

THE MINNESOTA WEAVER

Volume 4 No. 7 April, 1979

**COMING
UP**



APRIL PROGRAM

**Looms of the
Northwest Coast Indians**

Pat Boutin-Wald

April 5 — 7-9 p.m.

When the Spanish arrived on the northwest coast of America, in the 18th century, they found numerous Indian cultures. One outstanding feature of these cultures was the highly developed state of their arts. They shared an art based primarily on the use of designs drawn from the animal, supernatural, and human worlds that surrounded them. Among their tools were many types of looms on which they wove with cedar bark, nettle, fireweed, and the wooley undercoat of both mountain goats and domesticated dogs.

Come study the Coast Salish, Kwakiutl, Nootka, Haida, Tsimshian, and Tlingit Indians. See their baskets, woven fabric, and learn how loom and handweaving techniques developed among the native people along the N.W. coast.

BY MEMBER FOR MEMBER WORKSHOP

Saturday April 21 1:00 - 3:00 p.m.

Jan Carter, Navajo weaving teacher, will lead a tour of the Navajo rug collection at the St. Paul Arts and Science Center. Jan will discuss the growth of patterns through the history of the Navajo, as well as design aspects of the rugs. She intends also to characterize pieces as to types of yarns used and to deal with what goes into preparing the yarns.

The Arts and Science Center is located at 30 E. 10th St., St. Paul. It can be reached via the 10th Street Exit from I-94 or 35-E. Meet at the Anthropology Division for this direct contact exposure to Navajo weaving.

Attention All Spinners

Come to a **Spin-In on Wednesday April 4** at the St. Anthony Park Library from 11 a.m. until ? Bring a bag lunch; coffee and goodies will be provided by Spinning Group I. Bring your wheel, your spindle, your knitting . . . anything you'd like to show and tell! We'll look forward to seeing you there.



SECOND ANNUAL SILENT AUCTION

Friday evening — April 27 — 7:30-10 p.m.

Come and enjoy punch, wine, and snacks — a lively time to get acquainted and support the Guild. Bidding starts at 8:00.

You will have an opportunity to purchase:

- cones of yarn
- bags of fleece
- dyestuffs
- projects — finished and unfinished, new and antique
- kits in good condition
- equipment for working with fibers
- surplus Guild equipment
- gift certificates good for private lessons, fiber articles, or even home baked bread

All items will be donated — no strings attached — so all of the money raised will go to the Guild.

Procedure for bidding:

Items will be displayed on tables with a card attached. Write your name and your bid on the first line. Another bidder may raise your bid by entering her name and bid on the line below yours. At the end of the time allowed for each table, a bell will be rung and the persons whose name is on the bottom line of each card gets the item.

Begin sorting through your odds and ends now and set aside those items you wish to donate. Each item should be labelled as to type, weight, or other pertinent information; and brought to the Guild office during regular Guild hours anytime between now and April 23. If you would like to donate a certificate, contact the office.

Proceeds this year are earmarked to purchase a large capacity air conditioner for the Guild rooms. Let's all hope for a happy, successful evening.



GUILD NEWS



Office Staff

Guild Coordinator..... Suzette Bernard, 644-0263
 Receptionist - days..... Susan Marschalk ▶ 644-5594
 evenings..... Jean Obermeier

BOARD OF DIRECTORS DECIDES INCREASED MEMBERSHIP FEES ARE NECESSARY

The Board of Directors of the Weavers Guild decided at its last meeting that it was necessary to raise the membership fee as of June 1 as follows:

Individual:	\$25.00
Retired:	\$15.00
Fulltime Student (with identification):	\$15.00
Family:	\$30.00
Sustaining:	\$40.00

It was realized the Guild services to its members cost approximately \$26.00 per member. This **does not include** any costs attributable to school expenses.

The Guild expenses which were included in the reckoning are:

SALARIES:

- Salary to the Coordinator as Guild Coordinator which is approximately 50% of her time: \$6.00 x 30 hrs. = \$180/wk. x 53 wks = \$9360 x 50% (time spent exclusively for guild) = \$ 4680
- Salary to Clerical Staff for Guild work (approximately 75% of her time): \$3.00 x 39 hrs. = \$117/wk. x 52 wks. = \$6084 x 75% (time spent exclusively for guild) = 4563
- Cleaning \$3 x 6 hrs. = \$18/mo. x 12 mos. = 216

BUILDINGS, UTILITIES, ETC. (DOES NOT INCLUDE REPAIRS & MAINTENANCE, MOVING EXPENSES)

- Rent at 2402 University \$500/mo. x 12 mos. = \$6000 x 50% = 3000
(about 50% of the space would be necessary to the function of the Guild apart from the school, i.e. meeting space, library & office)
- Telephone \$80/mo. x 12 = \$960 x 75% (exclusive usage by Guild) = 720
- Insurance: Exhibits, Contents, etc. 500

BENEFITS TO MEMBERS:

- Minnesota Weaver 45¢/issue x 9 issues/yr. = 4.05/mbr/yr. x 800 members = 3240
- Other printing 800

9. Postage (Including Weaver)	400
10. Library - Books & Supplies, Magazine	500
11. Committee Support	250
12. Programs — including speaker honorariums	1000
OTHER EXPENSES:	
13. Accountant	400
	<u>\$20,269</u>

Total \$20,269 ÷ 800 members = \$25.33

It is also to be noted that the . . .

- School should not have to pay for some of these services as it has for several years — the school has more than paid for its own expenses for several years now. It should be able to invest in its own self so it may maintain high educational standards and opportunities.
- This raise in fee obviously does not take into account future inflation, but we feel higher fees would be unbearable
- Other services to members not mentioned in the above reckoning, but that should be considered are
 - The Guild is a year-round guild with various offerings, including guest artists from all over the world in the summer
 - Free by-member-for-member workshops
 - Guild members benefit from reduced tuition rates for school classes
 - yarns and books can be purchased through the Guild at reduced costs
 - Fiber Fair-Opportunities for member's selling their fiber arts products
 - Fellowship of others with similar interests
 - Loom, carding machine and wheel rentals available to members.

The Board has tried to hold the line on Guild expenses through these years of soaring inflation, constantly increasing rent at our old site at Cedar Avenue, constantly increasing printing costs (which increase at least every 3 months). It has limited the number of paid employees in these days of decreasing volunteerism, has sought and found less expensive housing, and has not been able to vary its equipment available to members.

It is only through the dedication of its many volunteers and its selfless employees that the Guild has been able to continue our services. The Guild wishes to offer these services for many more years. But even more so, the Guild wishes to answer the needs of each and every member.

So with reluctance, but with a sense of reality, the Board announces these increased fees.

Joy Rosner — Pres.
 Lindy Westgaard — Pres. Elect
 Edis Risser — V.P.
 Ruth Arnold — Secy.
 Patricia McHugh — Treas.
 Marjorie Jirousek — Membership Director
 Irene Wood — Outreach Director
 Nancy Haley — Education Director
 Helen VanDenBerg — Past President
 Sue Obrestad — Past President

GUILD HOURS:

Monday - Friday 9:00 a.m. - 3:00 p.m.

Monday and Tuesday evenings 6:00 - 8:00 p.m.

Saturday 9:00 - 12:00 noon

Building hours are 8:30 - 5:00 p.m. Monday - Friday and 8:30 - 12:00 Saturday. If you are coming to the Guild at other times (especially evenings) please use the doorbell located to the right of the door by the window.

New Guild Spinning Wheel

The Dutch Candian Spinning Wheel Company donated one its Louet spinning wheels to the Guild. The next time you're in, please stop and have a look, or better yet, rent it for a day and really try it out. It's one of the wheels we are considering purchasing and we would appreciate as many reactions and opinions about it as possible.

