

THE MINNESOTA WEAVER

Volume 4 No. 6 March, 1979

**COMING
UP**



March Program: Early American Yardage weaving

Thursday, March 1, 1:00 p.m.

M. Susan Brock will give a slide showing oriented towards the techniques and tools of weaving in early colonial America. Antique tools and looms will be pictured, along with a description of their use.

Susan served an apprenticeship in Colonial handweaving in Williamsburg, Virginia. For more information about this, see page 8.

BY MEMBER FOR MEMBER WORKSHOP March 22, 9:30-12 "Finishes and Embellishments"

Sue Baizerman and Karen Searle will teach some of the basics from their book, including variations on braids, and will also delve into treatments not covered either in the book or in the course.

Materials will be provided for a nominal charge. Please sign up ahead of time in the Guild office so there will be materials for everyone.

SILENT AUCTION

Notice: The second annual Silent Auction will be held on April 27 at the Guild. This year we will earmark the proceeds of this fund raising event toward the purchase of an air conditioning system (window type) for our new space. All fiber related items are gratefully accepted: so as you do your Spring cleaning remember the Guild. It was a delightful evening for all those who attended last year, so circle the date on your calendar.

ART SHOW PLANNED FOR MAY

All members of the Weavers Guild of Minnesota are eligible to enter a quality art show to be held this May, at the Plymouth Church Gallery, located at 1900 Nicollet Avenue, Minneapolis.

The show will be juried and all pieces will be due April 16th at the Guild. The art work will be insured during the show. More information on page 14.

**GUILD
NEWS**



SUMMARY - January 11 Board of Directors Meeting

Voted to purchase the Reynold's Yarn Company sample book for making available to the Yarn Committee.

Membership files and cards will all be made current.

Elaine Philips presented a comprehensive report of the Fiber Fair '78.

Fall quarter had 24 classes, 225 students and added 78 new members.

Financial negotiations have continued with the Science Museum of Minnesota about jointly sponsored classes.

Fringe benefits for employees were decided.

Interweave will be sold in the office.

WGM and WAMSO will reciprocate in making donations to each other's auctions.

Silent Auction will be Friday April 27.

Two ideas for cooperative sales shops were presented.

A photographic exhibit to represent WGM at Midwest Weavers Conference was discussed with consideration for long term multiple uses of such a permanent exhibit.

Goals Meeting to be held January 25.

Ruth Arnold, Secretary

FIBER FAIR AUDIT REPORT

Check book balance Oct. 1978	\$ 306.04	
Entry fees @ \$3.00	204.00	
Deposits	<u>6997.17</u>	\$7507.21

Expense

Working cash for sales	\$ 152.00	
Expense-Advertising etc.	186.53	
15% of Sales to Guild	918.00	
Guild Sales	358.30	
Paid to artists	5332.32	
Error on sales slips	13.00	
Sales Tax	<u>202.05</u>	<u>7162.20</u>

Balance in check book Jan. 18, 1979		<u>\$ 345.01</u>
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— Audit by Irene Meyers, Margaret Pidde

ADELE CAHLANDER ON WORKSHOP TOUR

It has been a busy workshop season for Adele Cahlander, co-author of *Bolivian Highland Weaving*, as she travels from one coast to the other presenting programs and workshops to devotees of the intricate warp-faced band techniques.

September found her in Florida for workshops in Miami and Port Charlotte. A November tour took her to Cleveland, Ohio; Baltimore, Maryland; Washington, D.C.; and Muskegon, Michigan.

After the January Interim class at the Guild, Adele was off to California, Arizona and New Mexico. Her stops include Los Angeles, Phoenix, two workshops in Tucson, then Sun City and Taos.

Birth Announcement

A boy, Eric Carl, was born to Barbara Fritzberg in January. Best wishes.



GUILD COORDINATOR

by Suzette Bernard

At the time of this writing, we have not as yet filled the receptionist position at the Guild. I hope we can soon. If you have any questions in the meantime, I will be at the Guild most week days, 9:00-3:00. Please don't hesitate to call or come in.

Sue Baizerman, our new librarian, has been hard at work the past month cataloging books and periodicals and putting new items on the shelves. We've missed Chris Portoghese and hope she's had luck in finding a full time job.

We anticipate ordering a new floor loom sometime this year and would appreciate your comments on looms you have that the Guild does not own. The same goes for spinning wheels. And, if we need a group order for wheels, could you let us know if you'd be interested? If might seem early now since we're just in the planning stage but you're reading this a month after we've sent out letters asking for quotes on prices. And, the sooner we know, the sooner the order can be placed.

While you're spring cleaning, think about the Guild. We always need extension cords, clean rags, etc., but we still need a few things to finish off our new home: wall clocks, hot plates, comfy furniture and a coffee table for the entry, folding chairs, plants, etc. Why not think ahead to the Silent Auction in April and start rooting some plant sips now.

And while you're thinking up some good ideas for the Silent Auction, consider our 40th anniversary too. March 1980 is just 12 months away and we would like to do something special to celebrate. I'm hoping that all Guild members will rise to the challenge and come up with some terrific ideas!



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FEBRUARY PROGRAM

by Karen Searle

Those intrepid souls who braved the weather on Feb. 1 heard Lotus Stack, Textile Coordinator of the Minneapolis Institute of Arts speak about the subject of textile preservation as it concerns weavers of today. She listed the factors to consider in order to ensure that the products of our looms will be of lasting quality (so that there will be twentieth-century weaving to study in the museums of the future). Contemporary weavers need to exercise care in both the construction and the display of their textiles. She also showed a few slides of textile display methods in use at MIA.

As a textile conservator, Lotus is concerned with eliminating as many destructive factors from a textile's environment as possible. These factors include

1. Stress on the fibers: during manufacture, display and storage; from the loom, from the weight of the piece as it hangs or rests; from friction during weaving, from friction caused by air currents and vibrations during use and display.
2. Changes in temperature and humidity which make fibers expand and contract.
3. Exposure to light and heat which disturb fibers chemically.
4. Chemical contamination: from the air; from chemicals used in fiber manufacture; from chemicals added to fabrics such as sizing and fireproofing.

Contemporary weavers need to exercise care in both the construction and display of their textiles. It is important to consider the above factors in choosing materials for a piece, and in choosing the means to display, ship and store it.

A warp should be able to withstand not only the tension and friction of weaving, but also the stress of the ultimate use and display of the piece. Jute fibers currently in use have been found to disintegrate within 50 years, possibly due to the chemical sizing used on it. Lotus expressed a fear that the same thing may happen to linen as the manufacturing process becomes speeded up with the use of caustic chemicals.

Materials should be compatible and react similarly to changes in temperature and humidity. Linen, for example, becomes heavier in high humidity

A piece should never be on constant display. The fibers need to rest periodically from the destructive factors they are exposed to while on display. The main stress during display should be on the warp whenever possible.

Some mounting devices used by the MIA for heavy rugs and tapestries are:

- Vel-cro: The stiff side machine sewn to stiff seat belt webbing and then nailed to a board or to the wall; the soft side handsewn to the textile very carefully between warp and weft threads.
- Tapestries which must hand weft-way.
- A muslin "sleeve" or tube sewn to the back of the textile into which a hanging rod can be slipped.

Fragile textiles are sewn into a fabric covered and backed stretcher frame. The frame is then covered with plexiglass on the front and peg board on the back for air circulation and elimination of vibrations.

Care should also be used in the packing and shipping of textiles. A piece can change in size and shape if sent from a damp to a dry climate.

A small humidifier made from a piece of rubber tubing punched with holes and with a damp sponge inserted will maintain the humidity at a constant level during shipping. Lotus suggested that the ideal packing situation would be the textile rolled on a tube and the tube suspended in a box so there is no stress on any part of the textile during shipping. If pieces are being sent for display, it is wise to have a permanent mount in the piece and to provide detailed instructions on hanging.

For storage of textiles, pieces should be rolled rather than folded, and light kept to a minimum whenever possible.



