE NEEDLE'S MAGIC:
eastern embroidery - a seminar
in embroidery and surface decoration
of historical textiles from the
museum's collection (Chinese imperial
robes, Kashmiri shawls, Greek linens,
others). LOTUS STACK, Textile Coordinator
Tuition; register in advance, 870-3131
(Co-sponsored with the Weaver's Guild)

April 15 10 a.m. - Room 112/113
4 p.m. Tuition
Saturday



FIBERS FOR THE FRAMELOOM

Frameloom weavers have found few limits to the rigid heddle loom. Tell a zealous frameloom weaver that double weave or waffle weave are floorloom weaves, and you'll soon see a twenty inch wide, two-layered, waffle-textured solution to the challenge. Solving technical problems of weave structures is part of the fun. But capturing the beauty of any fiber you want to use is another joy—one which requires "contrivance, ingenuity, and perfect knowledge."*

It isn't long before the frameloom weaver is tempted to leave off the trusty cotton carpet warp and try the array of available yarns. A good way to start designing with a variety of threads is to use several sizes of the same fiber. Or combine various twists of the same fiber. Then, try combining various fibers. Whatever the yarn choice, study it, for the threads will keep their character; will have their way. After recognizing the nature and structure of the yarns, you can add a little contrivance and ingenuity to solve the weaving problems the yarns create.

The suggestions below are arranged by characteristics. For example, hints for weaving with wool may be found under "hairy," "stretchy," and "fragile," depending on its spin.

stretchy: wool, some synthetics, knitting yarns

Wind warp snugly, but not stretched.
 Use a cotton thread at the edge to keep the selvage neat.
 Wind onto the warp beam with firm, but not tight tension.
 Weave with a slightly loose warp tension.
 Bubble the weft to ensure comfortable weft tension.
 Be careful that a stretched weft is not trapped in the warp before it is beaten down or narrowing will result.
 Take care in passing the shuttle to avoid snagging the warp.
 Release tension at the end of each weaving session.
 Weave off as soon as possible to keep the elasticity.
 When combining yarns of differing stretch, wind onto the warp beam carefully, not allowing the stretchier one too much tension or seersucker will result in the web.

stubborn: linen, cords, jute

Wind the warp tightly on the warping board and shuttle.
 Be especially careful to roll onto the warp beam with even tension.
 Wet linen before tying onto the cloth beam for even tension.
 Retie any loose warp ends to get a snug tension across the loom.
 Be careful not to snag warps during the weaving.
 Leave less of a weft angle as there is less give in the weft.
 Never rest the shuttle on top of the warp.
 Release the tension at the end of a weaving session.

nubby, loopy: some wools, linens, cottons, novelties

Whatever will fit through the holes and slots comfortably is suitable.

If nubs are too large for the holes, try threading the yarn only in the slots alternating with a smoother yarn in the holes.

If the beater can't be pulled down, use a shed stick to beat each pick. Especially watch the weft tension and spacing of the warp as threads tend to get out of line. Try to use beater occasionally if possible.

If the nubs are too large for both holes and slots, some strands may be carried up during the weaving to add interest to the warp. Leave a space for the large yarns in the heddle; tie them to the cloth beam in place, and weave them vertically by hand every pick or two.

hairy: wool, linen, mohair, some synthetics

Design a warp with smooth threads to alternate with the hairy threads to prevent locked sheds.

To help open the shed, tap the warp from the top on the up shed and from the bottom on the down shed. Threads will pop into position.

For the down shed, insert a shed stick behind the heddle and stand it on edge to help open the warp.

Wet roughspun linen warps to keep the fibers smooth.

A light coating of hairspray, fixative, or spray starch help to control stray fibers.

Watch for the accumulation of loose fibers near the heddle. Some of these may be carefully lifted off the warp.



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EXCEL REALTY

* Three attributes of the skilled weaver in Joseph France's *Weaver's Complete Guide*, 1814.

fragile: homespun, single ply, roughspun

Single ply yarns break easily and tangle.

Make the warp carefully. Handle the warp as little as possible.

Add a commercial twisted, plied thread or two at the selvage for strength.

Weave with a snug but not tight warp tension.

Leave the weft comfortably relaxed.

Beat carefully; press rather than beat the yarn into place.

Release the tension at the end of the weaving session to prevent wear.

Wind the web onto the cloth beam with paper to keep pegs from damaging the piece.

thin yarns: cottolin, any thin strand

Sley double in holes and slots.

