

THE MINNESOTA WEAVER

Volume 2, Number 3, November 1976

**COMING
UP**



NOVEMBER MEETING

Thursday, November 4, 7:00 p.m.

"Latin American Brocades" with Sue Baizerman and Karen Searle.

Guild members-teachers-authors Sue and Karen will treat us to the mini-course presentation they gave at Convergence '76 in Pittsburgh last June. The program will consist of a slide lecture on the colorful brocaded fabrics of Latin America, both ancient and modern, and contemporary applications of these techniques in their own and their students' work. Textiles from their collection will also be on display. Don't miss this first evening meeting!

MEMBER WORKSHOP

Thursday, Dec. 1, 9 a.m. to noon
Miniature Backstrap Weaving with Anna Smits

Learn to make a small backstrap loom for weaving bands with a pencil and an empty cardboard tube as the only tools. Many interesting designs can be woven with this set-up for woven belts and bookmarks---just right for Christmas gifts. See you there.

OPEN HOUSE

Sunday, December 5, 3:00-5:00 p.m.

Annual Guild Open House.

Come and bring your family and friends to our annual Open House. This event is an opportunity for everyone to visit our Guild rooms, meet Guild members, and see an exhibit of student work from recent Guild classes and workshops. See you there.

CHRISTMAS TREE

Hopefully you have all been working on ornaments in odd moments; or if your ideas have not yet been transferred to solid form, now is the time to do it! The tree goes up December 6 and we would like to have all of the ornaments at the Guild by December 1. If you have a large piece for under the tree, call the Guild office and leave your name and phone number. Remember, pale blue, lavender, white, and silver for ornaments; bright color for under the tree.

The final daytime working bee will be Thursday, Nov. 11, 9:30--1:00. For evening people, there will be a session on the same date from 7:00 to 9:00 p.m. We need your help badly---please make time to come and help us!

This is your big chance to see your work hanging at the Art Institute! Help us show the exciting variety of possibilities that we weavers, basketmakers, and fiber people can produce!

Charlotte Miller

•DATES TO REMEMBER

Nov. 4, 7:00 p.m. Guild Meeting

Nov. 11, 9:30-1:00 and 7:00-9:00 Final Working Bee for Christmas Tree Ornaments



Nov. 11, 1:00-3:00 and 7:00-9:00 Selection Committee Review

Nov. 17, Check-In, 10 a.m. - 8 p.m.

Nov. 18, Staging, 9 a.m. - 4 p.m.

Nov. 18, Members' Opening Party, 7 - 9 p.m.

Nov. 19, Public Sale, 10 a.m. - 6 p.m.

Nov. 20, Public Sale, 10 a.m. - 5 p.m.

Nov. 20, Check-Out, 5 p.m. - 6 p.m.

NOV. 25, THANKSGIVING

Dec. 1, 9:00-noon Member Workshop

Dec. 1, Christmas Tree Ornaments Due

Dec. 5, 3:00 p.m. Annual Guild Open House



Happy Thanksgiving

GUILD NEWS



President . . . Helen Van Den Berg 377-4721
 Vice-President . . . Judy Freeberg 824-0421
 Treasurer . . . Virginia Erhard 533-9061
 Secretary . . . Peggy Dokka 926-7847
 Past President . . . Faye Sloane 699-4040
 Past President . . . Char Miller 920-5299
 Member Affairs Director . . . Beryl Smith 588-6007
 Education Director . . . Suzy Sewell 721-4974
 Outreach Director . . . Ann Basquin 484-3451
 Educational Coordinator: Jennifer Dean.
OFFICE STAFF: Margaret Pidde, Patt Keane
OFFICE HOURS: 9 - 3, 6 - 8 Mon - Thurs
 9 - 3 Friday
 9 - 1 Saturday

Summary of the Board Meeting Sept. 23, 1976.

The Guild policy on visitors at meetings was reviewed. (Any non-member may attend one meeting.)

Several financial points were reported. Advertising income from the Minnesota Weaver has increased, and workshops and classes are filling well. Bob Peshorn will do a year-end audit.

The Guild has a new slide projection table and will purchase a new screen for picture reproduction in the Weaver. Suggestions for someone to serve as President-elect were requested.

It was recommended that Suzy Sewell be named the new HGA representative.

Char Miller reported on the Christmas tree working bees, and on the successful conclusion of our part in the HGA certification project.

We were asked to begin thinking about a possible new home for the Guild next spring.