Thanks from Margaret

Dear Friends,

Thank you so much for the most wonderful and enjoyable going away party in February. It was delightful for me to be able to visit with those of you who came. And I want to thank all of you who thought of me and contributed toward the gift. I haven't decided yet what to use the dollars for, but it won't be for bread and butter — it'll definitely be for something special.

I'm enjoying my course work very much, even though it keeps me busy. Between the lecture, work-time and study, I'm putting in eight to ten hour days. So far, I'm finding it "fun" even though I need to work quite hard.

I have many thoughts about what the Weavers Guild means to me. My time away from the Guild has been so short that I haven't been able to collect them, but I hope that within the next couple of months I shall be able to share them with you. I learned so much during my 3½ years as the Guild Secretary / Manager; about the Guild, myself and other weavers, that I would like to share some of that with you.

So long for now.

— Margaret

Looms sold

The four happy people who are now the proud owners of the small Macomber looms are Marcelyn Smale, Joy Rosner, Dianne Swanson and Mildre Carselle.

SPECIAL ANNOUNCEMENT

The Wool-N-Shop is now offering a 10% discount on all purchases of merchandise, at the time of purchase, by showing Guild membership cards.

In addition, they are sponsoring the purchase of Ashford Wheels at a special price to Guild members. Ordering will be done through the Guild office. Price: \$95.00 (includes tax). Orders and deposits of \$25.00 must be received at the Guild office by May 25, 1979, for September 1 delivery.

Our deepest sympathy to Katie Wilder on the recent death of her husband.

in loving memory
Linnie Thompson
1886-1979

Linnie Thompson, Honorary Life Member, Past President and a long time (30 years) member of the Guild, died recently at 94 years of age.

Linnie was described as a loyal dedicated weaver and friend of the Guild. Her many friends recall her as always being there at the Guild when you needed her.

She wove to the very end of her life.

Linnie thought of us very recently when her twin Celia passed away. She contributed to us in memory of Celia \$100 which will be used in the library to purchase some very special books. She wrote in her letter how much the Guild and its members meant to her.

We are saddened by the loss of our good friend Linnie but, know that our Guild and all of us had been enriched and have flourished and grown because of her.

LIBRARY FINES IN FORCE

A fine of 5¢ per day for each weekday is being charged for all overdue library books. Please try to return your books promptly. If you can't come to the Guild often, mail them back at the book or library rate. It's cheaper than paying large fines!

MIDWEST WEAVERS CONFERENCE

June 10-13 — Milwaukee, Wisconsin

Midwest Weavers Conference is approaching with the theme, "World of Weaving". For information on the conference write Marcy Boettcher, 13855 W. Elizabeth Ct., New Berlin, WI 53151. Lifetime membership of the Midwest Weavers Conference is \$2.00 and open to anyone without restriction. Send your money to Marjorie O'Shaughnessy, 2126 Skyline Place, Bartlesville, OK 74003. The 1979 conference will be held at the University of Wisconsin — Milwaukee Campus, hosted by the Wisconsin Federation of Handweavers.

Anyone interested in chartering a bus for the trip to Milwaukee? Please leave your name and phone number with Susan in the office. If enough people are interested (30-40) we can charter a bus.



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GUILD COORDINATOR

by Suzette Bernard

There are two new faces in the Guild office for you to say hello to the next time you're in. Susan Marschalk, our new receptionist, is also the pleasant voice you'll hear most of the time if you call the office. And, Jean Obermeier, our evenings and Saturday morning staffer, is the one most likely to come down and answer the doorbell for you.

from Susan Marschalk

Hello to everyone — My name is Susan Marschalk and I have just started my job as the receptionist for the Weavers Guild of Minnesota.

For the past four years I have been living in Duluth, attending the University. In 1978 I received a BFA degree in art with concentrations in painting and fibers.

Recently, I decided to move to Minneapolis, and certainly was happy to hear about the position with the Guild from Janet Meany.

So here I am in a perfect environment — in the midst of looms and weavers. I am excited about becoming a member and gaining new knowledge about weaving.

from Jean Obermeier . . .

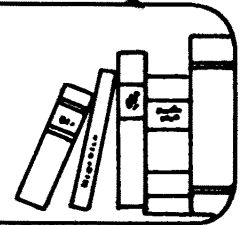
I have been a band director in the public schools for the past three years, having graduated from the University of Minnesota with a B.S. in Music Education. I recently resigned from that position, after taking a year's leave of absence, during which I explored several career options. Presently I am teaching woodwinds privately, and teaching music for the young at MacPhail Center for the Arts.

My experience with fibers began as a young girl when I sewed my own clothes, and eventually led to an interest in knitting, crochet and needlework. My experience in weaving and spinning is rather new: I've been developing an interest in it over the past two to three years, and only recently began pursuing it in terms of classes and actual work.

(back to Suzette . . .)

During the past few months Joy and I have been busy meeting and talking with the Regional Arts Council trying to establish an alliance with their group and the Weavers Guild. And, too, working with Jeanne Storlie and Louise Mattila and Metropolitan Community College in promoting our courses and offering some courses for credit sometime in the near future.

LIBRARY NEWS



LIBRARY "INDEX DAY" APRIL 7th

On Saturday, April 7th from 9 a.m. to 12 Noon volunteers will begin to index all books in our library according to subject headings. And it's not too late to become one of these volunteers! (**Book-lovers:** This is a great service job for you to become involved in!) Training will be provided at the beginning of the session. The more people we have the sooner this important job will be done. Call Sue Baizerman (646-3128) if you can help . . . or just surprise us by coming on the 7th. While this is a **work** session we will take a "structured break" for refreshments.

NEW BOOKS

Eagle-eyed Pat Boutin-Wald located a terrific book for our library at half-price! It's Max Tilke's *National Costumes from East Europe, Africa and Asia*. We just couldn't pass this one up. You garment-weavers can find endless inspiration here. We've shelved it with our Reference Books (it's non-circulating).

We are also pleased to have a copy of the book put out by our Minnesota Weavers Guild Dye Garden - *A Guide to Dye Plants*. The book is very attractive. You will find it in the Dyeing section of the library.

Coverlet-people: Check out a new (to our library) booklet, *Handweaving in Pioneer Canada*, by Harold Burnham.

Another excellent new monograph is *Creative Monk's Belt* by Margaret B. Windeknecht.

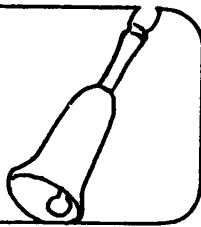
We have also been given an old book about Czech artist and tapestry designer *Atonin Kybal*. You will find it shelved with other books on tapestry.

Beka Looms

New 12-dent heddle now Available

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

SCHOOL NEWS



In addition to our regularly scheduled classes, several exciting opportunities are available to you this spring!

Understanding Spinning Wheels and How They Affect Yarns with Val and Tony Glaski

Saturday, April 21, 1979, 10:00 - 3:00 p.m. with a working lunch break (bring a bag lunch). The Guild will provide coffee and dessert. Bring your spinning wheel and some fibers if you like. Cost: \$12.50

This workshop is suitable for both new as well as advanced spinners, and encourages the understanding of spinning wheel capabilities by reviewing the wide range of types and their features. Explanations of such problem areas as "draw" and "ratios" are also included. Several easy to use techniques will be taught that will allow you to accurately measure spinning wheel features so you can make wheel comparisons on your own. As time permits, Val and Tony will help with individual wheel problems. They will be bringing several types of wheels with them for explanations and class demonstrations.

Critter Construction Workshop with Suzi Chitwood

Saturday and Sunday, April 28-29 — 12 noon - 4 p.m.
Cost \$19.00

If you managed to come early to the Fiber Fair you may recall the adorable puppets (critters) that were tabled near the front door. And also the photo of Suzi and critter in the Dec.-Jan. issue of *The Weaver!* This two-day workshop is your chance to learn how to create one of these wonderful critters yourself. You will learn what to look for in creating a puppet shape, how to control shape and structure with crochet, yarn and hook basics, working in circles, adding on and leaving out, and special decorative techniques and stitches.