Crowd several warps in areas of the heddle and skip dent others for a textural effect.

Weave with a double strand.

heavy, lumpy: any thick yarns

If heavy weft (or rya areas) create thick areas in the cloth which in turn cause uneven tension on the warp, pad the low areas of the web on the cloth beam to equalize the tension.

If heavy weft causes the cloth beam to become too bulky to roll, unhook the cloth from the cloth beam, lay the project in teh lap, and hook back onto the pegs along the fell. Pack in extra weft at this point that can be adjusted when the piece is off the loom.

wiry: metal, nylon, plastic

Wind the warp as tightly as possible on the warping board, the warp beam, and the shuttle.

Tape across the warp beam loops to prevent slipping.

Tie or twist the ends onto the cloth beam and tape down.

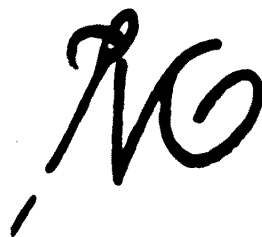
Weave with a small angle. Keep the selvage comfortable without loops or pulled in edges.

Wind onto the cloth beam with paper to prevent the pegs from poking through the web.

Gloria Rither

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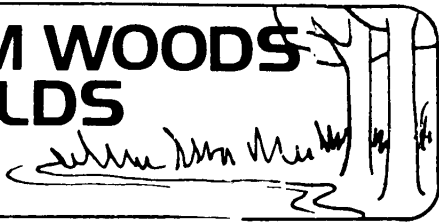


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FROM WOODS & FIELDS



by Connie Magoffin

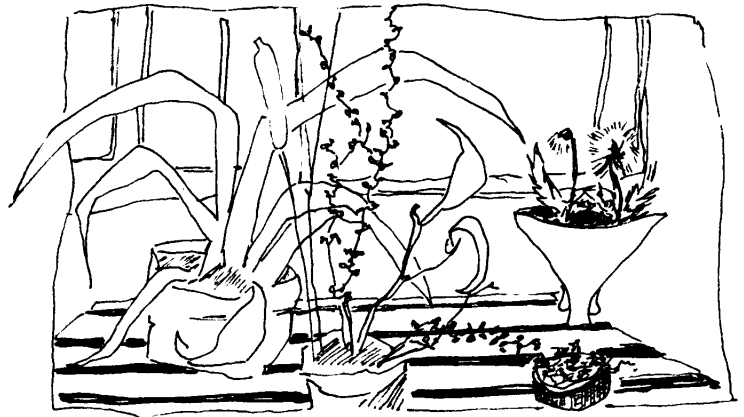
Our dye garden is now in the refrigerator. That is, some of the dye plants seeds that needed stratification (cold storage to break their dormancy) have now been planted and will be stored in the refrigerator for six weeks before being put into a warm area for germination. The evening of February 27th Theresa Mieseler from the University of Minnesota Landscape Arboretum gave 13 interested dye garden volunteers a very informative talk on starting seedlings. I had collected seeds for alkanet, dyer's greenwood, young fustic, golden marguerite, indigo, woad and weld. These seeds were distributed to those willing to start them and we discussed the following areas where help is needed in getting our Arboretum dye garden "in the ground."

1. **Starting seeds.**
 2. **Designing** our formal dye garden, which will contain dyes of historical significance.
 3. **Weeding**, once the plants are in the dye garden. It looks now as if each weeder may only have to work once. The seedlings will temporarily be placed in the nursery until the ground can be prepared, probably not until at least June.
 4. **Location and mapping** of dye plants which are not included in our formal garden, but which are found naturally in areas on the Arboretum grounds.
 5. **Funding**, particularly for labels similar to those used in the herb garden. We will also need some funds or donations for film and other miscellaneous materials.
 6. **Researching** the history and cultivation of the dye plants included in our garden.
 7. **Organizing a file of sources** for dye plant seeds and possibly fiber plants for some time in the future.
 8. **Record keeping.** A notebook will be kept at the Arboretum and the weeders will keep records of the growth of the dye plants there. However, we are also interested in those of you who might want to keep records of any dye plants you have in your yard, garden or nearby. I have had the dye plant record sheets (see insert, The Minnesota Weaver, Sept. 1977) printed and will supply them free of charge to anyone willing to help us. The records, when completed, should be sent to me (you may want to copy them for your own use too). Eventually we hope to publish something on dye plant cultivation and credit will be given to anyone who contributes.
 9. **Library.** We would also like to plan a slide library of dye plants and a file of dyed yarn samples and recipes. This may be kept at the Arboretum, the Weavers Guild or both.
- Those who attended the first meeting have already signed up for one or more of the above areas. I contacted 15 others by phone or mail who also wanted to work but couldn't attend the meeting. **If you are interested in the dye garden** and were not at the meeting (and we need you) please send to me:


1. Three self-addressed, stamped, legal-size envelopes.
2. A note indicating which areas you would like to work on and how many, if any, dye plant record sheets you would like me to send you.