Margaret Dokka, Secretary

Summary of the Board meeting, October 14, 1976

Helen van den Berg announced that the Guild may have an opportunity to weave the cloth furnishings for the restored Col. Josiah Snelling house at Fort Snelling and also that Elsa Srinavasim will be able to give a Guild program on surface design in January.

Elizabeth Horn was elected an honorary member.

Plans for the new Guild directory are progressing. The directory will be smaller and printing costs were authorized. Ann Basquin gave a progress report on the audit. In the future there will be no breakdown into school, Guild, and office expenses. Instead categories will be such as rent, office supplies, teachers salaries, etc. Some other categories will be clarified. The board approved this change.

The Guild library has received a gift of a years subscription to "Fiberarts" from Lynne Norris.

Class size recommendations from the education director were discussed and amended. Maximum class size will be 16, and a class of 12 or more will have an assistant to be chosen by the teacher. Volunteers are being sought for these assistants.

We have lost our former cleaning person. Hiring a replacement was authorized.

The report from the State Fair committee was received.

The board is much concerned about the difficulty in finding persons to fill the Guild offices this year, in particular president-elect. The possibility of major changes in Guild administration were discussed.

Possibilities for a new Guild home were considered.

Next Board Meeting is November 11.

Margaret Dokka, Secretary

TREASURERS REPORT

This is the report for our fiscal year. However, some adjustments are in the process of being made by the Treasurer and auditor, i.e.: part of the figure included in "Frame Loom Deposits" actually reflects looms sold, so that portion will be transferred into "Items Sold with Sales Tax."

As of Sept. 1, Ginny Erhard started taking over the treasurer's duties. I would like to thank her as well as the board members and especially Margaret who have all helped me very much with the treasurer's duties.

Ann Basquin

Fiscal year Sept. 1, 1975 through Aug. 31, 1976

Income:	
Memberships	8941.00
Non member fees	650.00
Tuition	27272.00
Workshop	2287.50
Library	96.65
Miscellaneous	1531.02
Items Sold W/Sales Tax	2277.75
Frame Loom Deposits	920.95
Group Projects	3.68
Fiber Fair	908.29
	<u>44888.84</u>
Expense:	
Salaries	22947.86
U.C. Fund	195.87
School	2394.86
Guild	2528.03
Office (includes rent)	7021.70
Program	304.36
Workshop	958.00
Library	411.39
Purchases for Resale	1994.05
Repairs & Maint.	104.51
	<u>38860.63</u>

Trial Balance Aug. 31, 1976

Assets:		
Checking Account		773.54
Savings Accounts		9324.71
Properties		12841.76
Petty Cash		35.00
Liabilities:		
Reserve Prop. Repl.	1500.00	
Reserve Prop. & Lease	14885.54	
Bldg. Fund Reserve	221.56	
Accrued Fed. With.	202.90	
Accrued State With.	114.20	
Reserve Minn. Sales Tax	22.60	
Income: See Above	44888.84	
Expense: See Above		38860.63
	<u>61835.64</u>	<u>61835.64</u>

FRIDA HANSEN'S TAPESTRIES

What a treat it was at the October Guild meeting to have Anniken Thue share with us her enthusiasm about the tapestry weaving of Frida Hansen, well-known weaver all over the world except in her native Norway until Ms. Thue rediscovered her in 1972. When she first viewed Frida Hansen's "Milky Way," woven in 1897, she said: "It took me exactly two minutes to decide to write my thesis about this weaver," even though she didn't know at that time if there were any other tapestries by this woman. By writing to museums all over Europe and interviewing Frida Hansen's granddaughters, she discovered 202 tapestries eventually and in 1974 gathered together many of them for an exhibit in Oslo, Norway, and published a catalogue to go with it.

Why was this prolific weaver ignored by her native country until Ms. Thue's discovery in 1972? First we had to understand about 19th century Norway which was fiercely nationalistic after finally establishing its independence from Denmark in 1814 and then Sweden in 1905. Norwegians were anxious to develop a national art based on earlier Norwegian paintings, folk tales, and songs. Frida Hansen drew her inspiration instead from Continental Europe, thus threatening the purity of Norwegian art.

Frida Hansen was born in Northern Coastal Norway in 1855. By the age of 17 she had decided to become an artist, but because she came from a very wealthy merchant family, this was not an acceptable occupation. A year later she married a well-to-do ship owner contenting herself with raising a family and doing embroidery, which was acceptable. After an accident in the fjord ruined her husband's ships (1882), Frida Hansen opened an embroidery shop to help support the family.