THE YARN WORKSHOP


by Lindy Westgard

The Yarn Workshop at the Guild was a day of something for everyone. Joy Rosner's lecture on the characteristics of various yarns was concise and informative, and filled with a touch of pathos as she described the little silk worm dining on mulberry leaves and then giving his life as he spun a mile of silk into a cocoon from which he could not be allowed to emerge. Why? Because he would have to cut his precious fibre.

Joy then discussed an industrial formula for figuring sett when planning a weaving project. Experienced as well as novice weavers listened intently to her informative instructions and discussion.

Charlotte Haglund described the yarn committee's collection of catalogs and opened a general show-and-tell period. Many items were shown and weavers shared their knowledge on projects for both frame loom and floor loom.

Those of us who attended the workshop agreed that this should be a yearly workshop, for it was a subject every fiber artist was intrinsically involved with on a day-to-day basis and it was a good forum for sharing weaving techniques and experiences. Our thanks to Joy and Charlotte for their fine presentation.

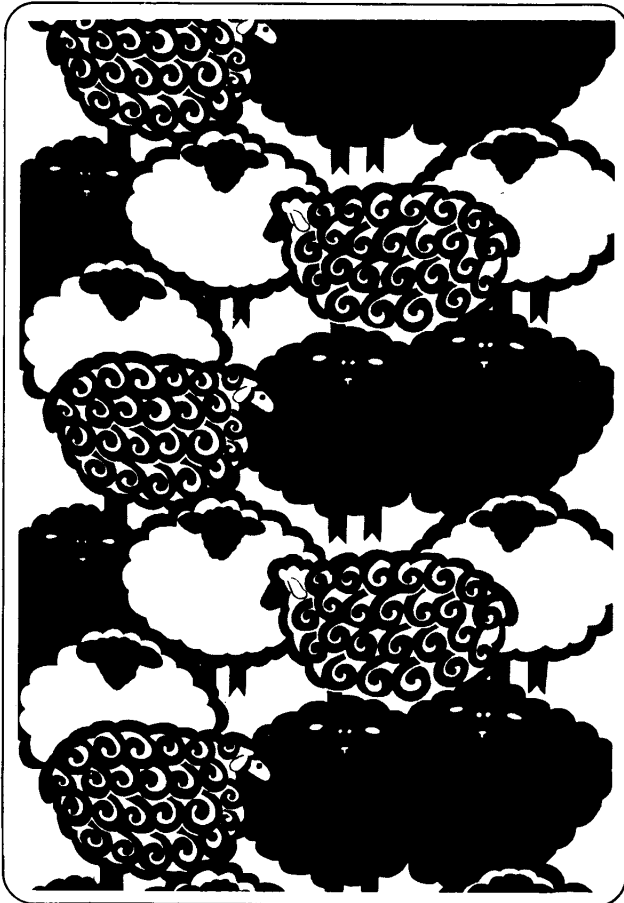


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GUILDS ELSEWHERE

Northland Notes-from the Duluth Fiber Handcrafters Guild

Duluth area spinners delighted visitors to the St. Louis County Heritage and Arts Center (The Depot) with their first Distaff Day, held Jan. 13th. Eighteen Fiberhandcrafters, Guild members, and guests switched back and forth from spinning wheels to crochet hooks, creating granny squares in natural colors for an afghan.

At the end of the day, lucky Christine Snyder, whose name was drawn, took home 36 squares. She will add borders and crochet the squares together.

The occasion also gave Gerry Valentine's friends an opportunity to bid her farewell as she returns for another year of work on a Vermont sheep farm where she has daily involvement with the entire sheep to shawl process.

Weavers look forward to welcoming Otto Thieme with the Helen Louise Allen Coverlet Collection which will be displayed at the Tweed Museum during the month of February.

Pat Boutin-Wald will be sharing her spinning expertise with us in March to round out a busy schedule of classes this winter.

Submitted by
Susan Gustafson
Box 345
Poplar, Wisconsin 54864

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HINTS

...Instead of placing gummy masking tape (which is hard to remove) on your treadles to indicate treadling sequences, tie brightly colored yarn around the ends of treadles. They are easy to change at a moment's notice...and easy to remember as you follow the color wheel in your sequence.

INTRODUCING

GUILD FACULTY MEMBERS



ALEXANDRA CERVENKA

by Louise Cameron

Alexandra Cervenka, a tapestry teacher at our Guild, comes to us from Czechoslovakia. She was born there, attended the Academy for Applied Arts from 1958 to 1964 and then came to the United States in 1968 after the invasion of Czechoslovakia by Russia.

The Academy of Applied Arts in Prague has departments for cut glass, bobbin lace (she has a beautiful example of three layered bobbin lace in her living room) puppetry, illustration, cartoons, porcelin and tapestry. In her third year she specialized in tapestry. After graduation, Alexandra worked for a Design Art Center, She designed labels for boxes and packages.

Alexandra and her husband, Jaroslav, have three children. Vojta is 14, Ony is 11 and Tereza is 9 years old. Jaroslav is a professor in human genetics at the University of Minnesota. He had been a visiting professor at the University in 1966-67. So the family had ties with the United States before they moved here permanently. The Cervenkas left Czechoslovakia after the invasion and travelled through Germany to Belgium and then on to the U.S.

Alexandra's hobbies include quilting (she showed me a beautiful quilt she is working on now) gardening, painting and cross country skiing which the whole family enjoys. They live near Wirth Park and I imagine that this makes skiing very accessible. They have a cabin on the St. Croix River in Wisconsin and they enjoy it very much in the summer.

Alexandra has a very efficient studio just off the living room of their charming home. A tapestry loom is very compact compared with a floor loom. Alexandra works on pieces approximately 5 ft. by 7 ft. Her work, Mirages, has recently been on exhibit at Bethel Seminary.

Alexandra's dream for her own weaving would be to weave bigger tapestry pieces and also that there would be a bigger market for fiber arts. Ideally, when a building is designed it should include a percentage of total cost that is allotted for artistic design.

As I write this article and think about Alexandra and her beautiful weavings I feel our Guild is enriched by her presence.

PAT WARNER

by Katherine Frank

Anyone who visited the 1978 Fiber Fair must have stopped to admire the rainbow tapestry just inside the front door. Designed and woven by Pat Warner, the Guild's teacher for Color and Design for Frame Loom Hangings, it is an excellent example of Pat's weaving: straightforward design with sharp clearly defined explicit color areas, and impeccable technique. Members of the Guild and visitors to the Guild in February had another chance to view Pat's influence in the color and design tapestry work of the Hamline Weavers Study group which has been studying under Pat's tutelage this past fall.

Pat's life is rooted in fine arts. Beginning at age 7, encouraged by her mother, she studied piano for six years in her native Toronto, and sang in the Toronto City Children's Choir. She has never given up her music, though she pursues it now as a hobby for her own enjoyment. She is also an accomplished seamstress. She manages to combine good clothing design and her own woven fabrics, often, with her sewing skills, resulting in tasteful fashion which suits her well. As a young adult she attended the University of Toronto where she earned a Toronto Honor's Bachelor's degree in Art and Archaeology. This gave her a tremendous background in art, architecture, and sculpture from primitive through modern times both from the standpoint of art history as well as studio techniques practised in all those intervening periods. After studying for her M.A. in Art Education, she taught in secondary schools in Canada and Michigan as an Art Specialist.

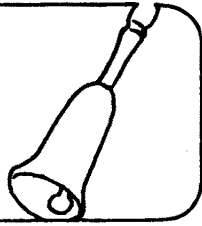
It should be no surprise that Pat spent several years prior to weaving as a water-colorist. She has been an invited exhibitor at several art shows, and has pieces in several private collections. She says she intends to get back to water-colors in the near future.

Pat learned frame loom weaving from Suzanne Gaston-Voute at the Guild in 1971. She has also tried floor loom weaving, learned on a sabbatical year in Sweden with her biochemist husband, Huber, and sons, Geoffrey and Peter, but abandoned it in favor of the slower, simpler scope of frame loom weaving. It was also in Sweden where she saw gossamer inlays. Upon her return to the U.S., and with the help of Guild teachers Karen Searle and Suzanne Baizerman, Pat learned, and has since been refining, this technique in her own weaving. She is a master of inlays as well as tapestries, it is clear.