You will need to bring a size E or smaller hook (0 or 00 for very small critters). Information on yarns will be furnished when you register. And, Suzi's pattern book will be for sale too. Register early, class size limited to 12 participants.



If you've never crocheted before or feel a bit shaky about your stitches or terminology, bring a bag lunch and come to the Guild about 10:00 on Saturday morning for some pre-workshop help.

About Suzi . . .

Suzi grew up thinking of crochet as a tool—everyone naturally knew how to do it; it was as basic as cooking, fixing things, changing a tire, and gardening. About five years ago she spent some time with some puppeteer friends and, naturally, began crocheting puppets. Since the puppet folks were into dragons, Suzi began work on a fantasy beast—not a huge, hairy monster, but a small, easy to carry around, very personal beast. If something can be done small, she does them smaller. Her puppets are meant to be used more in interaction with a few people rather than a performance. "I think of them more as adult toys."

I think we'll enjoy Suzi as much as we will her workshop.

May Workshop

Paula Simmons will be returning to the Guild along with another marvelous spinner, Linda Berry Walker, to present a two-day intensive workshop on May 5-6. See enclosed flyer for details.

More Guest Artists

Set aside June 28 - July 1 for an excursion into "Functional Fantasy" with Victoria Rabinowe. Guild members attending Convergence last year were tremendously impressed with her tubular and double weave projects accented with "upside-down inside-out rya knots and baubles, bangles and bells!" Victoria has had her own spinning and weaving shop and is currently director of The Santa Fe Weaving Center in New Mexico.

And more! We are still negotiating with more guest artists to round out our summer activities. Keep in touch for additional details.

PROGRAM AT THE ART INSTITUTE

Tapestry — In the European Tradition April 28, 10-3 p.m.

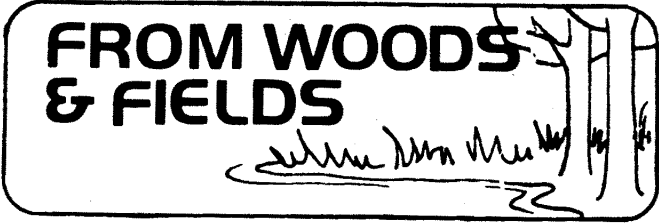
The seminar will include a detailed examination of the world famous European tapestries in the MIA collection, as well as exposure to the tapestries of China, India and Peru.

The famous tapestry weaving centers of Flanders and France will be studied in relation to the parts they played in the historical development, design evolution and weaving techniques of the high art of tapestry.

The seminar includes a tour of Textile Storage foam to view conservation work in progress.

Denise de Jarlais, instructor.

Tuition \$25.00 (lunch at the Link included).



by Connie Magoffin

Now that mother and baby are home and doing well, it is time to get back to the business of natural dyeing. Quite some time ago (out of embarrassment I refrain from revealing exactly how long ago it actually was) Sonja Carlson sent me the results of some experiments she did using crepe-backed satin made of acetate rayon. I held on to the samples hoping to do additional experiments with dyeing rayon. However, since I still haven't followed through with my plans and because several people have asked about dyeing fibers other than the standard wool, it is time to pass Sonja's results on to you.

Two natural dyes were used, onion skins and indigo. The acetate (weight not given) was premordanted with the five standard mordants, alum, tin, copper, chrome and iron. Some unmordanted fabric samples were also used. For the first experiment, Sonja used 2 oz. of unsoaked onion skins which were simmered for 1 hour to extract the dye. Both unmordanted and tin-mordanted fabric were dyed in the onion skin bath for 30 min. Some of the dyed, tin-mordanted fabric was then top-dyed with indigo for 20 min. Some unmordanted fabric was dyed separately in indigo.

For the second experiment, again dye was extracted from 2 oz. of onion skins by simmering for 1 hour. Premordanted fabric (this time it was alum, copper, chrome and iron) was simmered in the onion dye for 45 min.; a sample of each was then top-dyed in indigo. Sonja light-tested each sample for one week.

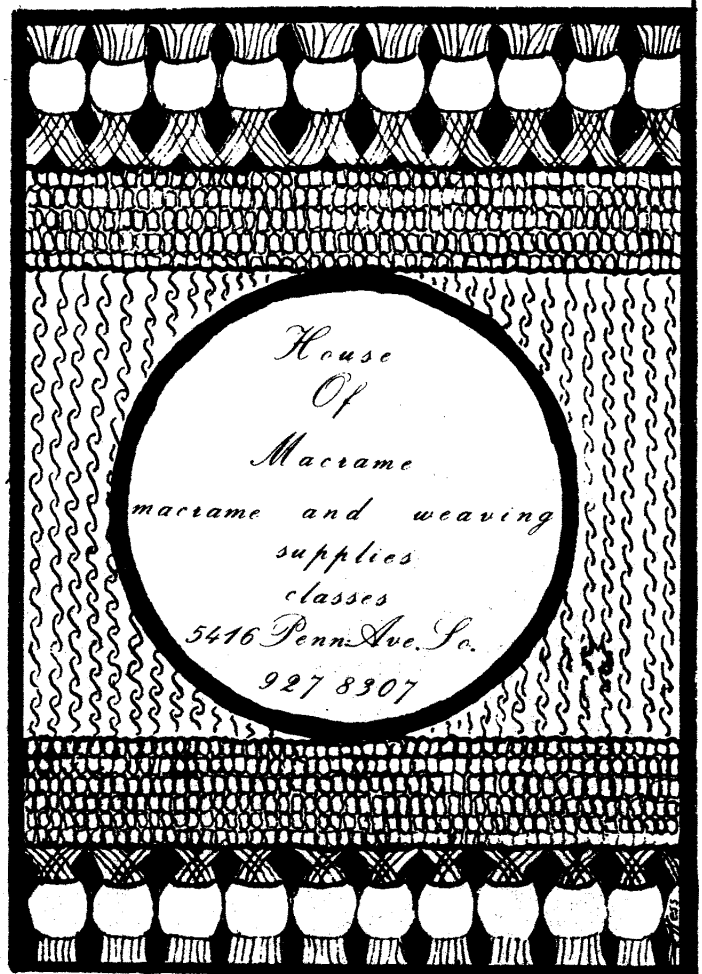
These experiments were exciting to me. Enhanced by the satin weave, the colors appeared rich and lustrous. This fabric appears to be an excellent, and I assume, less costly, substitute for silk.

Dye Garden

The first meeting for the Weavers Guild of Minnesota Dye Garden at the Arboretum was March 15. We are planning to meet regularly this spring and summer on the third Thursday of each month at Ruth Arnold's home (1500 Kelly Drive, Mpls., 55427; 544-0779). Coffee is at 7:15 p.m. and the meeting will be from 7:30 to 9:30 p.m. If you would like to join us and were not at the first meeting, call Ruth or me before April 19.

The following chart indicates the color and light test results:

	Color	Color after light test
Experiment One		
Unmordanted:		
onion dyed	med. peach	same
top-dyed with indigo	med. blue	same
Tin:		
onion dyed	lt. yellow	very lt. yellow
top-dyed with indigo	blue blue-green	slightly lighter
Experiment Two		
Alum:		
onion dyed	yellow gold	very lt. beige gold
top-dyed with indigo	blue blue-green	same
Copper:		
onion dyed	lt. gold	same
top-dyed with indigo	blue blue-green	same
Chrome:		
onion dyed	med. gold	same
top-dyed with indigo	blue blue-green	same
Iron:		
onion dyed	lt. golden beige	same
top-dyed with indigo	blue blue-green	same





rites of Spring — FIBER ART SHOW

May 6 - 31 — Plymouth Church Gallery

All entries for the Weavers' Guild Art Show are due by April 20th at the Guild. The gallery, located at 1900 Nicollet Avenue, provides space for everything from large three dimensional pieces to an enclosed glass case for small pieces. Functional and non-functional, woven and non-woven fiber art will all be juried with equal preference. About 30 pieces will be chosen.