On a trip in 1889, she learned from some women in the northern fjords how to weave "by giving it a glance." She set to work immediately on a tapestry, the theme based on a Norwegian painting, overcoming some technical problems she encountered by making a cartoon the exact size of the finished piece. Of course, weavers all over the world already knew this, except Mrs. Hansen. She also began to talk to other weavers about dyes so she could get just the effects she wanted.

A mere three years after initially learning to weave, she began to design her own tapestries, and the following year she exhibited her tapestries and embroideries at the World's Fair Exposition in Chicago. Ms. Thue found records and photographs of Mrs. Hansen's participation in the Paris Exposition of 1900 as well.

As Frida Hansen perfected her art, she drew her inspiration more and more from England and France, was soon accused of being "non-Norwegian" (her themes were not from Norwegian folklore), and ultimately she was completely neglected because no museums in Norway would buy her tapestries due to their Continental style. Mrs. Hansen died in 1933, forgotten at home.

It is truly miraculous both that Frida Hansen was forgotten in her native Norway, and that when Ms. Thue began to search she located so many of Frida Hansen's works. Throughout Ms. Thue's talk, which was illustrated with slides of examples of many of Mrs. Hansen's tapestries, experimental weavings, and draperies, we were asked to look at various aspects of the weaving designs. The bold definite colors, fluid lines, graceful figures, decorative border elements, and dramatic use of motifs from nature all contributed to make these weavings very impressive. Though her tapestries were innovative when she wove them in the early 20th Century, we found these tapestries to be charming reminders of an earlier era of decorating, at the same time retaining a modern feeling about them.

We are most grateful to Ms. Thue, an art historian, currently the Director of the Old Bergen Museum in Bergen, Norway, a museum devoted to 18th and 19th Century architecture and interiors, for sharing her expertise on the subject of these decorative arts with us on her recent visit to the Twin Cities. Many of us are on the look-out now for a glimpse of a real "Frida Hansen" of which there must be several on the North American continent.

Katherine Frank

Card Weaving Workshop

November 14, 1976

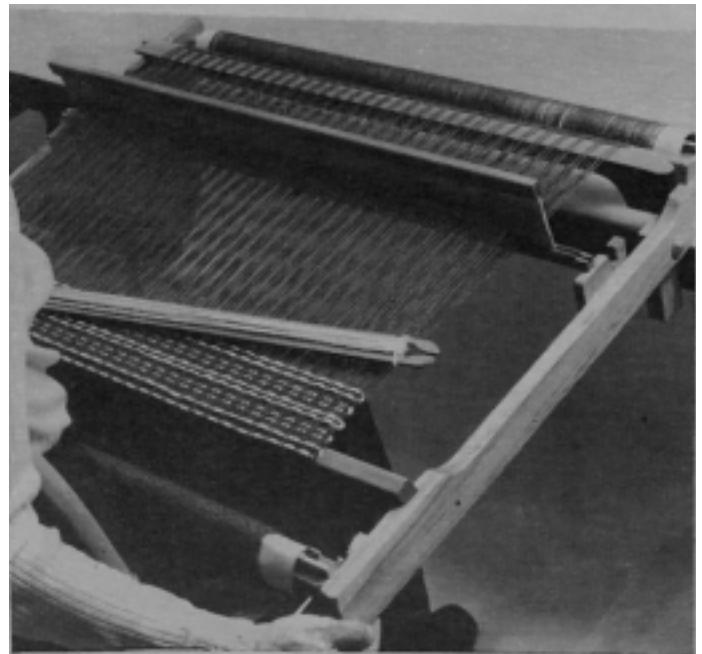
1 to 4 p.m.

\$10.00 - Supplies included

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FINE ARTS AWARD

Congratulations to Jean Nordlund on receiving a Second Place Award in the Fine Arts exhibit at the Minnesota State Fair. Jean's award-winning hanging was a study in poly-chrome double weave woven on the dobby loom at the St. Paul Campus.

ARTICLE PUBLISHED

The Summer 1976 issue of the Minnesota Earth Journal contains an article written by Irene Wood, entitled, "A Craftswoman's Statement."

SPINNING WITH THE LINDERS

Harry and Olive Linder shared many of their skills in cotton spinning in a well attended workshop in September. The Linders come from Phoenix, Arizona, cotton country to them and they are experts at spinning the fiber. They came here fully prepared to overcome our prejudices against working with cotton and succeeded in three days in graduating us as novice cotton spinners who want to improve our skills.