We are fortunate to have Pat on our faculty. Avail yourself of her abilities, and keep your eyes open for more weavings coming from her talented hands.



SCHOOL NEWS



by Suzette Bernard

Start thinking spring! Let's hope most of the hard winter weather is behind us and we can start planning for warmer days ahead. Why not enroll in an intermediate frame or floor loom class, polish up on your basic skills, or try something new.

Program at Science Museum

Latin American Brocades at the Science Museum is Part III of a series using the abundant resources of the SMM. Use a backstrap or other portable loom to learn brocading on a plain or leno ground. These weaves can be drafted for floor loom weavers, too.

There are several floor loom classes for intermediate to advanced weavers to choose from, too. Select a swatch class of loom-controlled weaves (Floor Loom II); plan and carry through on a project; and/or understand how to weave a design for a multi-harness (more than four) loom. Weekends offer four-harness double weave or designing and weaving a garment—perfect for these last chilly days of winter.

Beginning frame loom weavers have two weekends of basic skills to choose from—or do both!

Basket makers have both beginning and advanced classes to choose from, or, learn either coiling or twining to make soft sculpture. Both techniques are good to add to your basic repertoire.

In the months ahead look for notices about some special classes and guest artist workshops. In April, Cathy Ingebretsen is planning a pot-luck, open evening for weavers at her studio. Both frame and floor loom weavers are welcome; a nominal tuition will be charged.

FALL QUARTER REPORT

Fall Quarter this year at the Guild saw 24 classes with a total of 225 students; 78 were new members and 20 were non-members. This gave us an average class size of 9.4. As anticipated, a few classes were canceled. Beginning and intermediate classes filled but only a few of the advanced classes ever have enough enrollment to go.

The evaluation sheets turned in by students have been enthusiastic—most are very excited about our new home and facilities. The Guild faculty willingly shares their knowledge, shows many beautiful examples of the results of their classes, and inspires students to continue their fiber studies.

Special Notice to All Guild Members

The Education Committee is asking for applications for frame loom, floor loom, spinning, and off-loom teachers. Contact me at the office if you are interested. At some time in the near future, we will ask to see examples of work and/or slides.

SPECIAL PROGRAMS

Latin American Brocades at the Science Museum of Mn
8 sessions (16 hours) Tuition \$40.
Mon. March 5-April 23 7:00-9:00 p.m.
Sue Baizerman and Karen Searl

Program at MIA

- March 3 10 a.m. - *Conservation and Display of Textiles*
3 p.m. *in the Home* with LOTUS STACK,
Saturday MIA Textile Coordinator. Basic conservation methods adaptable to the home will be surveyed, and techniques for exhibiting textiles in the home will be demonstrated; Norwegian folk textiles will be highlighted. Tuition \$20.
- March 17 10 a.m. - *Textiles in Celebration: Their Role in*
3 p.m. *Rural Norway*. LILA NELSON surveys
Saturday textiles and clothing of the Norwegian farm home of the 17-19th centuries. Telemark belt weaving, band weaving and Aklæe weaving will be demonstrated.
- March 31 10 a.m. - *Gift of the Goddess Ixchel: Mayan*
3 p.m. *Textiles of Guatemala* - SUZANNE
Saturday BAIZERMAN will discuss materials and tools used by Mayan weavers, changes brought by the Spanish and 20th century technology, and relationship of design motifs to ancient myths. The Hawks Collection of textiles will be closely examined.

FRAME LOOM

Intermediate Skills Using a Frame Loom

5 sessions (15 hours) Tuition \$30

Tues. March 6 — April 3 9:30 a.m. - 12:30 Karen Searle

FLOOR LOOM

Floor Loom II: Intermediate Floor Loom Skills

8 sessions (24 hours) Tuition \$37 plus \$10 loom rental fee. Total \$47.

M, W March 5-28 6:30-9:30 p.m. Sue Obrestad

Exploring and Designing with a Multiple Harness Loom

8 sessions (24 hours). Tuition \$37 plus \$10 loom rental fee. Total \$47.

M, W March 5-28 6:30-9:30 p.m. Joy Rosner

Designing for the Floor Loom: Intermediate Projects

4 session (12 hours) Tuition \$28 plus \$5 loom rental fee. Total \$33

Fri. March 9-30 12:00-3:00 p.m. Char Miller

WEEKEND WORKSHOPS

Four Harness Double Weave

(15 hours) Tuition \$33 plus \$5 loom rental fee. Total \$38.

Fri., Sat., Sun. March 2-4 Sue Baizerman

Weekend Frame Loom: Weft-faced Weaves

(15 hours) Tuition \$30.

Fri., Sat., Sun. March 9-11 Cathy Ingebretsen

Weekend Frame Loom; Balanced Weaves

(15 hours) Tuition \$30. Fri., Sat., Sun. March 16-18.

* Register for both weekend frame loom classes at the same time for the reduced tuition of \$55.

Techniques in Handwoven Clothing

(14 hours) Tuition \$33 plus \$5 loom rental fee. Total \$38.

Fri., Sat., Sun. March 30-April 1 Rose Allen



by Sue Baizerman

Chris Portoghese has found it necessary to resign as Guild librarian and I have agreed to assume the position. I'll confess that I've always had leanings in that direction. And this seemed like an especially good time to step into the job.

Chris, a professional librarian, put her professional touch on the library. New shelves were purchased. Special file boxes for periodicals were added. And a lot of sorting and organizing was done. Perhaps most importantly, Chris developed with Judy Howe, another librarian, a subject index for the library. This means that the library will eventually be cataloged according to subject headings. You will be able to go to our catalog with a topic in mind and see what is in our collection. As of now, Chris and Judy have completed a list of subject headings. Now what remains is to hold a gala work day. We will ask an army of volunteers to aid in the task of categorizing books and all. Training will be provided by Chris and Judy. Watch for details in the next **Minnesota Weaver**. Call me (646-3128) or mail in the coupon below if you're willing to serve, either as a one day volunteer or as a regular member of the library committee.

I also hope to continue a pursuit begun by Ruth Delsart, another of my hardworking predecessors. Ruth arranged to receive review copies of newly published books. (I hope you'll all be willing to help with the reviewing!)

Another reason that the library job appealed to me was that I learned that some funds have been donated specifically earmarked for library acquisitions. The library committee has already contacted Guild teachers for ideas for new books. Now we would like to ask our other members for suggestions. Maybe there is a terrific new book that you can't afford yourself right now that you and others might enjoy borrowing from the Guild library. Fill in the coupon below and if we get the book you can be the first one to read it! Include whether you feel it should be a reserve or circulating book.

There are other new, or should I say, revived books and magazines that will soon be officially welcomed to our library. These are derived from vast quantities of materials that have belonged to the Guild for many years. Our dedicated Irene Wood spent untold hours sorting and sifting through boxes-full, and consulting with many people about the important things to keep. Now she has come up with a dandy bunch of "oldies but goodies". They can provide countless hours of browsing for you.

What would you think of a nice place to do that browsing? A suggestion has been made that we have a cozy area in front of our main entrance for relaxation and for a chance to take a look at our latest books and magazines. All we need to make this idea become a reality is some furniture. Does any one have an easy chair or even two? What about a spare coffee table?

During the last few months we have received several books for review. Reviews will be published in forthcoming issues. In addition, the library has received several book donations. I would like to give special thanks to the kind souls who have given these books to us all:

- Designer's Drawloom* - Kay Hauge
- Ecclesiastical Crafts* - Marj Pohlmann
- Exhibition of Rumanian Tapestry* - Dorothy Christensen
- Woven Rugs* - Karen Searle
- Exhibition of Kae Jung Kwak's Handicrafts* - Dianne Swanson and Charlene Burningham

To: Sue Baizerman, Librarian, Weavers Guild of Minnesota
2402 University Avenue, St. Paul, MN 55114

From: _____ Phone: _____

Re: Suggestions for Books for Library

Author	Title	Publisher (if known)	Cost (if known)	Circ. or Res.