All pieces must be ready for hanging or display and have insurance value with artist's name attached to piece.

The show will be hung during the first five days of May. Anyone willing to help record or hang the show, please leave your name at the Guild desk.

Gallery Show

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

NORTHFIELD SHOW

Basketry artist Marilyn Hermann along with watercolorist Larry Veeder are presenting the April exhibit at the Northfield Arts Guild. Exhibit runs to May 5.

Mabel Tainter Festival of the Arts

A juried craft show and sale to be held June 30 - July 1, July 6-8. Dunn County Wisconsin. For more information, contact K.G. Heintz, Rt. 1 - Box 44, Menomonie WI 54751

TWINPORTS FIBERS INVITATIONAL

a review by Janet Meany

The 6th Annual Twinports Fibers Invitational 1979 was on display in the Holden Fine Arts Building on the campus of the University of Wisconsin, Superior, from February 26 to March 22. Eighteen fiber artists were represented.

Virginia Noerr from Milwaukee presented the viewer with "Puzzle," an arrangement of small plastic boxes. Inside each was a coiled length of wrapped fiber fringed on the ends.

Three works by Merle Sykora, Glen Lake MN, were included: his "Color Corner," a corner hung piece woven in a traditional pattern with a thick twisted fringe on the interior; "Paternal Shrine," a veil of beaded strands before a plain weave pastel background on which a central wrapped "rope" hangs; and "Sea to Shining," a ceiling draped work.

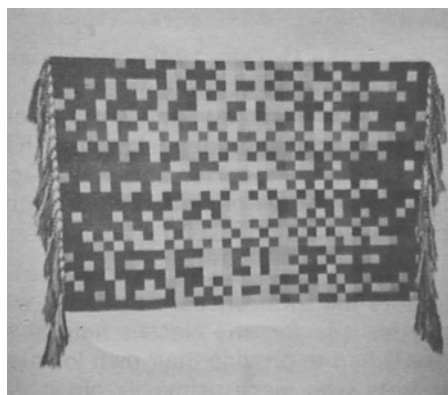
"Ladder" and "Nest" were carefully wrapped and twisted wall hangings by Signe Ortiz, Eau Clair WI. "Nest" is a shining blue and grey assemblage, displaying a simple elegance in its contortion.

"Celebration" by Mary Temple, St. Paul MN, is a meticulously crafted tapestry in CUM rya wool which may be viewed from either side. There is calculated modulation of color areas, compositional use of large circular forms and squares on a neutral background. One senses a feeling of elation inherent in this piece (a recent recipient of first prize and choice of two judges at "Stitchery '78").

Mary Pawlcyn of Minneapolis contributed two closely beaten weft faced weaves plus one other. In "White Tapestry," thread ends are visible on the surface and at the bottom small red squares are placed. Both very subtle and exquisitely wrought works are in bold contrast to her other work which is a simply woven rectangle of shiny synthetic materials where the warp catches the weft only at 2 inch intervals.

"Wall Piece," a grey wool shaped composition in an angular form and a Navajo inspired rug, also in neutral tones, were the weavings of Jane Rademacher of Knapp WI. Roberta S. Kremer's "Roots" was a wrapped piece in heavy cording. The softly relaxed forms in browns and beiges were displayed on a white base on the floor. "Gradual Change" and "Slow Rising" were composed of heavily twisted strands of hand dyed fibers ending in large knots and fringes and suspended from two glass rods. In the one piece the color range moves horizontally from purples to reds and orange. In the other, the color gradations rise from light warm pinks to beiges and browns.

Thick weft faced woven wool in three panels, the central hanging, a few inches in front of the other two, is a format preferred by Morgan Clifford, Stillwater MN. The two works in this exhibition are variations of another much larger weaving shown in the MCC show in the fall. In the first case there is gradual passing from tints of blue to green to yellow and in the other, from pink to purple to blue. His irregularly aligned linen fringe employs several techniques of braiding alternated with single strands.



"Appaloosa" by Jean Nordlund photo by Janet Meany

One marvels at the subtle color manipulation achieved in Jean Nordlund's double weave hanging, fringed on the sides with heavy braided endings. It is a good representation of her experiments with the play of color as warps are interlaced with varied colored wefts.

It is evident that the show exhibited a diversity of styles and approaches, some frankly derivative and others, boldly innovational.

INTRODUCING

GUILD FACULTY MEMBERS



PROFILE ON ANNA SMITS

by Kate Foreman

Anna Smits has spent her entire life in the presence of looms and weaving. In her early childhood in Latvia, her mother and aunt had looms. When older, Anna attended the Home Economics Science Institute (in Latvia), where students majored in weaving and cooking, with some instruction in embroidery as well. For their final exam in weaving, after three years of study, students were given a swatch of woven fabric to identify and analyze — no easy task on a multi-harness weave.

Upon arriving in the U.S. in 1949, Anna signed up for summer session courses at the University of Minnesota in weaving. For the past 23 years, she's been teaching weaving in the art education department at the U, beginning with one class per quarter and now teaching a full class load of four classes per quarter in addition to the Rug Techniques class at the Guild.

Anna Smits was the first weaving instructor at our Guild. She remembers the differences: how there was but one class taught per quarter; the classes held at the YWCA, where students had to provide their own loom and kitchen bench; students who were primarily older, feeling that weaving would be a good hobby for retirement. She marvels at the growth of our Guild, at the relative youth of the members and students, at new big quarters and equipment. And, lest we take it for granted, she marvels at how slow and inactive some other Guilds are compared to ours.

She talks with pleasure of her students who have become well-known fiberists, yet diminishing her own role in their development. This lady, who spends her days teaching weaving and her evenings weaving at home, would rather have a piece of her work pictured than a picture of herself. That says it all.

DIANNE SWANSON

by Nancy Haley

"I was first compelled to weave when I was a teenager and didn't know the Guild existed," says Dianne Swanson of her first weaving experiences nearly 20 years ago. She read a meager selection of old books from the Minneapolis Public Library, built a two harness counter balance loom and launched her continuing interest in weaving.

Dianne Swanson is a commercial artist in the Department of Information and Agricultural Journalism on the St. Paul campus of the U. of M. She has taught numerous courses in weaving, art and graphics in the extension division at the U; at the old St. Paul Arts Center, county extension workshops, and at the Weavers Guild. She was co-director of the Minnesota Artists Association Gallery for three years. Her fiber art has been shown extensively in the Twin Cities and throughout the upper Midwest. "My interests often lead me to three-dimensional objects, perhaps because I'm doing two-dimensional work on the job," says Dianne as she works on a small basket. Fingers flying, Dianne explains that it is woven in a Korean double surfaced technique. The technique requires skill and precision; Dianne has complicated the task by choosing to weave with telephone wire. As she skillfully weaves, the unusual choice of materials presents no apparent problems for her.

"My method in everything I do is to set a problem and try to solve it; not to have solved the problem before I start. The learning process is most exciting to me," says Dianne as the basket continues to take form. She has worked in sculptural crochet, sculptural macrame, frame loom, floor loom, backstrap, off loom — techniques and tools quite diverse.

"I started in tapestry and keep returning to tapestry. My current floor loom project is a tapestry technique in a balanced weave and a broken twill. I'm using a simple graphic so there is a dominant design." What makes this project unusual is that Dianne is working to make "too many design elements" work.



photos by Nancy Haley

Dianne, left, with student

"A rule of thumb for good design would be to choose one design element—color, texture or shape—and feature it, and subdue the others. The challenge I've set for myself is to combine all three and make it work successfully and not have the design elements compete."

Dianne transfers this same energy and innovation to her teaching. "I like to find whatever awakens each student. I search to find the right words and restate things to reach every student." Dianne is driven to help students find the satisfaction she has found from weaving. For years to come she will no doubt continue to awaken the creative energy in herself and others.