Along with teaching us spinning skills in cotton, they shared their projects with us. Every day was a fashion show with Mr. and Mrs. Linder modeling clothing made from their own handspun yarns. We saw everything from Olive's blue socks of plied cotton and wool, to a shirt made by Harry in four inch strips from yarns he had spun and woven. They also shared tales of their trip to Africa, and we learned how to spin cotton on primitive clay spindles which we had made in the African tradition.

We did not ignore wool altogether, however. The Linders had helpful hints to offer in wool spinning, too, and taught us how to spin worsted yarn from the wool cards.

Rose Broughton

Photos by Rose Broughton



Harry Linder explains the technique of smoothing out cotton thread to Peggy Dokka.



Berness Adrian rolls a puni—the East Indian version of a cotton rolag.

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SWATCH PAGE

SPINNING HELPS AND HINTS

This month this column contains a potpourri of information for spinners. The Linders workshop in September gave a stimulating and inspiring start to the new season, and the follow up spin-in in October should give us the necessary impetus to continue spinning joyously and productively throughout the whole year.

FIBERS

Most handspinning today is done with the natural fibers which have been used since spinning began: cotton, linen, silk and wool. Today the scope has widened considerably with the introduction of manmade synthetic fibers, but as yet they are not readily available in the fiber form to handspinners. The Yarnery used to carry a cut, crimped nylon fiber made by DuPont, which needed no carding, spun nicely, dyed beautifully, as well as blended readily with other fibers, but at the time I was about the only person who bought it so it was discontinued as a stock item! Straw into Gold in California carries a very soft polyester roving.

COTTON

It can be purchased locally from Northcentral Woolgrowers Wool-N-Shop, the Yarnery, and the Threadbenders. I believe this is short staple cotton which generally runs from 7/8 to 1 -1/8 inches in length. Long staple cotton can be 1 to 2 inches in length, with Sea Island cotton staple running as long as 2½ inches. The primary difference between the short and long staple cotton is more marked in the diameter and the number of convolutions in each fiber than in the actual length of the staple. This results in a much silkier feel in the long staple.

Before taking the Linder workshop I had only spun six or eight ounces of cotton. I liked the end product but found the process too slow. It was my understanding that the drawing out of the fibers should have a direct relationship to the length of the fiber i.e., short fiber, short draw. I now seriously question this premise, finding that by allowing a small amount of twist to go up several inches into my rolag, and pulling against this twist to draw out to three or four times the original length a slender arrangement of fibers, the result is a strong thread. It is stronger still when the twist is allowed to further build up by slightly holding back before allowing the thread to move onto the bobbin. This is a very relaxing method and produces a very even yarn if the cotton was carefully carded. Ginned cotton, where the seeds have been already removed (the form most of us purchase our cotton) can be spun in this same way without carding, but a rather highly textured thread is the result. The key to this method of spinning, which incidentally can be used on almost any fiber, is to let enough twist work into the rolag to hold the fibers together, but not so much that they don't slip under the tension exerted by your hands when elongating the portion of the rolag on which you are working. You want this area to stretch. A special point to keep in mind with this technique is to maintain a loose tension which allows for a greater control of spin moving up into the rolag.

Setting the twist:

All fibers I have worked with need to have the twist set with heat and pressure, or by plying.

Plying is simply the spinning together of two or more spun threads in the opposite direction of the original spin. If you spun the single threads with the wheel going in a clock-wise direction (a "z" twist thread results) then the wheel should be reversed when plying (the end product is an "s" plied thread).

To set the twist for cotton, the fiber should be boiled under tension for about fifteen minutes. The Linders suggest using PVC (polyvinylchloride) plumbing tubes in which you have drilled holes; I've used some smooth curlers very successfully. It is important to use a direct transfer system when winding the cotton onto the tube from the bobbin, so added twists aren't introduced. If you add two tablespoons of sodium carbonate (washing soda or soda ash) to your boiling water (to which you've already added a teaspoon a liquid soap or detergent), a slight shrinking action will take place which will somewhat straighten out the convolutions in the fiber, thereby giving a more lustrous look to the finished product (mercerizing). I also suspect that the shrinking strengthens the thread. Rinse thoroughly after washing and skein off, keeping thread under tension for proper drying.

In India, cotton is always spun with a "z" twist which causes greater shrinkage in the setting process. According to tradition this makes the resulting thread stronger. These are the spinners who traditionally spin the finest cotton thread -- 330,000 yards per pound of cotton was the standard for Dacca muslin!