To avoid excess meetings, in early May I will send out a newsletter with all workers' names, addresses, telephone numbers, areas of interest (so you know who to get together with), progress made thus far (especially concerning our precious seedlings) and, finally, details of our **May 20th picnic** at the Arboretum when the seedlings will be brought to the greenhouse. We will look over the dye garden area and make further plans. Dr. and Mrs. John McConnell have volunteered to coordinate and help cook for the picnic. Others are at work on funding, seedlings, research, etc. Let me hear from you soon!

My first dye plant record sheet has been returned. Mrs. Vergie McWilliams from Dyer (where else!), Indiana, sent a beautiful treasure box of dyed yarn samples from her mimosa tree and a record sheet of her loving cultivation of it. I will share her recipes and results, and those of several others who have recently sent dye experiments, in next month's column.



*think spring and summer
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TEACHING SENIORS: A UNIQUELY REWARDING EXPERIENCE

When my husband and I joined a senior citizens' group, weaving was a course I could work into my schedule. Soon I learned about frame looms, heddles, shuttles, pick-up sticks, tabby, rose path, leno, etc.

Now I am a volunteer instructor of two classes of senior women (no men yet). These classes are different from the structured courses at the Guild where a certain number of sessions are given in one course.

Our classes meet weekly the year around except for a Christmas vacation. In the intermediate-advanced group each one is working on a different project—wall hanging, table runners, place mats, sofa pillow, tote bag, tabard, jacket or skirt. The variety is endless. Students have been introduced to tapestry, card and inkle weaving and other fiber crafts.

The beginners are working on the usual beginning weaving. Because they have begun at different rates, they are at different levels. For some, progress is fast and the work is neat and well done; for others it is more difficult. Most of them do not take their looms home, so progress is slow. Physical problems such as poor eyesight or arthritic hands and fingers may complicate the work, too.

It becomes a challenge for the leader to untangle some very twisted warps, to help them plan projects that are within their abilities. Some bring in a loom—the likes of which we have never seen—and ask us to teach them to weave. Some may never be able to dress their loom without assistance. Some need help with the finishing of their projects.

We keep interest and motivation high by bringing in new projects and techniques often, by acquainting them with books on weaving, by encouraging them to see weaving displays and demonstrations whenever they can, and by visiting the weaving supply stores. Once a year we go on a field trip together.

For variety we take time out to do some circular needle-weaving, small tapestries, learn new finishing techniques, color and pattern studies, make God's eye decorations and Christmas ornaments.

The senior citizens love to get together to weave and to visit. These classes have been a great help to me, too, as I have to keep ahead of the class. It gives a person a sense of well-being just to be able to help others achieve satisfaction and variety in life.

I wonder how many senior citizen groups or nursing homes there are where they would be happy to have someone come in on a volunteer basis and supervise a weaving program. This should, of course, be done in cooperation with the Activities and Physical Therapy departments. Simple looms and equipment could be made or procured. Some "homes" do have a floor loom.

Senior weavers all have certain things in common—they are naturally creative; they want to keep active as long as possible; and they enjoy the fellowship. They seldom miss a session.

As their instructor, I find it challenging and enjoyable. No two sessions are ever alike.

Bertha Moteberg

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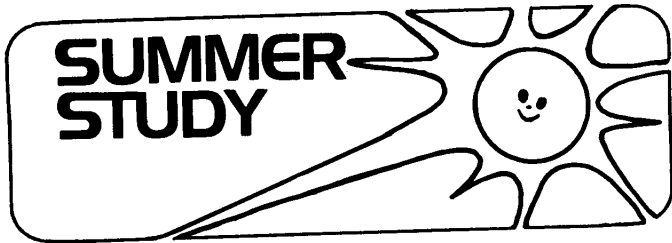


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QUADNA ARTS COURSES

Quadna, "The idyllic setting for an experience in the arts," is offering courses this summer which might be of interest to Guild members. The courses include such titles as "Color" taught by Lynn Klein, "Fabric Design, Printing, and Dyeing by Hand" taught by Richard Abel, "Fiber Design/Sculpture" taught by Walter Nottingham, and "Fiber Design/Quilting" taught by Charlene Burningham. For more information contact the Summer Arts Study Center, University of Minnesota, 373-1925 or 373-4947.