Re: Library Committee

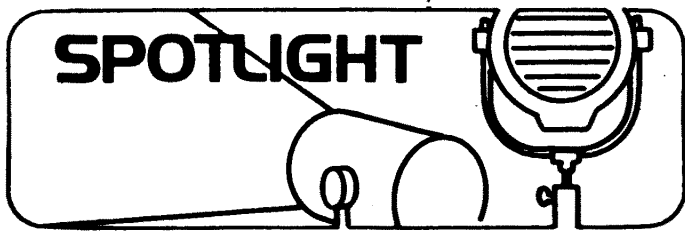
I would like to be a one-shot volunteer.

Day

Evening

Saturday

I would like to be a member of the Library Committee.



THE BUSINESS SIDE OF WEAVING

Beth Lehet — Fibers Plus

BY Gloria Rither

One of the newest additions to the ranks of fiber suppliers in the area is Fibers Plus, a year-old comfortable studio/shop in Champlin owned and operated by Beth Lehet. One is greeted not only by a gracious and helpful shopkeeper, but by an array of whimsical macramed creatures, hanging planters, woven tapestries, and fiber holiday decorations. It's a shop full of ideas, materials, and guidance.

The tidy shelves groan with a large color/size selection of macrame cords--Elefant Cord, Heather Braid, Calcutta, and seine twine. Waiting to be woven are chenilles, mohairs, llama yarns, mill ends, slubs and loops, imported (Mexican, English, Dutch) wools, silks, linens, and cottens. Fat roving snuggles smugly in gallon apple cider jugs (Beth fed them full, inch by inch).

One wall holds bead and bell bins, metal and wooden hoops of all sizes, and driftwood. Beka looms are available for sale or rent, and yarns will be special ordered for individual requests. Beth aims for a "wide selection of good quality materials at affordable prices." The student discount prices make a trip to Fibers Plus especially satisfying.

In the center of the shop are two tables for the classes offered in beginning frame loom and macrame, plus specialized courses for the person familiar with these areas. Fall classes at Fibers Plus have included holiday macrame, corn husk dolls, Scandinavian straw craft along with beginning and intermediate frame loom weaving and introductory macrame. Winter sessions will include the introductory classes, frame loom workshops, a clothing construction course, and macrame specialties such as decorated mirrors, lampshades, and flowers.

Fibers Plus is located just one half block off West River Road (Highway 169) north of 694 at 12024 Florida North in Champlin. The studio is regularly open on Tuesdays through Thursdays from 1-4 p.m. Visitors are also welcome during classes and by appointment. The phone number is (612) 427-2141.



M. Susan Brock

by Sue Obrestad

Susie Brock, this month's Guild speaker, has a cozy little studio-shop, M. Susan Brock, Ltd., on St. Clair Ave. in St. Paul and some very specialized training in weaving that has influenced what is taking place there. Susie sells Glimakre looms, Swedish yarns, and gives private instruction in production weaving techniques.

Her commitment to one-to-one teaching is a result of her own experience as an apprentice. She has the extraordinary opportunity of being the last apprentice with Norman Kennedy, master weaver at Williamsburg. She was selected in spite of Norman's objections that it wasn't historically accurate to have a woman in the weaving shop. She worked at weaving eight hours a day while she was there, and never put on a warp of less than 72 yards! Using the old looms at Williamsburg gave her a preference for the overhead beater which led her to the Swedish looms she now uses and sells.

Natural fibers and simple weave structures are her choice. Susie weaves a variety of historical patterns but is most strongly drawn to plain weave and twills. Besides her teaching, she weaves beautiful yardage to sell, now working with warps that average a mere 15 yards. She has filled special orders such as one for fabrics that would be historically appropriate for a stone tavern being restored in Kentucky.

When I visited the shop, Susie had just finished an intricate double weave pick-up Valentine for her husband. She even managed to uncross her eyes. The Brocks (Ohio natives) love living in Minnesota and being close to real wilderness. As proof they are well-adapted to severe winter weather, I offer the fact that Susie runs 2-6 miles every day year-round and she and Bill braved a record cold Feb. day to see the dog-sled races on White Bear Lake.



Photo Courtesy of Dayton-Champlin Press.



Ann Scher-The Endless Thread

by Vicki Wilson

Ann Scher, owner of The Endless Thread, made her dream come true when she opened her shop featuring hand woven articles at The Market House, 653 Grand Ave., St. Paul, last June. She has always lived on Grand Avenue and, as a youngster, told her mother that she would also like to work on the avenue.

A weaver during her high school and college years, Ann offers other weavers an outlet for selling their hand woven goods. She reported that 28 weavers from the Twin Cities and rural Minnesota and Wisconsin, have brought in a multitude of items such as scarves, belts, linens, stoles, pillows and small wall hangings. Since she has very limited space, and yet wants weavers to have an opportunity to sell large or costly works, Ann is compiling a file of slides of pieces for sale and examples of work for custom orders. She plans to show these slides to interior decorators and have them available at her shop.

Weavers, who bring consignments to the shop, are required to sign a contract, have labels on each item showing fiber content and washing instructions and state their price.

"I have a policy of a mark-up of 30 percent and have the privilege to choose the items which will sell, fit the limited display space and are quality work," Ann said.

Many of the customers at the shop are patrons at the Restoration Restaurant, located on the main floor of the building. She said that many customers returned during the Christmas shopping season to make purchases. "I have found that many people do not understand what hand woven items are and I have had to educate them," she said.

Ann has another dream. Since the shop is too small, she is working with other members of the Weavers Guild to develop a professional weavers association co-operative, which would sell articles of weavers from both Minnesota and Wisconsin.

"We could have a larger shop, have steady advertising, and include handspun wool," Ann said. "We are having meetings to talk about this idea. Since I have a very limited financial budget, I will have to close this shop next summer."

FROM WOODS & FIELDS

Ann Scher



If I had influence with the good fairy who is supposed to preside over the christening of all children I should ask that her gift to each child in the world be a sense of wonder so indestructible that it would last throughout life, as an unfailing antidote against the boredom and disenchantments of later years, the sterile preoccupation with things that are artificial, the alienation from the sources of our strength. *Rachel Carson*

*Connie, Jay and Aaron Magoffin
welcome to a world we hope
will always be for her
fresh and new and beautiful,
full of wonder and excitement*

*Amanda Elizabeth
Magoffin*

*born at 8:21 a.m. on January 17, 1979
in Minneapolis, Minnesota
weighing 6 pounds and measuring 19 inches*

*We ask for her no gifts more than a sense of wonder
and hope that you can share in it too.*

SWATCH PAGE

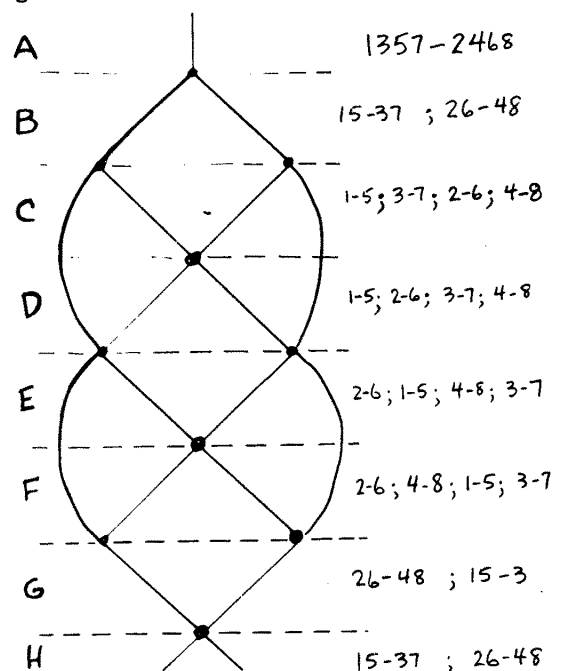
DOUBLE WEAVES WITH 4, 6, and 8 HARNESSSES

In the first articles in this series on double weave, I have discussed some of the things that can be done in 4-harness double weaves (Jack type loom). Now let's move on to more harnesses. The possibilities begin to multiply and I will cover only some of them.