Sizing:

I use my yarn primarily for weaving and there are a couple sizing methods for cotton which the Linders suggested. After rinsing thoroughly, and before removing it from the tube, boil for 15 more minutes in a heavy, water soluble starch solution. Common laundry starch used as directed for a heavy consistency works well here. Then wind off as previously directed. Another technique which can be used in addition to this or used alone works as follows: when winding the warp, let the thread pass over the edge of a piece of paraffin wax for added strength.

Sizing will make your thread stiffer, but it is only temporary and will wash out after weaving. Although it is a bit of a bother, it can save repair time because of the added strength it imparts.

WOOL

Because wool is so available to us all, I wish that greater thought went into choosing the right type of fleece for the end product. It is true that the finer wools, sixties and seventies, take a little more care in initial fiber preparation, but the end product is very distinctive. For soft scarves and hats as well as a refined clothing fabric, it is a most appropriate choice. When making rugs, try a low quarter, i.e., a wool with a count in the forties. (So much information is available on blood wool types and wool fiber counts that I won't go into it here.)

In order to have the greatest control over the end product, wool must be scoured before it is spun. This allows for free movement of individual fibers; therefore one is more easily able to maintain a consistent draw. Scouring not only regulates the diameter of the thread, but also contributes to the consistency of the spin or helix angle (the angle of the twist in the thread at any given point -- see Irene Emery's The Primary Structure of Fabrics, page 11). These considerations are especially important if you must produce a quantity of yarn which needs to be of a consistent quality. Many of the prominent handspinners such as Fannin, the Linders, Pauls Simmons, etc., scour their wool using the formula suggested in the American Wool Handbook. The proportions given are for two ounces of wool.

Number of baths	1st	2nd	3rd	4th
water	1 gal	1 gal	1 gal	1 gal
temperature	90° F	130° F	125° F	120° F
soap	---	2½ tsp	2¼ tsp	---
soda ash	---	5 tsp	1 tsp	---
time in each bath	3 min	2½ min	1½ min	1 min

The thing to remember when washing wool is that the wax and oil on the outside of the fibers must be removed as well as the dirt. This will melt off at 150° F., but as most homes don't have tap water that hot, the above formula with the use of sodium carbonate works well. When using it however, be careful to adhere to the suggested times as the protein in wool is adversely affected by prolonged exposure to alkali conditions.

In order for scouring to work well, wool must first be loosened or broken open. This picking or opening process should be done outside or over newspaper, as much sand and vegetable matter will fall out. (Don't pick your wool over the fleece you've just opened or it will gather new dirt!) It is also easier on the wool when scouring it to enclose it in a net bag, as less agitation results when changing from one bath to the next.

I use the foregoing formula with the washing machine method described in Marlyn Kluger's The Joy of Spinning, page 58. However I have had students who live in dorms use everything from sinks to garbage cans! The two important things to remember with wool are not to agitate or suddenly change the temperature. This last is not so critical when going from cool to hot, but it is critical when going in the opposite direction i.e., hot to cold. Failure to take care in this last area will cause matting even if there was no agitation!

If you want to dye your fiber (stock dye), have your final rinse water at 130° F and then place the mesh bag full of wool in the dye pot which should be at 140° or 150° F. Follow your normal dyeing procedure. Be careful not to agitate the fiber more than necessary or matting will occur. One can use special wool dyes, but household dyes such as Rit and Cushing, when used as instructed, work wonders also. It is fun to work with two or three different colored wool fibers, carding them alone or together to form a novelty thread. Careful carding is important, especially with the finer wools. Tease the wool thoroughly and card gently but totally so the rolag has a consistent fiber distribution.

If you feel your wool has become too dry due to the washing, a spinning oil can be added before you tease it. If you have a source for commercial spinning oil this is very convenient to use. If not, make a solution of one part neatsfoot oil (it can be purchased in a leather goods store), one part plain ammonia (not sudsy ammonia) and two parts water. Mix well by shaking, and spray on the wool. I would use a ratio of 7 to 10 parts wool to one part solution. If you have trouble with noils, especially with the finer wools, the application of spinning oil may be helpful. If you are not dyeing your yarn, don't wash out the oil as it acts as a mild sizing agent. If you dye your yarn after spinning, the oil must be washed out first with soap or detergent. If your water is hard and you use soap, be sure to use a water softener too.

Setting the twist:

If I am doing many skeins of one particular type of yarn I will set all of them at once. I wind carefully off the bobbin in such a way that all the elements of the skein are the same length. That is, all parts of the skein are two yards, not some two yards one or two inches, which can result if there is too much overlap. It is advantageous to keep a little tension on the bobbin when winding off, so kinks don't occur in the skeins. I submerge all the skeins in warm water, then squeeze dry and hang them on dowel sticks where they can be spread out. I put a dowel stick through the bottoms of the skeins and weight this on each end to maintain even tension on all the skeins.