SUMMER PROGRAM AT MCAD

The Minneapolis College of Art and Design Summer School program is offering several courses of interest to weavers. From July 3-14 several media exploration workshops are given: Paper/Fiber: Walter Nottingham, instructor; Paper: Joe Wilfer, instructor; and Fiber: Joan Lintault, instructor. Each workshop may be taken for three credits.

For more information about fees, registration, and credit arrangements, contact the Minneapolis College of Art and Design, 133 East 25th Street, Minneapolis, MN 55404, for their summer bulletin.

FROM BEMIDJI STATE UNIVERSITY

Two excitingly creative artists—Eleanor Van de Water and Lou Ann Forbes—will be combining their expertise to instruct two week-long fabric-fiber workshops.

Called "Banners!", the sessions will utilize a live-in atmosphere at Rutger's Birchmont Lodge on Lake Bemidji. Students will immerse themselves in the setting to study design, execute construction techniques and sequentially complete a banner project.

June 19-23 is geared towards those with little or no fiber-fabric experience. The second scheduling, June 26-30, is based upon more sophisticated design concepts and includes a broader range of instructional variables.

Van de Water is a self-taught fiber artist who has completed more than 350 separate stitchery pieces during the past ten years. Currently living in Vancouver, WA, she has exhibited and judged shows nationally. Her Bachelor's degree was received from Eastern Washington State College, and she is national jury chairman for the National Standards Council of American Embroiderers.

Forbes works in mixed media, soft designs that appear in forms such as quilts and capes. Presently an art instructor at Oak Park and River Forest High School in Illinois, she is a graduate of Bemidji State University. Forbes has been a guest demonstrator and lecturer at major national conferences ranging from the National Art Educators Association to the National Standards Council of American Embroiderers. She holds her M.F.A. from the Art Institute of Chicago.

Complete information on costs for each three credit workshop may be obtained by writing: Art Department, Bemidji State University, Bemidji, MN 56601.



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TELAS DE LOS MUERTOS

PERUVIAN TAPESTRY

by Suzy Sewell

The ancient Peruvians brought tapestry weaving to a degree of excellence seldom attained, and its use was very wide spread. Among ancient Peruvians it was a technique for forming highly ornamental clothing, textiles, or decorative borders, bands, medallions and corner motifs. These latter tapestry touches were sometimes woven separately and sewn to the textile, but most often it was woven directly on the fabric.

Structure and Materials

Tapestry weaving generally involves two fundamental principles: hiding the warp with closely packed wefts to secure solid color, and weaving independent wefts back and forth each in its own pattern area. Tapestry weave is generally weft-faced plain weave.

Peruvian tapestry is nearly always made of a fairly strong cotton yarn for warp and a weft of fine, flexible wool. Weft of cotton is quite rare. Wool warp is found only in very fine tapestries of highland Peru. All of the more than forty examples in the collection of the Science Museum of Minnesota have a cotton warp and wool weft (cotton wefts are present only in small areas of some other-wise all-wool tapestry fragments; these cotton areas are usually white). Tapestries in the SMM collection date for the most part from the Middle Horizon to Late Intermediate Periods.

Today's contemporary tapestries have a warp sett of 6-12 ends per inch. The average weft passes number approximately 10-20 to cover a warp at today's sett. Compare that with the Peruvian tapestries of average quality that have a sett of 20-30 warp ends per inch and 75-125 weft ends to the inch!

This points out the expertise with which the Peruvians spun their warps. They were able to spin fine, uniform threads with great control and had no rotating fly wheel! Imagine the time spent in both spinning and weaving to create a finished product.

The textiles of tapestry structure in the SMM collection range from 15-45 warp ends per inch. Weft passes number 35-145 per inch.

Excluding the weft-faced tapestry bands (striped and present as a border or dividing element in the textile) there are few if any wefts that extend the full width of a tapestry woven fabric. The structural feature that is therefore most significant in distinguishing between varieties of tapestry weave is to be found at the meeting point of the wefts of laterally adjacent areas. According to the nature of the connection or lack of connections between areas, tapestry weave is called slit, dovetailed, or interlock.