ROSE ALLEN

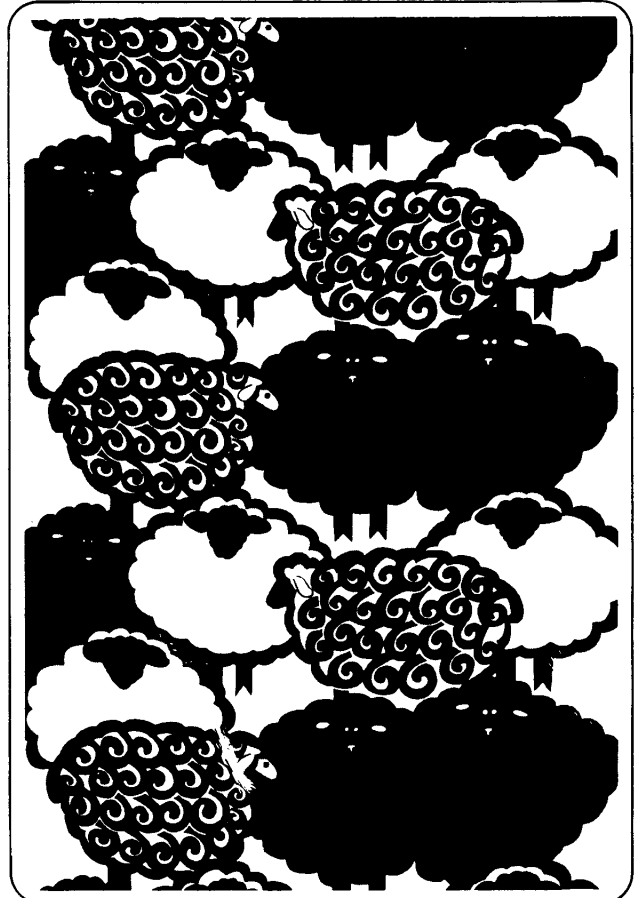
by Pat Penshorn

Rose Allen, formerly Broughton, has been interested in fibers since she was very young. She learned to knit and crochet as a child and to weave in college. Rose attended the U. of Minnesota and has a degree from the College of Home Economics, Design Dept. Because of her background in clothing and costume design, Rose has been teaching a class in Garments: Woven fabrics or Loomed Shaped. She is particularly conscious of good fashion design. The simplicity and style of her hand loomed clothes are truly beautiful and functional. She is also teaching the Guild's weekend floor loom class. As a spinner-weaver, it is her great desire to "Raise the sheep, spin the wool and weave the cloth to make my coat—someday."

Rose has a strong interest in music and has lately rediscovered her talents. She was most recently accepted as a singer in Dale Warland's "Festival Chorus" at Macalester College. She is taking ethnic dance classes as well as piano lessons.

With all of these interests, Rose still has time to manage The Yarnery on Grand Avenue in St. Paul. She spends time at her loom in her newly acquired condominium and is interested in promoting wholesale marketing for weavers.

A Wool Gathering



"Bathsheba" by Alleniana from our collection of graphic fabrics.

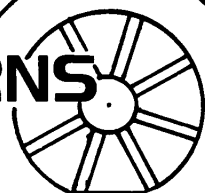
Good wools to weave dreams of.

Reynolds Lopi, Shetland, Troll, Poemes, Icelandic Homespun. Brunswick Pomfret, Germantown. Indiecita Alpaca. Tahki Donegal Tweed. Hampshire Two Ply and Designer. Unger Britania. Yorkshire. Apollo. Stanley Mirabella, Brush Spun, Multiglo, Zoom Zoom, Nature Wool.

depth of field earth works

405 Cedar, Minneapolis, MN 55454 (612) 339-6061

AS THE WHEEL TURNS



FLOOR SPINDLES

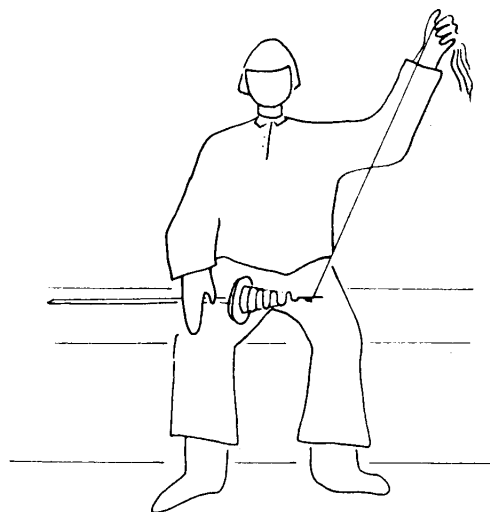
Many spinners wish to make thick yarns, but find there is a limit to the size of yarn their wheel can spin. If you have this problem, consider using a floor spindle. The floor spindle is especially suited to spinning thick yarns and is easy to use.

The floor spindle is most frequently associated with the Navajo. Figure #1 illustrates the use of the spindle. The following is a description of the spinner's hand technique: "The spinner has rested his spindle tip, not on the floor but in a small pottery bowl. That keeps it in position while it spins. The upper end of the spindle rests against his right leg. When he starts spinning, he pushes this upper end gently away from him. The spindle revolves as it moves and its lower tip moves forward along the floor or round and round in the bowl. The upper tip moves along his leg, then away, so that the spindle stands free, held in a slanting position by the fingers of his right hand and the pull on the yarn. When it has stopped spinning he brings it back and starts it again."¹ Navajo spinners often spin yarn once with a minimal amount of drafting and twisting. The yarn will be spun again (one or more times) drafting the fibers finer and adding more twist.



Although often referred to as a floor spindle, this tool can be used in many ways. A Hopi spinner might roll the spindle on his thigh to achieve the required twist as in figure # 2. Notice that when used in this manner the spun yarn is collected on the opposite side of the spindle whorl. The following is a description of spinning cotton with this technique.

"The spinner sits with a pile of cotton fluff on the floor at his left. In his right hand he holds the spindle, with the whorl pointing inward. He attaches a streamer of cotton



to the spindle below the whorl, by winding the end around tightly a few times. Then he holds the spindle horizontally on his right thigh, under the palm of his hand. His left hand holds the streamer of cotton which can be pulled out from the fluff in one loose, continuous mass. He brings it up between the little finger and the third finger of his left hand, winds it two or three times around all four fingers for firmness, then holds the hand as far up as he can so that there is a long, tight stretch of fluff between spindle and hand.

Now he starts revolving the spindle. He rolls it forward along his leg, with the palm of his hand which lies over its longer portion above the whorl. When it reaches his knee, he pulls it lightly back with thumb and middle finger and rolls it down again. More and more cotton is pulled away from his left hand and wraps itself around the spindle while the revolving motion twists the loose streamer into a fluffy cotton yarn. Meantime the left hand holds the cotton taut for it is this pull between hands and spindle that makes the twist firm.

Finally the laps of cotton are all off the left hand and it is time to pull more from the mass. Before doing this, the Hopi spinner evens the twist in the yarn he is already holding. He places the spindle under his foot, then he grasps the taut yarn with his right hand and reaches with his left as far as he can along the unspun thread. Then his right hand pushes the twist up along his thread."²

Salish spinners use a similar style of spindle for spinning yarn and for plying together single strands of wool yarn into 2-ply. "The spinner squats upon a mat on the floor and with outstretched arms raises the huge spindle to an oblique position (see figure # 3) by grasping its lower end in the palm of her left hand and clasping its shaft a little below the whorl in her right. The twirling might be termed a tossing motion which is performed by the upturned palm of the right hand. When the roving has received the required amount of twist the upper end of the spindle is swung upward and backward, thus bringing the next draft of roving forward and permitting, after the spindle end is again dropped to position, that the loosely sagging and already twisted yarn be wound upon the spindle. This is accomplished by lacing the yarn back and forth in



large oval coilings on the upper arm of the shaft as the spindle is lifted and lowered from the oblique to the vertical and from the vertical to the oblique while it is still revolving. After the stretch of completed yarn is wound on the shaft the spinner returns to the twirling motion that the freshly drawn roving may be twisted . . ."³

(Next month, selecting and spinning with a floor spindle.)