If I am in a hurry or doing just a small amount of yarn I will wind it on my metal skein winder and steam it with an electric clothes steamer I bought for the purpose. This takes about three minutes of constant heat. I have found it is more effective if I let it set 15 to 30 minutes before I use the yarn. The Linders suggest winding the wool on PVC tubes and steaming them for 3 minutes in a vegetable steamer. Leave the lid off so problems don't result from condensation.

Sizing:

I have woven with handspun wool warp and weft, plied and singles, floor loom and frame loom, with much joy using setts anywhere from eighteen ends per inch to six ends per inch. I have used sized and unsized yarns and have had no basic problems either way, but suggest sizing simply because one can weave more quickly and easily. The sizing serves two purposes: gives added strength and makes the yarn slicker, thereby cutting down on abrasive wear and weakening which would result.

There are many old sizing recipes given in books, only one of which I have tried: three parts water to one part flax seed. Boil and paint on warp which is already on the loom; let dry and weave. This works, but is a nuisance because the painting process must be repeated periodically as the warp is unwound. I've tried hair spray, which helped, but I don't care to breathe the fumes (plus it could be expensive).

I have been most happy dipping the entire warp chain in a thickener or starch (it must be water soluble so you can wash it out after the yarn has been woven). Then I dry the whole thing under tension. I've read suggestions that it can be dried in a chained state but this I have never tried. I use a warping reel and have seen large oil drums used for the purpose.

One further suggestion when weaving with handspun: Make the set a little looser than with commercial yarns, and plan to shrink and full to the desired dimensions. It is a little easier on the yarns.

THE RIDGID HEDDLE

by Gloria Rither

PILE WEAVES ON THE FRAMELOOM

Versatile pile weaves--weft loops or shaggy strands--can embellish surface areas or compromise an entire textile. Whether used dramatically or whimsically, they intrigue by creating masses, adding warm tactile and visual textures, and blending colors.

The nature of pile suggest many uses. It is a good technique for wider-than-your-loom pieces, as edges can be pile woven and seamed together; pile conceals seams. For wall hangings, of course, there are countless possibilities: knot in isolated areas or outline open areas with pile for maximum height/depth contrast. For clothing, pile might be used on hats, ponchos, capes, vests, jackets, muffs. Use pile both inside for warmth and outside for visual warmth. Pillows, hammocks, rugs, bed rugs, seats and backs for directors chairs or rockers are other suggested uses.

Some design decisions need to be made in planning pile woven areas. Determine the shape of the area, the length of the strands (which may range from velvet to several feet long), and the contour of the dimensional surface (which may be level or sculpted from high to low). Second, consider the texture variations resulting from looped and cut pile, from yarn choices, and from pile density. Third, consider the options of color. Analogous colors (colors close to each other on the color wheel) used together tend to give lively, interesting effects to "one color" areas; colors of opposing values (light and dark) used together give a salt and pepper effect that can dominate and may need to be balanced with other strong design elements. Subtle color changes can create movement and interest. Light and shadow are added color bonuses varying with pile height and direction.

Inspiration for pile may come from landscapes, especially gardens, bushes, trees, grasses; from feathers and fur; from traditional and modern rugs; ancient feather capes; needle-point and knitting graphs or Pointillist paintings.

Warp and Weft

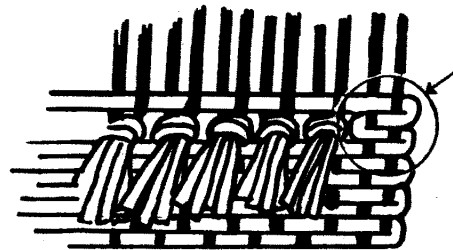
The warp can be set at 5 or 10 e.p.i. (typically 5), depending on thread choices and number of knots desired. Use a strong, hard twist warp thread. The weft can range from corn husks and grasses, roving, twine and rags to yarn. Yarns traditionally are rya--long stapled, multi-ply twisted wool--though linens, textured, thick and thin and looped yarns may be effective too. Fur strips woven in tabby can bridge between flat and pile areas.