- 6 harnesses** 3 fabric layers, each in tabby weave
 2 fabric layers, each in 3-harness pattern weaves
 triple width fabric in tabby weave
 pickup, one background color, two pattern colors
- 8 harnesses** 4 fabric layers, each in tabby weave
 2 fabric layers, each in 4-harness pattern weaves
 quadruple width fabric in tabby weave
 pickup, one background color, three pattern colors
 block patterns (I call this double-double weave)

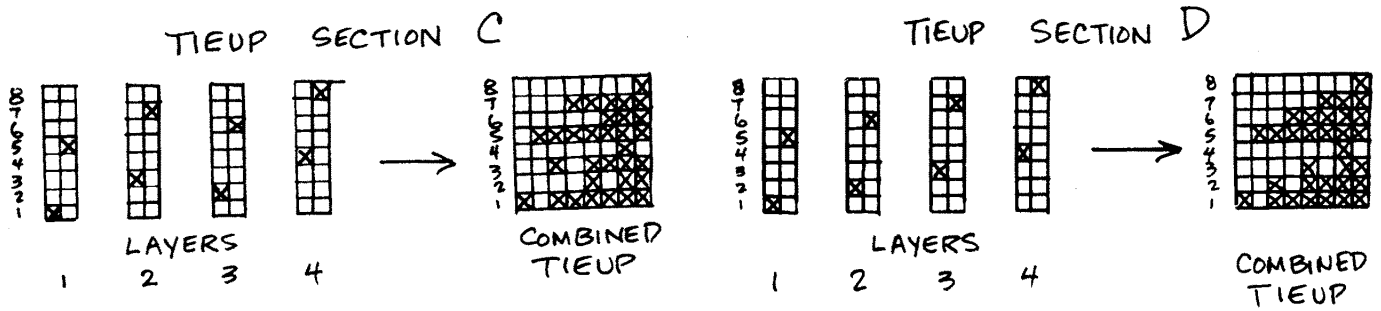
With more than four harnesses it becomes fairly easy to stitch the two layers together and I will discuss some ways to do this in the next article. Also with more harnesses, there are many more ways to blend colors of the warp in each layer. You may recall that with four different colors in the warp in 4-harness double weave, there are six different color pairs that one can choose for the top layer warp. With 8 colors and 8 harnesses, there are 70 color combinations possible in two layer weaving (4 warps used in each layer). And for four layers weaving with 8 colors and 8 harnesses there are 28 color combinations (2 warps used in each layer).*

In this article I want to discuss two topics. The first deals with multilayer weaving and the second with patterns in double weaves. Although I will refer specifically to 8-harness weaving, the principles can be applied to any number of harnesses. Let me analyze the weave structure and the tieups for one of Kay Sekimachi's beautiful wall hangings in monofilament nylon (see pp.258-260 in "*Beyond Craft: The Art Fabric*"). The weave seems to be tabby throughout and the accompanying sketch shows what happens. One layer splits into two layers; the two layers split into four layers which cross each other several times before becoming two layers again. In



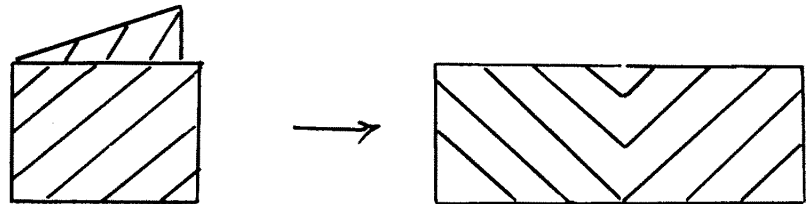
one of the hangings, the warp is used as weft to create triangular finishes at the bottom. In the sketch I have labelled each section A, B, C, etc. and indicated which harnesses have been used against each other for the tabby weave. So the notation 15-37; 26-48 means two layers of weaving with harnesses 15 and 37 weaving tabby in the top layer and harnesses 26 and 48 weaving tabby in the bottom layer.

As an example of what must be done to weave four layers, let's look at sections C and D and see what the tieups have to be. (You are going to need four shuttles to weave four separate layers and you have to be willing to change tieups to interchange the layers.) The important thing to remember in any multiple layer weaving is that each layer must be raised up out of the way as the succeeding layers are woven. The tieups for section C are given in expanded form and then combine in one diagram at the right. In weaving section D, the second and third layers are interchanged and this means that the tieups must accomplish this. Once again the tieups are given in expanded and combined form.



How about some variations? Tubes within tubes? There might be some tension problems to cope with unless you are lucky enough to have two warp beams. If any reader has tried this, I'd be interested in learning how it turned out.

Let's turn now to some of the problems that can arise in double weaves with pattern weaving in each layer. Suppose you want to weave double width fabric with 4-harness twill or overshot patterns in each layer. Obviously eight harnesses are needed. There are several things that you have to keep in mind. The first is that the pattern in the lower layer will be reversed when you open up the double width fabric after it comes off the loom. This is true because the top side of the lower layer becomes the bottom of the fabric. The next two diagrams illustrate what this means for a twill pattern. The twill pattern goes up to the left for half of the fabric and up to the right for the other half.

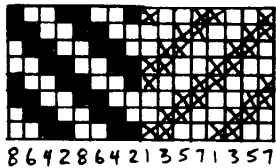


DOUBLE WIDTH FABRIC
Twill PATTERN

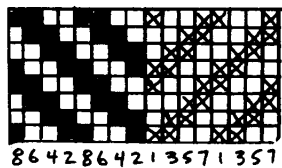
* For those of you who have forgotten your high school algebra, the formula is:

$$\# \text{ combinations} = \frac{N!}{(N-R)! R!} \text{ where } N = \# \text{ harnesses and } R = \# \text{ warps used / layer}$$

More difficult is what happens at the closed selvage. Suppose we want the twill illustrated above. The threading will be straight draw twill on harnesses 1-8, double sett in the reed. The top layer will be woven with harnesses 1-3-5-7 and the lower layer with harnesses 2-4-6-8. The treadling for the top layer will be 13-35-57-71 and for the lower layer it will be 24-46-68-82 plus 1357 of course to raise the top layer as the lower layer is woven). But what happens at the closed selvage when you open the fabric? This is shown here with X's for the top layer and filled squares for the lower layer. The join is clearly wrong. But it is easy to correct with a slight change in the treadle sequence for the lower layer to 82-24-46-68. The weave at the closed selvage now looks like this, a correct weave pattern. The tieup is shown with the treadle sequence for the correct weave.

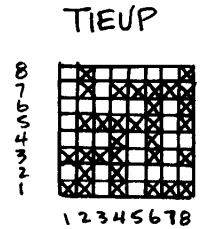


INCORRECT



CORRECT

TWILL PATTERN AT CLOSED SELVAGE (DOUBLE WIDTH WEAVE)



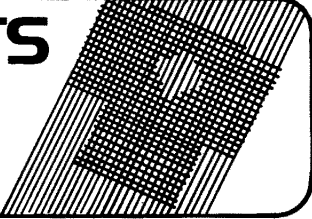
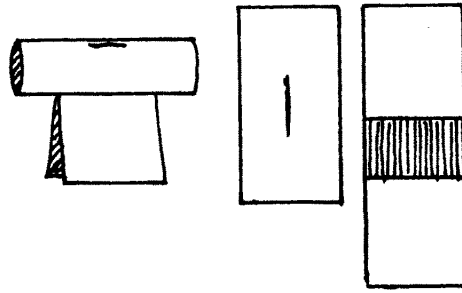
TREADLE SEQUENCE

13-(82)-35-(24)-57-(46)-71-(68)
 1 2 3 4 5 6 7 8

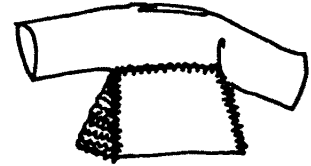
I find the easiest way to figure this out is to fold a piece of graph paper and draft the top layer with warp ends 1357 going to the right. Turn the graph paper over and draft the lower layer with warp ends 2468 going to the left. Then open up the graph paper and see if the pattern is correct at the closed selvage (represented by the crease in the graph paper). If incorrect, change the treadle sequence to give the correct pattern. The same can be done if you want to weave a tube with pattern weave. There will be two joined selvages and two places to check for the correct pattern join.