Slits (figure 1) and single interlocking (figure 2) are the joins most often used in Peruvian tapestry woven fabrics. Highland tapestry is very finely woven on wide looms (probably vertical) with single interlocked joins. On the Coast, slit tapestry was the predominant form. The examples in the SMM are mostly the slit tapestry form.

Designs in Peruvian tapestry weaving are often in geometric form, repeated with regularity and not unduly large. The small slits formed in this case were acceptable and often desirable to the weaver, having an ornamental function. In other cases when a color join resulted in an undesirably long slit, the worker connected the join with needle stitches after the weaving was completed.

Patterns were sometimes made to run diagonally so as to close the slits during the weaving as far as possible.

Yet another way to avoid the "slit" problem was the use of non-horizontal wefts. In ordinary weaving, the weft threads cross the warp threads at right angles and the process of insertion and beating down made it difficult to vary this formal relation of parts, but in tapestry there is much more freedom. The density of wefts can be controlled and varied; they can be carried to conform with the curves of the figure. Wefts that deviate from their normal right-angled relation to the warps are usually referred to as eccentric wefts. SMM has several examples of tapestries with such wefts.

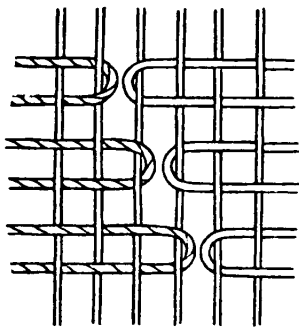


Fig. 1

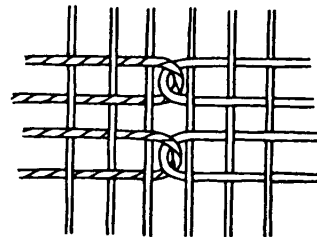


Fig. 2

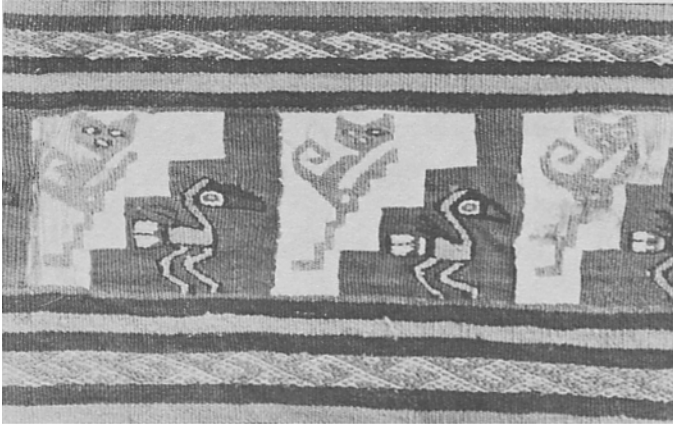


Photo 1

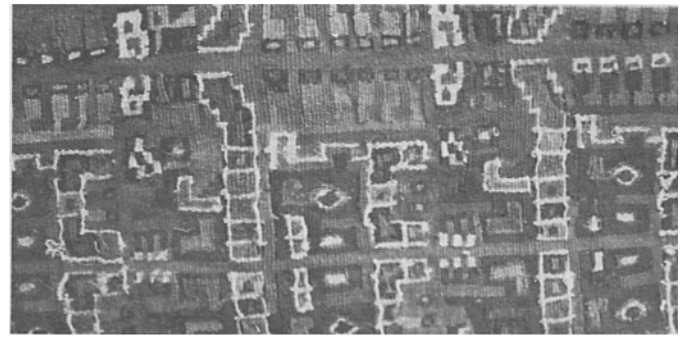


Photo 2

Design

The Peruvians used animal figures, humanoid forms, and geometric shapes in their tapestry designs. (See photo 1, SMM 74-17-61.) Motif arrangements on diagonal, rather than horizontal or vertical, add drama to the designs.

Tessalation, or checkerboard and mosaic-tile organization is common both as the primary design element and as a means of presenting motifs. Variation within a single motif is achieved through using several colors and shifting their positions within the motif and/or outlining parts or all of the motif. (See photo 2, SMM 73-13-14).

In finishing their textiles, the Peruvians used special decorative techniques such as tassels, open band tapestry tabs and fringes. All are carefully designed as an integral part of a textile, rather than incident to ragged edges.