With so many variables, calculating the amount of yarn is at best an estimate. Generally, allow about one pound of wool per square foot of 1½" pile and ground. For a large project, make a sample: count the number of knots per square inch and multiply times the number of inches needed for each knot. Multiply this figure times the number of square inches of pile, and add the amount needed for the tabby rows. The number of picks of tabby, of course, depends on the pile length, density, and direction. Generally for 1½" pile, allow ¾ to 1" of tabby between pile rows. Since the pile will conceal it, the ground may be woven of less expensive yarn, preferably in a color of the same or darker value and hue.

Technique Helps and Hints

Since various techniques of making pile are explicitly shown in many sources, they will not be discussed here. Any number of knotting techniques or pulling up of weft loops may be used. See The Pile Weaves and Weaving is Creative by Jean Wilson; Weaving: A Handbook for Fiber Craftsmen by Shirley Held; The Techniques of Rug Weaving by Peter Collingwood.

- To begin, pin the cartoon behind the warp or draw the design directly on the warp. A more intricate design might be graphed out knot by knot. Weave an inch or so of tabby. For pile rows use small shuttles or butterflies on which 3-4 strands have been wound as one (consider varying color and texture in these groups of threads). For frequent color changes it may be easier to work with precut yarns. These cut yarns also give an uneven, "hand tied" surface.
- Knots are not usually made on the selvage threads; edges will curl under if knots go to the edge. To compensate for the knot space and to strengthen the selvage, weave two short shots at each selvage before proceeding with the ground.

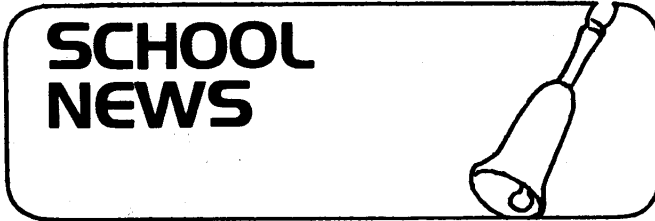


- To cut the loops, knot over a grooved spacer stick and cut along the edge. Or use two thin spacers sandwiched together and slide a razor blade between. Or clip each loop individually after removing the spacer.
- To knot both sides of the textile, either tie the knot in reverse using precut strands and push the strands to the back side, or turn the loom over and knot on the reverse side. These techniques can result in a two sided dimensional work which may differ in design and color on each side.
- To reverse the direction of the pile, make the knots upside down. To make the pile lie sideways, make the knot on a single warp thread or knot on two weft threads.
- Roll the cloth onto the cloth beam until the tension and weaving space are affected (usually 5-6 feet may be rolled). Then unroll the cloth, untie and knot the bottom warp fringe; hook the fell line (last weaving pick) into the loom's cloth beam pegs, and continue with the cloth in your lap. The space left by the pegs can be remedied by needleweaving two picks of ground later or by manually spreading the weft to cover the warp. To roll cloth with uneven pile lengths or pile only in selected areas, pad the lower areas (with dacron fill, thrums, paper, whatever) to keep the cloth rolling on the beam in an even cylinder.

Additional Design Notes

- Use shorter pile for intricate designs, longer for less defined areas. To keep definitive edges on design areas, keep pile height of background and design even where they converge. If alternating high and low pile, make low areas larger, as high pile will tend to obscure part of the low area. If graduating pile height, usually keep color changes subtle.

- Throw two or more colors in the same shed and pull up loops of the desired color. Or pull up loops and chain them into each other with fingers or crochet hook.
- To vary density, vary the distance between knots. They don't always have to be made on every two warp threads. Or vary the kinds of fibers and number of strands in the butterfly.
- Wrap, coil, or braid long thread groups on the surface for added dimension. Tie beads along length or at ends of the longer pile.



ATTENTION TEACHERS AND STUDENTS

An exhibit of student work is planned for the Annual Open House on Sunday, December 5. Please bring in pieces made in classes during the past year by Dec. 1. Pieces should be labeled with student's name, insurance value, and class. The show will be up for one day only. Pieces may be picked up immediately after the Open House. For more information, contact Verna Kaufman.

THOUGHTS ON THE JANUARY INTERIM PROGRAM

You probably know that the Guild is offering, for the second year, two classes especially designed for college students who have a month-long break between semesters. Colleges have designed the "interim session" as a time of exploration and enrichment for their students.

Where better to go than the Guild for exploration and enrichment, we say!

BUT -- the same exploration and enrichment is available to all Guild members too. Here's an opportunity for really intensive immersion in fiber crafts--three weeks of involvement, capped off by daily instruction from excellent teachers. You don't have to be a college student to take either of the two interim courses:

- Basic Spinning, Weaving, and Dyeing
- Ethnic Weaves (Navaho, Bolivian, and Turkish)

So think about it!