I'll let you work out how to do this with overshot patterns rather than twills!

GARMENTS

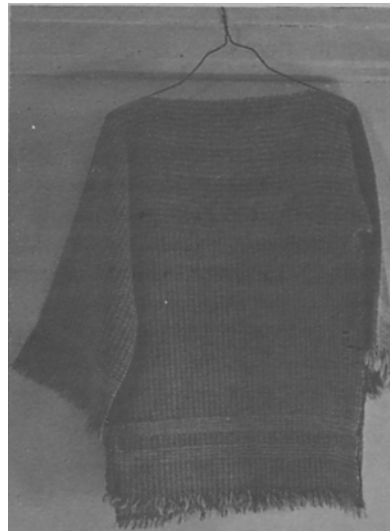



Ann Sisel also wove her shirt in this manner and crocheted the three pieces together to form a decorative and flexible join. By tapering the crochet at the side seams, she was able to add some "flare"



Other weavers added some further shaping to the neckline of their tops, cutting and facing the fabric for a v-neck or front opening.

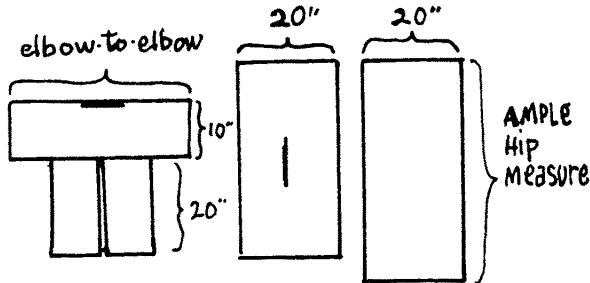
Members of the group participating in the garment project include Eileen Stack, Ann Sisel, Lindy Westgard, Chris Portoghese, Elaine Phillips, Bobbi Megard, Judy Howe and Peg Houck.



BOG JACKETS PART 2 FRAME LOOM VARIATIONS

by Karen Searle
with help from the Wednesday Weavers

Frame loom weavers may weave a top similar in style to the traditional bog jackets described last month, but using two rectangles of fabric, instead of cutting into a large rectangle



Rectangle #1 is woven with a slit in the center for a neck opening, and is folded in half lengthwise to form the yoke and sleeves. It should be 20 inches wide and a generous elbow-to-elbow measurement in length.

Rectangle #2 is wrapped around horizontally, its ends meeting at center front or center back, and forms the body of the shirt. It should be 20 inches wide and an ample around-the-body measurement in length.

A number of variation on this basic style are possible. Those illustrated below were developed during a garment project last year by members of the Wednesday Weavers study group of St. Anthony Park. The topic for study was tops, and though most members produced bog-style shirts, each weaver added her own distinctive touches, resulting in a dazzling array of highly individualized garments.

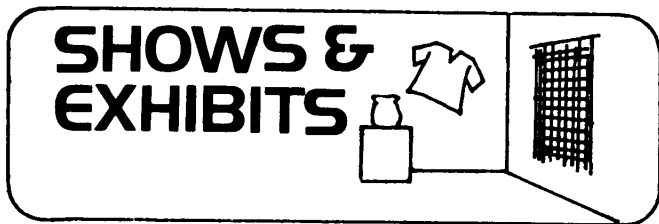
Elaine Phillips used a somewhat longer rectangle for the bottom portion of her shirt and overlapped the ends in front to form a wide pleat.



Chris Portoghese and Judy Howe used two smaller rectangles for the bottom portion of the shirt—one for the front and one for the back—rather than a single rectangle around the body. The selvage edges at the side seams were left open and fastened with decorative frogs for a very loose and comfortable garment.



Peg Houck and her bog shirt.



TO ENTER:

Rites of Spring Guild Fiber Art Juried Show

Enter your fiber art in the Weavers Guild May Art Show. The Plymouth Church Gallery, located at 2900 Nicollet Ave., will be the setting of this juried show. Out of town and out of state entries are encouraged. Mail your pieces to the Weavers Guild between April 16-20. All entries are due by April 20, 1979. The show will be hung the first week of May and will open May 6. All pieces will be insured and may vary in size from 2" x 2" to 10' x 10'. About 30 pieces will be chosen by the three-person jury. Take this opportunity to show your work and to support the fiber arts and the guild. Anyone interested in helping with this show, contact Denise DeJarlais at 488-6348.

Sheep to Shawl Contest

This summer, in conjunction with the National Lamb Show in Pipestone, Minnesota, there will be a sheep to shawl contest. Further information can be gotten by writing Helen M. Lage Route #1, Box 42, Grundy Center, Iowa, 50638.

Ecclesiastical Crafts by Jude Martin and Bucky King is a recently published book recently acquired by the Guild Library as a gift from Marj Pohlman. Several of Marj's pieces are illustrated in this interesting book.

Rose Fete 1979

The Rose Fete, sponsored by the Minnesota Arts Forum, will be held this year on Sunday June 17. For applications and information on this juried craft fair and sale, write Tom Fiske c/o MAI 2400 Third Ave. South, Minneapolis, MN 55404 or call 879-3188.

SHOWS IN TOWN:

Fiber Shows at 3 Rooms Up

Guild member, Gerd Raich will have a show of her unique wall hangings at 3 Rooms Up, opening Feb. 2 through March 14.

Beginning March 23, the gallery will feature "Paper Works and Fabrications" by Patty Barrets and Becky Serdee. The show will include cut and torn paper constructions and stitched, stuffed fabric constructions. The gallery is located at 4316 Upton Ave. So., Minneapolis. Hours: Monday - Saturday 10-5.

Two Shows by Guild Member

Marilyn Hermann's coiled baskets, fiber sculptures and coiled hangings will make up her one person show at the Concordia College (St. Paul) Fine Arts Gallery. The dates for the show are March 6 through March 23. Marilyn's work will also be a part of a two person show, along with water colorist Larry Veeder, at the Northfield Arts Guild Gallery. This show will be from March 27 through May 6.

Quilt Showing

A show entitled Minnesota Patchwork: Quilts from the Collection of the Minnesota Historical Society, will be featured at the Historical Society Museum, 600 Cedar St., St. Paul, from now until September 3. Hours are: Monday - Saturday 8:30-5:00; Sunday 1-4. Guild member Charlotte Miller has been conserving and mounting quilts for this show.

Gallery Show

Opening April 1 at the WestLake Gallery will be paintings by Louis Safer and Double Weaves by Guild Member Paul O'Connor.

MIA EVENTS:

Exhibits

THE ARTS OF NORWAY 1750-1914

The first major exhibition of Norwegian art ever to be shown in America opens at the Minneapolis Society of Fine Arts on Sunday, Feb. 18. It features folk art, paintings and decorative arts from the period that marked a dramatic cultural flowering in Norwegian life and artistic production. Three museums — The Minneapolis Institute of Arts; the Elvehjem Museum of Art, Madison, Wisconsin; and the Seattle Art Museum have cooperated to bring "The Art of Norway" to these three areas of major Norwegian-American population.

The earliest works in the exhibition are examples of folk art created mainly by small freehold and tenant farmers working in their spare time. The Norwegian cultural revival first revealed itself among the rural population which was more inclined than urban dwellers toward ornament, evident in furniture, utensils, and clothing.

The evolution of Norwegian textiles is examined from the 18th century geometrically-designed coverlets to the art nouveau tapestries produced in the workshop of Frida Hansen.