¹ Underhill, Ruth. *Pueblo Crafts*. U.S. Dept. of the Interior Bureau of Indian Affairs, Division of Education, 1944. p. 38.

² *Ibid.*, p. 35-36.

³ Kissell, "A New Type of Spinning in North America" in *American Anthropologist*. 1916. p. 265-266.

QUESTIONS

What type of spinning wheel would you suggest for a new spinner?

I would suggest a doubled band wheel so there is only one tension adjustment, with a 3/8" or larger orifice, flyer to bobbin pulley ratios of both 1.2:1 & 1.5:1, and a drive wheel to flyer pulley ratio of no larger than 7:1. After this, your personal tastes and preferences for available options should determine additional features.

What is overtwist and how do I know if my yarn has it?

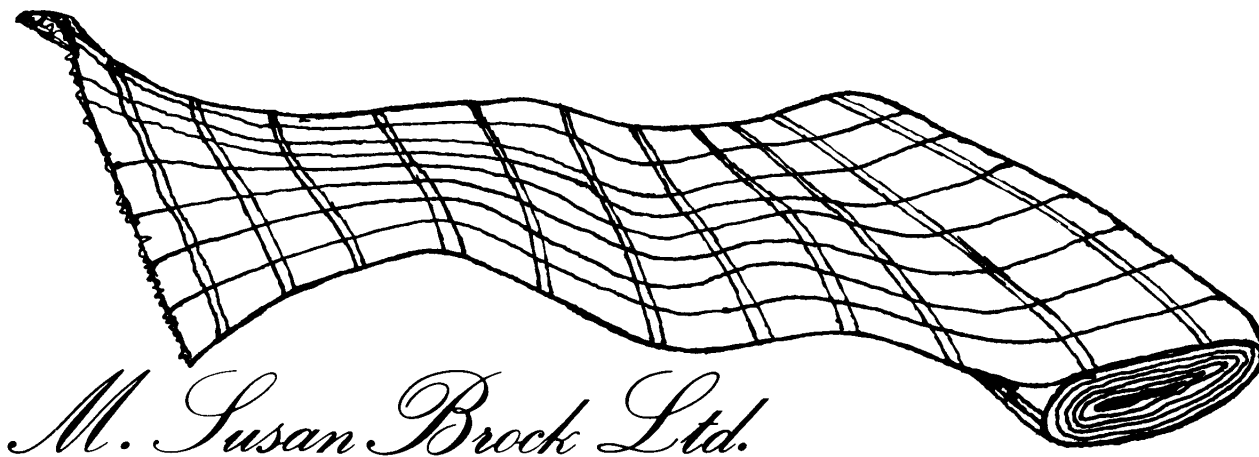
Overtwist is an elusive quality that means different things to different people. When you are adding twist to your yarn, you are making a trade-off of strength for softness: The more twist, the less softness to the yarn, but the stronger the yarn.

This should suggest that yarn twisted too much for a hat could be perfect for socks, for example.

A good test for overtwist while you are spinning is to take a length of yarn and pull on it gently. If all the loops and bumps stretch out and disappear, then your yarn is not too twisted. If the yarn breaks, it needs more twist.

Watch for the forthcoming workshop with the Glaskis, "Understanding Spinning Wheel Features and How They Affect Yarn".

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St. Paul, Minnesota 55105

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ETC...

???

NOTICE: Endless Thread Moves

I am very sorry to inform you that due to financial and personal reasons, I have decided to change the format of *THE ENDLESS THREAD* as of March 28, 1979. This change will involve the closing of the shop at 653 Grand Ave. St. Paul. I intend, however, to advertise and keep the business operating as an outlet for custom order of fiber goods. I will be working out of my residence at 854 Holly, St. Paul MN 55104.

I plan to have periodic showings / sales in my home. I will be inviting interior designers, architects, regular customers of the 653 Grand Ave. shop, as well as the general public.

It has been very enjoyable to meet and work with members of the Weavers Guild, and I hope that I will have the opportunity to meet and work with many more of you in the future.

Thank you for your interest.

— Ann Scher

MINNESOTA ART FAIR DIRECTORY PUBLISHED AT ART INSTITUTE

A comprehensive list of art fairs in Minnesota during 1979 has been published by and is available from the Arts Resource and Information Center of The Minneapolis Institute of Arts.

More than 120 art fairs are listed by the month from February through December 1979. In addition, the booklet includes a listing of art fair directories in the five-state region (Minnesota, North Dakota, South Dakota, Iowa and Wisconsin), Michigan and Illinois, which were published by other organizations.

The directory is available at the Arts Resource and Information Center for \$1.95. Mail orders will also be accepted from persons who send name, address and \$1.95, which includes postage and tax, to:

Arts Resource and Information Center
The Minneapolis Institute of Arts
2400 Third Avenue South
Minneapolis MN 55404

NEW PUBLICATION FOR STITCHERY ENTHUSIASTS

Stitches Count, a quarterly newsletter promoting crewel and counted thread embroidery, is available from Stitches Count, 12751 4th St. S., Afton, MN 55001. One year subscription costs \$3.00.



the **Yarnery**

WEAVE WITH SUMMER FIBERS:

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SWATCH PAGE

DOUBLE WEAVES WITH 4, 6, and 8 HARNESSSES

There are a number of ways to weave double cloth or backed cloth. This is a very large subject, probably of more interest to commercial weavers than to handweavers. Sometimes a backing is desired to improve the hand or the warmth of a fabric. Often less expensive yarns can be used for the backing although it may be necessary to use two warp beams to prevent tension problems from arising. Layers can be stitched together with either warp or weft threads. In this article only warp stitching will be discussed. This is probably better for the handweaver because the change in warp tension when the fabric is taken from the loom provides better coverage of the stitching points than with weft stitching.

In this article I will discuss two examples of how to stitch two layers together. The first is taken from Mary Ellen Laughlin's book 'More Than Four' where each side of the double cloth will be in four harness twill. The second is based on Elsa Regensteiner's discussion of patterns in double weave. pp. 111-113 in *The Art of Weaving*.

Eight harnesses are required to weave 4-harness twill pattern in the two layers of a double woven fabric. The threading will be a divided twill draft, with two threads per dent of the reed. The threading draft is given in figure 1, with X's representing warp threads in the top layer and O's the warp threads in the lower layer. Now follow these steps.

1. Draft each layer separately (warp draft).
2. Expand to an 8 x 8 array and draft the two layers at the same time.

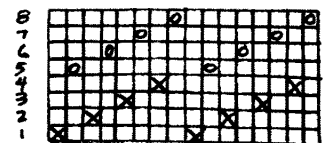
We still have two separate layers and our next step will tie them together. We want the tiepoints to be as unnoticeable as possible, particularly if the colors of the two layers are quite different. In this example, warp threads from the lower layer will be used to tie the layers together. The tiepoints should occur where the top layer warp threads are floating on the surface. Then when the fabric is taken from the loom, the top layer warp floats tend to spread together, hiding the tiepoints. Now go back to the 8 x 8 array.

3. Draft tiepoints between top layer warp floats. (Marked with black circles).

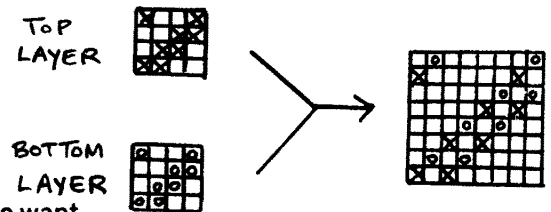
The tieup follows immediately from the final 8 x 8 array where the list of raised harnesses is given on the right.