Peruvian tassels are made mainly of wool, and the lustrous quality of the alpaca fiber enhances their ornamental value. The bindings are carefully wrapped and often ornamented by needlework. In photo 3, SMM 72-24-36, each tassel has a "cap" of knottless netting on its rounded top above the binding thread. Peruvians arranged their tassels singly in groups, or in a kind of multiple structure in which the cord for the lower tassel is incorporated as part of the tassel above it. A terraced tassel may have several stages, usually each of a different color.

The tapestry woven tab fringe seems unique to Peruvian textiles. Not usually applied separately, it was woven at the beginning and/or end of a larger fabric using slit tapestry technique. Although one source states these tabs were always woven of one color, the SMM has a fine example in two colors with the design placed diagonally on the tabs. Note that the loom cord is still intact. (See photo 4, SMM 72-24-29.) Woven fringes can also be shaped to relate to the design motif. (See photo 5, SMM 72-24-16. The cover photo.)



Photo 3



Photo 4

As used in Peruvian textiles, nonwoven fringes are deliberate and well designed. Knotted fringes are never found on Peruvian textiles. They may be extended sections of either the warp or the weft or made as separate bands that were sewn on to the textile selvages.

When the fringe is an integral part of the fabric, it is usually made by the ends of the warp yarns. These ends, which are in the form of loops because of their high twist, naturally form tendril-like strands. They are sometimes cut, sometimes not. The length of fringe may vary greatly from less than half an inch to nearly a foot.

Fringes can also be made with wefts which extend beyond the warp ends at selvages. These loops may also be cut or not. In order to keep the selvege intact, not every weft yarn is extended to form a loop.

Both warp and weft loops can be extended to controlled lengths, usually using a scaffold thread, later removed. If each neighboring loop is extended increasingly longer, then increasing shorter, a picot or scalloped edge is formed.

The fringe can also be an independent piece sewed on to the main fabric. The woven part is reduced to the passage of a few wefts across the warp, leaving loops which are handled in the same manner as the integral fringe.

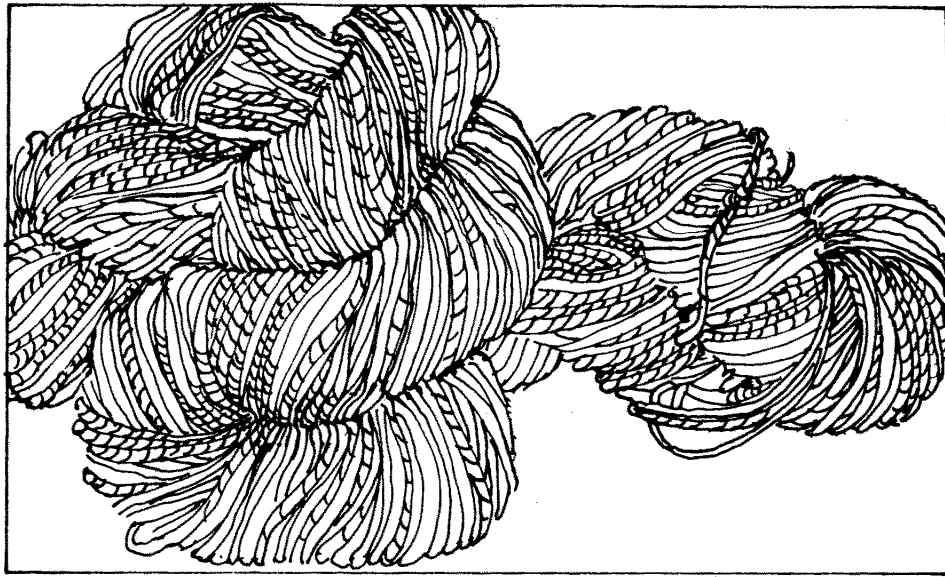
Note: This is the final article in this series on the Peruvian textile collection of the Science Museum of Minnesota.

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A doll from a Peruvian burial site dressed in textile fragments.



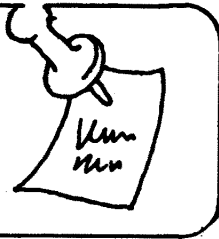
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ANNOUNCEMENTS

Beka Inc. is interested in experienced frame loom weavers to give workshops this spring and summer. Travel is required. If interested, call Jamie at 222-7005.

The travel file in the library of the Guild is in need of new information. If you have been traveling recently and saw something which might be of interest to someone else interested in fibers, please share that information by putting it on a card for the file.