A fully illustrated catalogue with an introduction by Marion Nelson, Director of Vesterheim, the Norwegian-American Museum in Decorah, Iowa, professor of Art History at the U. of M. and husband of Guild member, Lila Nelson, is available at the museum.

There are many special lectures to be held during the exhibition. One may be of special interest to weavers. Anniken Thue, director of the Gamle Bergen Museum, Bergen will speak on Sunday, March 15, 2 p.m., about "Textile Artist Frida Hansen: Art Nouveau in Norway around 1900."

Guatemalan Textiles

The Hawks Collection of Meso-American and European textiles through April 18.

Well over two dozen textiles will be on view, many collected over a twenty year period when the Hawks served in the Diplomatic Corps. The show was selected and is being coordinated by Guild members, Sue Baizerman and Lotus Stack.

Lectures

- March 14 1:00 p.m. Guatemalan textiles in the Hawkes Collection , Sue Beizerman, Textile Spec.
March 25 at 2:00 p.m. Textile Artist Frida Hanson: Art Nouveau in Norway around 1900 - Anniken Thue, Director, Gamle Bergen Buseum, Norway.

Seminars See SCHOOL NEWS

Demonstrations

- March 4 1-4 p.m. Hardanger Lace - Elvia Quinn
March 25, 1-4 p.m. Kostersom, Deamonson and Spendlesom Embroidery - Clare Sievertson

Warmth of color is also apparent in the two works of Cathy Ingebretsen, weaver, quilter, basketmaker, and teacher who executes commissions for individuals for use in their homes. "Yellow Light II", a modified waffle weave, and "Intersectional" are both vibrant works displaying an excellence of craftsmanship and attention to detail.

Educated on the West Coast, Pat Boutin Wald is a teacher of spinning, felt making, and weaving as well as a producing artist. She has exhibited two pieces in felt, "Broken Color Wave", a large composition made up of irregularly shaped felt squares joined in vertical color columns and "Clouds", variegated blue squares floating on a field of White.

Exhibition

Bethel College Fine Arts Gallery

January 4-26, 1979

A Review

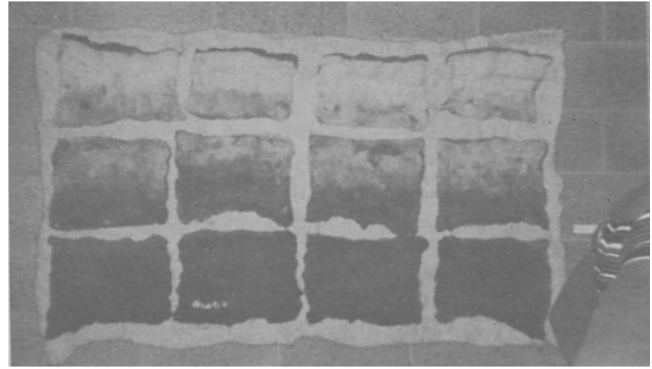
by Janet Meany

The Bethel College Fine Arts Gallery was the location of an exhibition by six weavers living in the Minneapolis/St. Paul area. The many visitors who attended the opening on the evening of January 4th were stimulated by the variety of expression and technique presented. Show organizer Faith Anderson indicated that all of the artists represented are committed to the production of quality fiber work. Anderson is a practicing weaver with a studio in St. Paul. She is also a teacher of weaving and basketry and a free lance photographer. Two of her early works shown were "Self Portrait", a slit tapestry in blues, purples, and violets overlaid with lightening shaped forms of brown and beige; and "Prism II", a bound weave employing squares with gradations of red and orange framed in black. In her self portrait the black geometric lines which move in and out reflect the scientific aspects of her personality, the seven years which she devoted to nursing as a career. Her tapestries are characterized by strong diagonal thrusts as exemplified in "Interface." "Cherry Stem" achieves dimensionality with stuffed areas while in "Pennapike" modulated colors receive definition and transparency with border delineation in black.



"Cherry Stem" Faith Anderson

Alexandra Cervenka is a tapestry artist born and educated in Czechoslovakia now living and teaching in the metropolitan area. Her work, "Mirage" is an evocative scene of a distant city in yellows, reds, oranges and white. Depth and resultant expansiveness are the result of carefully controlled nuances of color.



"Clouds" Pat Boutin Wald

Alongside the three hangings by Lydia Kulesov are the working drawings which she made for her year's study of the idea of movement and changeability in a work of art. The hand dyed sculptural reliefs arrest the eye as color areas layer over each other and vary from one's vantage point. Kulesov uses a double warp beam to produce her two layers of slit tapestry, where in the flat areas the two layers are woven together, and in the tubular areas the top strips are woven wider than the bottom, then pulled forward so that the ridges project from the surface of the piece. All three works explore these concepts and each employs a different color system for experimentation.

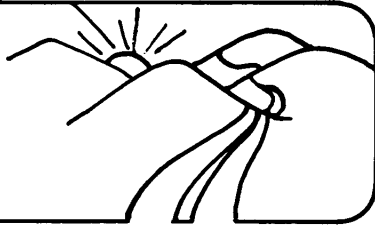
The sixth participant, Sandra Roback, has contributed "This Woman's Landscape", a heavy corded double weave whose naturally dyed surface has rich fiber applications on both sides. The exhibition was held from January 4th through the 26th, 1979.



"This Woman's Landscape" Sandra Roback

photos by Janet Meany

TRAVEL NOTES



THE CROWPOINT RUG AUCTION, JANUARY 1979

Deborah Pattison Alper

Vacations always seem most successful when your various interests combine, and the things you do and see complement one another. This happened to me on a recent trip to New Mexico. The focus of our trip was nature and movement: cross-country skiing in the mountains around Santa Fe. However picnicking by the Rio Grande or viewing Indian cave dwellings from a trail along the mesa top tuned our senses for appreciating Navajo weaving. Nature and culture do seem to meet harmoniously at times.

On January 12 we arrived at Crownpoint in northwestern New Mexico for a rug auction of the Crownpoint Rug Weavers' Association. Somehow we found the school where the auction is held, despite a blinding snowstorm. The Navajo had managed to get there, along with perhaps one hundred fifty buyers. Men with their black hats hung in groups around the door of the auditorium. Women, bedecked in their jewelry and less shy, stood inside along the walls. They watched quietly as "Anglo" buyers flipped through the rugs piled on the tables, making notes and taking numbers off the tags. I can't begin to describe the weaving, except to say that there were rugs of all types and sizes. Quality was mixed, but the effect of so many rugs gathered together was breathtaking. Most were tapestry technique; a fair number were natural-dyed, with oranges and yellows predominating.

After a dinner of Navajo fry-bread and beans, we sat down for some announcements by the association president. In Navajo, she told the weavers that they'd better keep their weaving up to snuff, that the quality of rugs had gone down for this auction (translation provided by a Navajo girl sitting next to us). For us Anglos she provided a little history. The Rug Weavers' Association was formed as a cooperative in 1962 in the hopes that by going directly to the buyer the weaver would get a greater return for her weaving. At their first auction the average price of a rug was \$16! Suffice it to say, that prices have gone up somewhat.

The auction got under way when, amid cheers, the cowboy auctioneer arrived out of the snowstorm. About two hundred fifty weavings were auctioned that evening in what resembled a moving exhibition (the rugs moved and you sat still and enjoyed). Prices varied: a nice 5x3, finely spun and woven, with zig-zag design for around \$200; smaller, coarser pieces for \$35, \$45, and so on; Two Grey Hills for around \$300 (these tended to start high). Those who bought a lot were dabblers rather than serious dealers, including a couple of doctors who sold "just for fun".

The last rug was sold. Buyers lined up to pay along one side of the room. At the door opposite a cluster of Navajo women who had become a crowd; at this door the weavers were receiving their money. It seemed a poignant statement on the

meeting of two cultures, as the two groups gazed at one another across the auditorium. We spent a pleasant night in our sleeping bags on the floor of room 10 (the kindergarten), leaving others to face the icy roads. The next morning we headed out past the now-visible Kentucky Fried Chicken and the small grocery store, back over the mesas to the interstate, enriched doubly, by the experience itself and by the small bundle of rugs we carried with us.