South American ruanas are often woven this way, with a rather close warp sett to give a warp faced surface that is brushed. See page 115 in Regensteiner's book for a picture of such a ruana, along with the tieup.

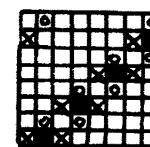
THREADING



WARP DRAWDOWN



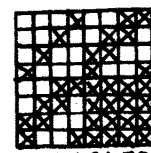
WARP DRAWDOWN WITH TIEPOINTS



HARNESSSES TO BE RAISED

- 58 + (1234)
- 184
- 78 + (1234)
- 374
- 67 + (1234)
- 263
- 56 + (1234)
- 152

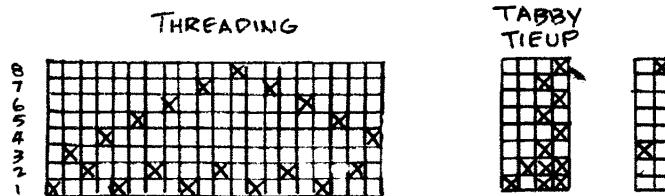
TIEUPS



1 2 3 4 5 6 7 8
TREADLES

B. Patterns in double weave

Another approach for tying two layers together is given on pages 111-113 in Regensteiner's book. Here the first two harnesses are used for one layer and all the other harnesses are used for the other layer (Regensteiner refers to these as the pattern harnesses). More than four harnesses are needed to develop any interesting patterns. The threading diagram is taken from her book. The warps on



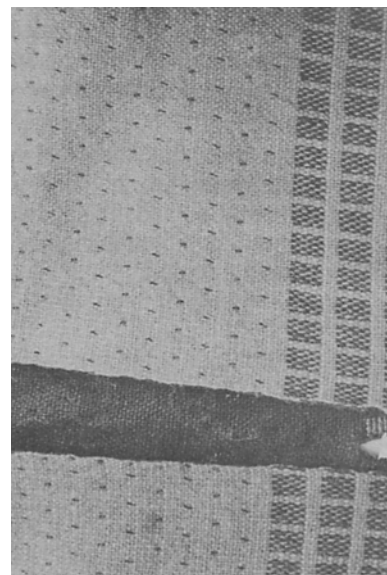
harnesses 3-8 develop the pattern as well as tying the two layers together. The tieup for weaving tabby in the two layers is given next to the threading diagram above (remember harnesses 1 and 2 must be raised to weave the lower layer).

Now suppose that you want to join the two layers together, with ties that will give an overall quilting effect. Harnesses 3 and 8 carry warp threads that are far apart and symmetrically placed. So let's use two more treadles, one tied only to harness 3 and another tied only to harness 8. The weaving follows tabby treadling until you want a tiepoint. Then the tying harness is raised whenever harnesses 1 or 2 are raised. Let's write this out in detail:

Tabby	Raise harness 1	Tiepoints	Raise harness 1 and harness 3
	Raise harnesses 12357		Raise harnesses 12357
	Raise harness 2		Raise harness 2 and harness 3
	Raise harnesses 12468		Raise harnesses 12468

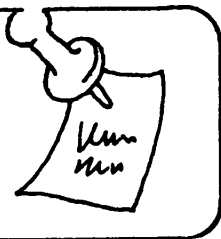
The next time you want a tiepoint you may want to use harness 8 rather than 3 to scatter the tiepoints.

Patterns can be added in addition to the general quilting effect. Regensteiner drafts a number of possible patterns that can be used with the threading (although it took me a while to realize that she had omitted the direction to use tabby between pattern shots). The photograph shows a tunic that I wove using this threading diagram. The warps are purple for the lower layer and pink for the top layer. The wefts are also purple and pink but they are interchanged between the layers to develop the pattern block. Throughout the body of the tunic, the tiepoints were scattered by alternately using harness 3 and harness 8.



	<h3>NORWEGIAN WEAVING CLASSES</h3>		
	<p>THE NORWEGIAN-AMERICAN MUSEUM, DECORAH, IOWA 52101</p>		
	<p>MARIT ANNY TVENGE, VALDRES, NORWAY</p>		
	<p>PROFESSIONAL TEACHER AND WEAVER</p>		
August 1, 2, 3	Picture Weaving Workshop	\$60.00	
August 6 - 10	Overshot Weaving	\$90.00	
August 13 - 17	Double Weaving	\$90.00	
<p>Study in air conditioned Museum building. Access to Museum's extensive Norwegian textile collection. Write to the above address for registration.</p>			

BULLETIN BOARD



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

COLUMNIST WANTED: *Tower Talks*, the Prospect Park neighborhood newspaper, would like to devote a page regularly to weaving and spinning articles to be written jointly by representatives of the Guild and Woolgrowers. If you are interested in working on this project, call Jan Graves 529-8052.

WEAVERS AND SPINNERS NEEDED ▶ Murphy's Landing, the Minnesota Restoration site in Shakopee, will be opening on Memorial Day weekend, May 26, 27, and 28. Weavers and spinners are needed to demonstrate their craft during the grand opening. If you are interested in volunteering some of your talents you can call Kay Fitzsimmons before noon at 535-1431. She will give you more information on the event.

WANTED ▶ Names for our sales referral file. Occasionally, potential clients will call and ask for names of our members who sell particular kinds of items. If you would like to be included in this file, or want to update your card, please drop a note to the office.

WANTED ▶ Do you have spinning wheels (or looms) you are no longer using? Have you considered donating them to the Guild or letting us store and use them? This is one way the Guild could have a variety of equipment available for use by members.

WANTED ▶ A warping reel. Faye Sloane 699-4040 or 644-2688.

FOR RENT ▶ Guild looms and spinning wheels are available for rental to Guild members for \$1.00 per day (\$5 per week), for use in the Guild quarters. Please phone ahead so the equipment can be reserved for you.

ATTENTION WOOL GATHERERS:

I have a limited quantity of wool available from my pampered sheep. Botzika is partly Blackfaced Highland, Leicester, Karakul and Suffolk. Her fleece is long and coarse (6-7 inches). A beautiful black-gray mix. Emily is partly Leicester, Karakul and Suffolk. Her fleece is long (6 inches) and slightly coarse — a light to dark gray mix. The fleece is very clean and sold at \$5/lb. For samples, send SASE to: Joanne Franke, Hackensack MN 56452.

FOR SALE: 36" wide corrugated paper (on rolls); 25¢ per yard. Available in Guild office.

NEW BOOK: Richard Helleloid's *The Tax Reliever, A Guide for the artist* will be available now through April 15 in the office to members at a slightly reduced rate.

MAGAZINES AVAILABLE: Copies of *interweave's* new issue on tapestry and the quarterly issue of *Graft Connection* are also available at the Guild office.

STUDIO SPACE FOR RENT: 2482½ University Ave., St. Paul. Large windows. No live-ins. Call 339-4636 for information.

LOOMSITTER WANTED: I am leaving the country and want a stable home for my 46 inch 8 horness Kessenich loom for the next 2½ years, beginning mid-April. Call Andrea Deimel for details (374-2520).

THE MINNESOTA WEAVER

published 9 times a year by the Weavers Guild of Minnesota Inc.

Editor..... Karen Searle
Copy Editor..... Mary Skoy
Shows & Exhibits Editor..... Suzy Sewell
Swatch Page Editor..... Paul O'Connor
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Connie Magoffin, Sue Obrestad, Joy Rosner, Bev Skoglund,
Mary Temple, Nancy Haley, among many others

DEADLINE FOR NEXT ISSUE

April 5 - copy for typesetting

April 10 - camera ready copy

You Can Help Us Save Money:

Please turn over this *Weaver* and take a look at your mailing address. If the date by your name is either 3/79 or 4/79 you can save us money by sending in your membership renewal today. Please help us.