Craftspeople who may wish to participate in the Museum Shop Sales Exhibition at the Renwick Gallery in Washington D.C. should request information from Ms. Walton Vandiver, Smithsonian Museum Shops, Smithsonian Institution, Washington D.C. 20560. The exhibitions run for two months with slides reviewed quarterly.

CONVERGENCE FLIGHT

Anyone attending Convergence from June 21-25 and interested in a flight on North Central Airlines leaving on the 21st at 12:20 p.m. and returning on the 25th at 7:00 p.m., please contact either Joan Seifert (941-5753) or Marilyn Herrmann (944-2615) within the next week. If we get enough people we can get a group rate and save a little money.

SWATCHES TO SPARE

The Education Division of the Minneapolis Institute of Arts is presently preparing a new mobile exhibition, a Textile Sampler, which will circulate for three years to area schools and community centers. A suitcase of "touchable" textiles will accompany the display. The Institute is soliciting contributions from Guild members of handwoven fabric (8"x8" or less) for the suitcase. Materials to be donated should be brought to the Guild by April 10. At the end of the exhibition the swatches will become part of the permanent resource collection to be used at the Institute for classes and workshops.

SPEAKERS BUREAU

The Arts Resource and Information Center in the Minneapolis Institute of Arts is a free community referral service for information on the arts in the Twin Cities area. Among their services is the Speakers Bureau file, a list of individuals in the metropolitan area who are available for lectures and lecture/demonstrations on various topics in the visual, literary, and performing arts. Groups interested in scheduling a speaker are referred to individuals listed in their files. Groups may then contact speakers directly to work out arrangements for the speaking engagement.

Interested persons who wish to be listed as available speakers should contact the Arts Resource and Information Center at 870-3131 to obtain the form on which you may supply basic information required. When you file the basic information, please also include a resume, brochures, announcements and press releases about yourself and other programs you may have presented.

This is a free service, and only as effective as the information you supply.

WOOL DAY

Grete B. Heikes announces a "Wool Day," April 8, 9 a.m. to 4 p.m. Participants will be shearing, sorting, and spinning the wool of long staple Finnish sheep. The registration fee is \$8.00. Details from Grete B. Heikes, RR 1, Box 20, Vermillion, SD 57069. Phone 605/624-3056.

COLLECTORS

When you are doing your Spring clean-up at home, please keep a sharp eye out for extra copies of the Minnesota Weaver. Your Guild library is attempting to gather a complete set of the Minnesota Weaver beginning with Volume 1, No. 1, to date. In particular, the issues we are missing are:

September 1975, Vol. 1, No. 1
October 1975, No. 2
February 1976, No. 5
March 1976, No. 6
October 1976, Vol. 2, No. 2
April 1977, No. 7

Currently our one incomplete set of Minnesota Weavers can not circulate, since it is the only one we have. Therefore, either the missing copies listed above, or any complete sets of the Weaver will be gratefully received, and acknowledged in the Weaver and in the notebook(s) in which we will collect the issues. If we get more than one set, we will be able to have one circulating set as well as one reference set. Please help.

WANTED

A working steam iron to use at the Guild when putting up exhibits—The Studio Exhibits Committee

THANKS

Thanks to Sherrie McCullough for the donation of a smaller coffee pot for use when fewer people are around the Guild.

MOVING? MOVED?