For more information and for auction dates write:

Crownpoint Rug Weavers' Association
P.O. Box 328
Crownpoint, New Mexico 87313

If you're in Albuquerque, pay a visit to Norm Bullard. He is a retired man who "dabbles" in rugs, knows the traders and usually has quite a collection of rugs for sale. He also enjoys showing his own private collection.

Norm Bullard's address is:

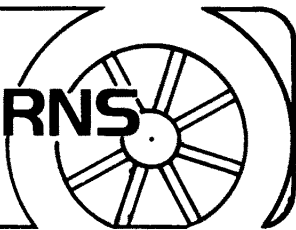
Norman R. Bullard
217 Montclair S.E.
Albuquerque, N.M. 87108
Phone: 243-0048

CIBA dyes

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AS THE WHEEL TURNS



by Pat Boutin Wald

With the cold upon us, it seems a good day for book reviews. A few ideas for winter reading near the fire. I suggest the pages of *Pastoral Dreams* by Anita Schorsch for conjuring up visions of green fields and woolly spring lambs. A collection of art and literature about sheep.

The Sheep Book by Carmen Goodyear is an especially nice book for children. It's the story of a farmer and her sheep's wool from the sheep to the sweater. This book is one of a series of books published by Lollipop Power, suggesting a more open choice of work roles for men and women.

The Loom Has a Brain by Herman Blum is a difficult book to describe. A collection of philosophy and facts concerning the textile industry past and present. Especially interesting to spinners are the chapters on the history of yarn production and the naming of rayon.

167 International Sheep Breeds by Janice Gnatkowski is a collection of sheep photographs originally published in 1941 by the Texas Sheep and Goat Raiser Assn. Ms. Gnatkowski has kindly republished this book so we, too, can marvel at the diversity of sheep breeds. Included are the Manx four-horned sheep from the Isle of Man, the half black, half white Uda sheep; the fat tail sheep, the Zachelshaf and 163 more modern and ancient sheep breeds.

A special review of a Christmas gift I received: The book is *A Small Sheep in a Pear Tree* by Adrienne Lobel. The perfect gift for the admitted sheep fanatic, the story of "The 12 Days of Christmas" with all gifts of sheep. If you don't believe this book exists, call me up and I'll sing it to you . . . "5 golden sheep, four calling sheep, two turtle sheep, and a small sheep in a pear tree . . ."

For those of you trying to knit up your handspun I recommend *Knitting Without Tears* and *Knitter's Almanac* both by Elizabeth Zimmermann. As with Mr. Blum, Elizabeth adds her own bits of philosophy that make these much more than just "how to" books.



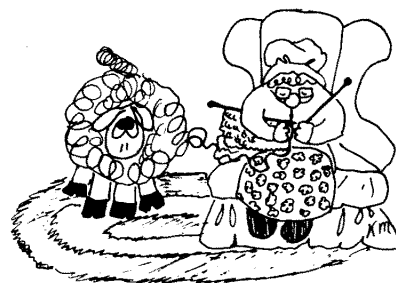
The Sheep Book is available from Lollipop Power Inc., P.O. Box 1171, Chapel Hill, N.C. 27514.

You can order Elizabeth Zimmermann's books directly from her: E. Zimmerman, Babcock, Wisc., 54413. You can also purchase them at the Grand Ave. Yarnery along with her *Wool Gathering* publications.

Pastoral Dreams, *The Loom Has a Brain* and *167 International Sheep Breeds* can be found at the Wool-N-Shop.

Of interest to knitters are the forthcoming knitting classes taught by Kathy Martin. Beginning knitting starts Wednesdays or Saturdays in March at the Wool-N-Shop. Classes include basic knitting patterns for hats, socks, and mittens with an emphasis on knitting with handspun. For those of you who have a basic knowledge of knitting, who might enjoy working on a project of your own design with Kathy's aid, intermediate knitting, offered Saturdays, may be for you.

Don't miss the knitting clinics offered by the Yarnery. Maud Water's will be solving knitting problems for all who attend the clinic at the Grand Ave. Store Feb. 24th and the Rosedale store March 3rd. Pat Penshorn will be at the Leisure Lane store on Feb. 24th. Besides answering questions, they will also be demonstrating interesting pattern stitches with suggestions on how to use them.



QUESTIONS

Why do so many people say that various different kinds of oil should be used to lubricate spinning wheels?

Lots of different people suggest different oils for lubrication because almost anything oily will lubricate a spinning wheel adequately. If you have small children in the house, I would suggest using mineral oil because it is not harmful if swallowed. If you do a lot of sewing, then you probably have sewing machine oil, and that works well for spinning wheels.

What is more important than what you use is how often you use it. You can not oil a spinning wheel too often but you can oil it too much at one time. Oil should not run out and make a mess. I would suggest wiping off as much of the old oil as you can before adding new oil.

Oil the wheel at the start of each spinning day. These few minutes you spend oiling your spinning wheel can help insure that it will spin easily for you and be spinning well for your grandchildren.

Today I measured the holes in my orifice and found them to be different sizes. What is my real orifice size?

Usually the inlet and outlet holes of an orifice are the same size, but there is at least one major manufacturer of spinning wheels that has the outlet hole smaller. The smallest hole is your actual orifice size. This is important because you can comfortably spin yarn up to half the diameter of the orifice without working you or your spinning wheel too hard.

— Tony Glaski

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the **Yarnery**

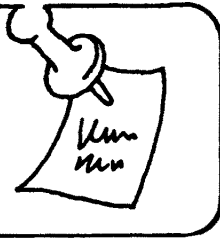
**weave—to combat mid-winter blues
and try new yarns,
new ideas**

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Rosedale Shopping Center, Roseville 631-2800

Leisure Lane Shopping Center, Edina 922-7179

BULLETIN BOARD



Members notices published here at no charge. Non-members may place classified ads at 15¢ per word.

Wanted: roommate to share upper two bedroom duplex located near Guild. \$150.00 per month. Call Chris Pettit at 645-8824

Wanted

Stripping and/or clean rags for heading for looms

Please remember the Guild can use your cash register tapes from National Food Stores and also Betty Crocker coupons (even those with expired dates!).

ATTENTION DEMONSTRATORS

Please fill out the form below and send it in to the Guild office if you are willing to give demonstrations of your fiber craft.

Name _____

Address _____

Phone _____

Demonstration subjects _____

Fee charged: yes no

Area preference: metro area close to home
 other (please specify) _____

Special Notice to Guild Students:

Please note that the building hours are Monday through Friday, 8:30-5:00 p.m., and Saturday, 8:30 to 12:00 noon.

If you are coming to the Guild for evening meetings, classes, or weekend workshops, at other times, you will find the street door locked. To gain admittance to the Guild, please use the doorbell located at the right of the door by the window (it is hidden from view of the street).

Also note that there are very few restaurants in this area. Only the McDonald's down the street on University is open evenings and weekends.

DEADLINE FOR NEXT ISSUE

MARCH 5 - copy for typesetting

MARCH 10 - camera ready copy

Guild Annual Membership

Individual \$15.00
 Family \$20.00
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Back issues of the *Minnesota Weaver* are available in the Guild office at low prices. Teachers: find out about our special group price on back issues for your class.

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Please turn over this Weaver and take a look at your mailing address. If the date by your name is either 2/79 or 3/79 you can save us money by sending in your membership renewal today. Please help us.

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If so, please fill out the following and send it to the Guild office, 2402 University Ave., St. Paul 55114.

Dear Suzette, I am about to move. Please change my address in your records so I won't have to miss a single issue of the **Minnesota Weaver**.

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**THE MINNESOTA
WEAVER**

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Weavers Guild of Minnesota

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Dates to Remember

Thursday March 1, 1:00 p.m: Colonial Handweaving

Thursday March 8, 9:30 a.m. Board Meeting

Thursday March 22 9:30 a.m. Workshop:
Finishes & Embellishments

For details see "COMING UP" on page 1.

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