Back Issues for sale

Back issues of the *Minnesota Weaver* are available in the Guild office for Current year: 50¢ per issue
Past years: 25¢ per issue

Moving?

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**.

My name _____

My old address _____

My new address _____

City _____

Zip _____

My new phone number _____

THE **MINNESOTA**
WEAVER

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

DATES TO REMEMBER

Wednesday, April 4, 11 a.m. *Spin-in* St. Anthony
Public Library

Thursday, April 5, 7:00 p.m. *Guild Program*

Thursday, April 12, 9:30 a.m. *Board Meeting*

Saturday, April 21, 10:00 a.m. - 3:00 p.m.
*Understanding Spinning Wheels and How They
Affect Yarns* Workshop with Val and Tony Glaski

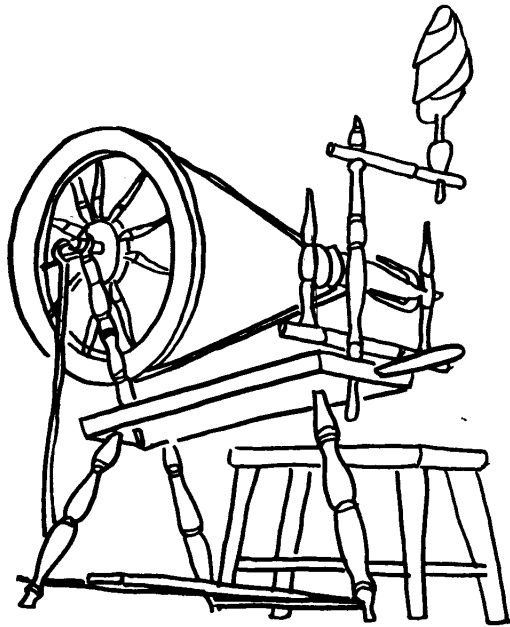
Friday, April 27, 7:30 - 10:00 p.m. *Silent Auction*

Saturday and Sunday, April 28-29, 12:00 - 4:00 p.m.
Critter Construction Workshop with Suzi Chitwood

Thursday, May 3, 1:00 p.m. *Guild Annual Meeting*

Saturday and Sunday, May 5-6, 9:00 a.m. - 4:00 p.m.
Spinning Workshops with Paula Simmons and
Linda Berry Walker

For details see "COMING UP" on page 1.



WEAVERS GUILD
MINNESOTA

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spinning workshops '79

May 5 and 6
Saturday and Sunday
9:30 am - 3:30 pm

\$20.00 per day
or \$35.00 for
both days



Linda Berry Walker's insatiable love affair with natural fiber began in 1970 and is still going strong today. A self-taught natural dyer and spinner, she has a lot of professional advice to give and experience to share. Raising sheep, production spinning, commissions, marketing, and teaching are all part of her involvement with spinning.

Paula Simmons (and husband Ross) make their living on their handspinning and weaving. On their farm on the Kitsap Peninsula in Washington State, they shear, card, and spin the wool from their black sheep flock and then sell it or use it in their own weaving which is sold throughout the country. Paula is the author of four books including Raising Sheep the Modern Way and Spinning and Weaving with Wool.

Linda Berry Walker

May 5: "Wool Awareness"

An intensive exploration of the many varied types of wool and the different breeds of sheep. Emphasis is on the characteristics of each wool and the purposes for which it is best suited. For example . . . if you want to weave fabric for a long skirt that won't wrinkle, what fleeces would you incorporate in the yarn? Will have many different wool breeds to spin!

May 6: "Spinning for Design"

Learn how to design yarns specifically for your project, both in the preparation stage and by utilizing various spinning techniques. Many examples of designer yarns! Includes working with a variety of fibers.

Paula Simmons

May 5: "Knitting, Crocheting, and Weaving with Handspun Yarn"

Learn how to adapt patterns for knitting and crocheting to your handspun yarns. Discussions include which types of yarn are best suited to various garments, how different yarns will wear, and finishing garments made from handspun. Paula will also deal with the specifics of weaving with handspun, including a demonstration of how to size a handspun warp. Please bring various handspun yarns and garments for discussion.

May 6: "Production Efficiency"

This workshop is for those who are seriously interested in producing quantities of yarn for use in garments, hangings, rugs, or for sale as is. Many tips are included for those already producing and there will be time for a discussion session with other production craftspeople.

Mail to: WEAVERS GUILD OF MINNESOTA
2402 University Avenue
St. Paul, Minnesota 55114



COST: \$20.00 per day or two days for \$35.00. Please indicate the workshops you wish to attend. Spinning wheels and carders required. Materials list will be sent upon receipt of registration.

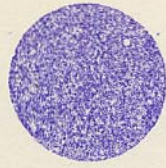
name _____
address _____
city _____
state _____ zip _____
phone: home _____ work _____

Walker, May 5, "Wool Awareness" \$20.00 _____
Simmons, May 5, "Knitting, Crocheting, and Weaving with Handspun Yarn" \$20.00 _____
Walker, May 6, "Spinning for Design" \$20.00 _____
Simmons, May 6, "Production Efficiency" \$20.00 _____
(\$20 each day or both days for \$35.00)
Member _____ or Non-member fee (\$8.00) _____

Tuition includes a nonrefundable \$8 registration fee. Make checks payable to: Weavers Guild of Minnesota.

For additional information call 644-3594.

TOTAL AMOUNT ENCLOSED _____



FIBER SOURCE COMMITTEE ANNOUNCES:

New! received from "Forté"
100% virgin wool yarns, in
several weights, and beautiful
long staple sliver tops of
wool, cashmere, and camel.
Come feast your eyes on
these gorgeous samples
currently displayed in the
Guild meeting room. This
company's items have been
happily used by one of our
local spinning groups. There
will be a sign-up sheet if you
would be interested in a
group purchase. The exact
price will depend on the
amounts ordered and we will
call you when we know how
much will be ordered. **PRICES
ARE REASONABLE!!!** If you
wish more information about
the quality of the tops you
can call Noreen Stratman at
545-2983.

Fiber Source Committee
(formerly The Yarn Cttee)

North Central Wool Mktg.
Invites You To It's 2nd Annual



WOOL DAY

Sat., June 2, 1979

11-4

Demonstrations By
Spinners, Weavers, Quilters

sheep to shawl contest
natural dyeing
sheep shearing

wool grading
handspun contests
tour our facilities

Sponsor: Wool·n·Shop, 101-27th, S.E., Mpls., 331-1813

2nd ANNUAL WOOL DAY

HANDSPUN COMPETITION

Saturday - June 2

Categories are as follows:

- I. Best of Handspun
any design, any fiber
many awards given based on
different criteria
- II. Handspun Projects
Any item designed from handspun
yarn, i.e. garments, rugs, wall
hangings, etc.
- III. Beginning Handspun
yarn produced by people spinning
less than a year

THE WOOL-N-SHOP
101-27th Ave. SE
Mpls. MN 55414

WOOL DAY HANDSPUN COMPETITION FORM

NAME _____

ADDRESS _____

PHONE _____

CATEGORY _____

Bring yarn to table marked "Handspun
Competition" in the parking lot of
"Wool Growers" before noon on June 2.

Please have your entry tagged with
your name, address, phone & category.

2nd ANNUAL WOOL DAY

SHEEP -TO-SHAWL COMPETITION

Saturday - June 2

Teams of four will compete in the con-
struction of a shawl from fleece - through
the process of carding, spinning and
knitting. The shawls will be judged on
length of the garment as well as quality
of end product.

Come join us in the celebration!

THE WOOL-N-SHOP
101-27th Ave. SE
Mpls. MN 55414

SHEEP-TO-SHAWL COMPETITION FORM

Team Members:

1. Name _____

Address _____

Phone _____

2. Name _____

Address _____

Phone _____

3. Name _____

Address _____

Phone _____

4. Name _____

Address _____

Phone _____