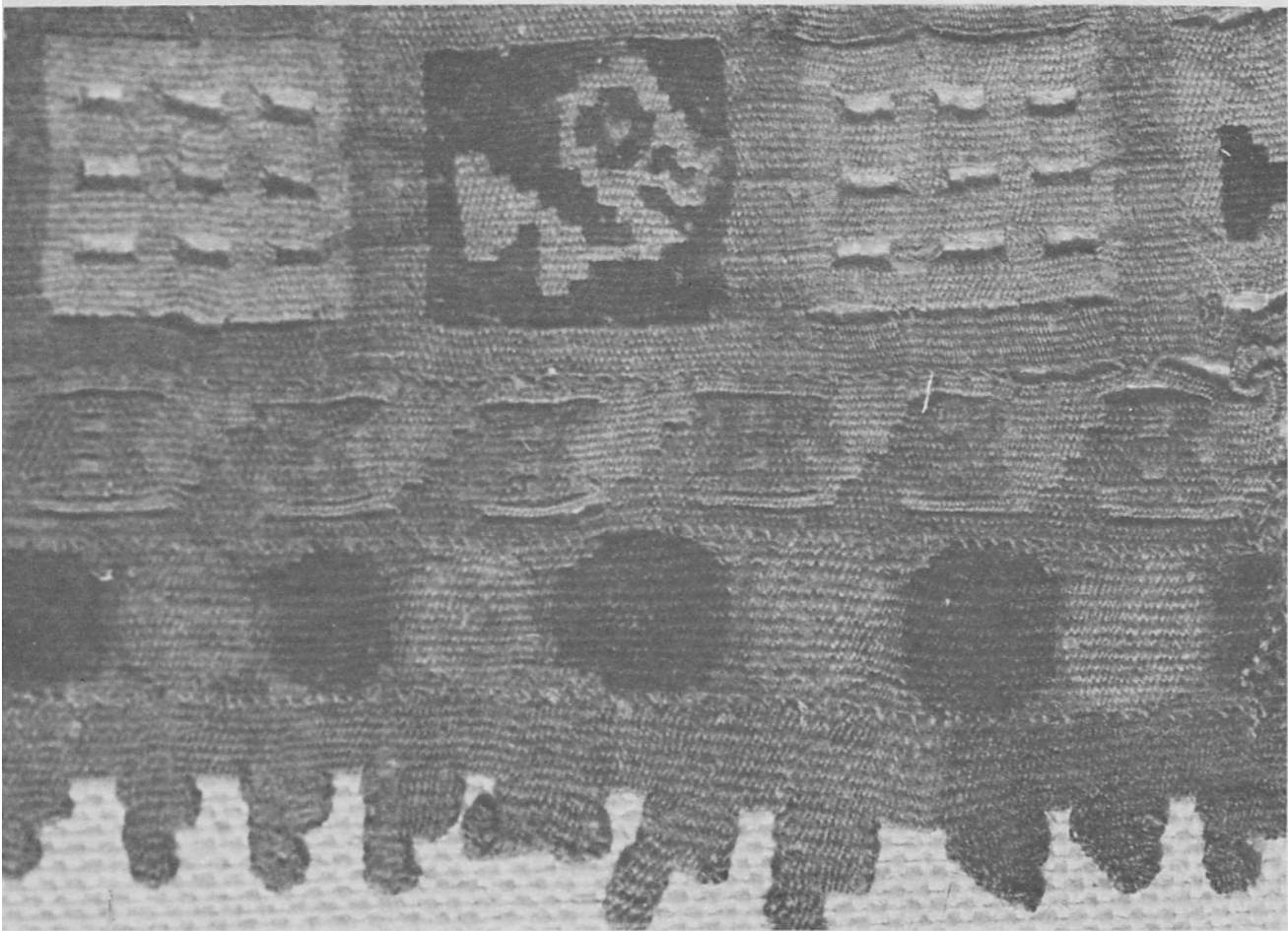
If you move, the post office will not forward this newsletter to you, unless you request that all mail be forwarded to you (including bulk rate). They simply throw bulk rate mail away. So, if you move, or have recently moved and are not getting your Minnesota Weaver, please send us, or call us with your new address. It results in a tremendous expense when we have to send out duplicate copies to those of you whose Minnesota Weaver went undelivered due to a change of address.

FOR SALE

Ecclesiastical Embroidery Frame, canvas aprons top and bottom for lashing on embroidery. 18"x36". \$5. Call: Walter Otto, 633-6959.

LOOM FOR SALE

Made in Sweden by John A Thulan. Counterbalance, 4 harness, 6 treadle, 44" weaving width, string heddles, overhead beater, with bench, spool rack, warping board, and 3 rug shuttles—\$395. Call Mary Gabbert at 938-2117. Also for sale separately: templat \$6, 2 boat shuttles @\$5.50, brass wheel bobbin winder \$20.



**THE MINNESOTA
WEAVER**

Published monthly except July, August, and December
by the
Weavers Guild of Minnesota

DATES TO REMEMBER

Thursday, April 6, 1:00 p.m., Guild meeting
Guest Speaker: Merle Sykora

Friday, April 7, 7:30-10:00 p.m. Fund Raising
Party

Thursday, April 13, 9:30 a.m., Board Meeting

April 13-19, Stitchery/78 demonstrations
(see page 1)

Thursday, April 20, 9:00-12 noon, Workshop
"Tricks of the Trade"

Thursday, May 4, 1:00 p.m. Guild meeting.

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