Incidentally, these courses do represent a financial bargain, as well as a unique study experience.

Jennifer Dean

ASSISTANTS NEEDED

Would you like to be an assistant in beginning frame loom or beginning floor loom classes? When a class is large, the Guild often hires an assistant for the first one or two class sessions. Duties include helping the students with warping problems and performing whatever tasks requested by the teacher. If this kind of experience interests you, please call Margaret at the Guild, to have your name put on the Assistants List. Teachers will consult this list when they need assistants.

NOVEMBER CLASSES

Here's a quick overview of the Guild classes starting in November:

Floor Loom Fundamentals, Monday and Wednesday evening November 1 - December 6. Taught by Char Miller. Our well known complete introductory course.

Intermediate Floor Loom Skills, Tuesday and Friday mornings, November 2 - December 3. Taught by Betty Peter. Learn by doing - weave several interesting swatches to learn basic weaves.

Advanced Multiple Harness Weaves, Monday and Wednesday mornings, starting on Wednesday, November 3. Taught by Irene Wood. A "must" course for serious weavers.

Introduction to Drafting and Fabric Analysis, Monday evenings, November 8 - December 13. Taught by Peggy Dokka. Another "must."

Finishes and Embellishments, Tuesday afternoons, November 2 - 23. Taught by Sue Baizerman. Finishes are sometimes the weakest links in a weaver's chain of skills. And the right embellishments can do wonders for your work.

Texturing, a one-day seminar, originally scheduled for Monday, November 1 and Saturday, November 6. Now scheduled for Monday, November 1 and Saturday, November 13 (because of the change in the Walter Nottingham workshop). Taught by Karen Searle. A frame loom course demonstrating again the versatility of this weaving equipment.

Natural Dyes II, Monday evenings, November 8 - December 13. Taught by Connie Magoffin. If you've taken Natural Dyes I, here's your chance to develop even greater knowledge in this area.

CHANGE IN CLASS BULLETIN

Please make note of a change in the Guild class bulletin:

Texturing, a one-day seminar for frame loom weavers, has been re-scheduled because of the change in dates for the Walter Nottingham workshop. This workshop has been changed from Saturday, November 6, to Saturday, November 13. It still will be given on Monday, November 1.



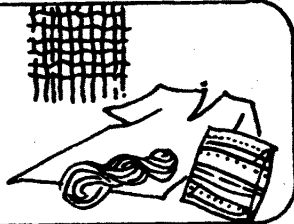
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*Featuring functional
handcrafted designs from
the midwest's leading
professional craft people.*

**1694 grand avenue
st. paul**

FIBER FAIR



FIBER FAIR DATES TO REMEMBER

- Nov. 11 - Selection Committee Review, 1-3, 7-9 p.m.
- Nov. 17 - Check In, 10 a.m.-8 p.m.
- Nov. 18 - Staging, 9 a.m.-4 p.m.
- Nov. 18 - Guild Members Party, 7-9 p.m.
- Nov. 19 - Public Sale, 10 a.m.-6 p.m.
- Nov. 20 - Public Sale, 10 a.m.-5 p.m.
- Nov. 20 - Check Out, 5 p.m. - 6 p.m.

Fiber Fair participants must bring their sale items to the Guild between 10 a.m. and 8 p.m. on November 17th. We desperately need clean brown paper bags and would appreciate the bags being brought to the Guild at check in time. Also be sure you have filled out the white form itemizing your fiber wares for check out purposes. Tags describing items, cleaning instructions, and price should also be filled out in advance and attached to items for sale to avoid last minute confusion.

We have planned an opening celebration for Guild members from 7 to 9 p.m. on November 18th. This will give members an opportunity to view and purchase the fiber work. The Fair will be open to the public on Friday and Saturday.

All participants must pick up unsold items between 5-6 p.m. Saturday evening. If you can't be there in person--send a friend to pick up your items for you.

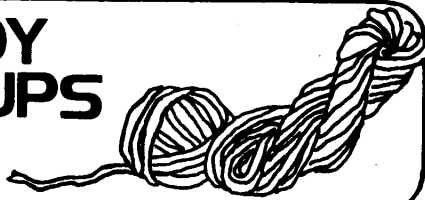
We need bags for all of the merchandise, so please bring some along with you when you come to check in, or when you come to the opening party.

We are looking forward to a successful Fair this year. Be sure to share this event with your friends who might be interested in doing some early holiday shopping. Word of mouth is the best advertising we have.

Cathy Ingebretsen
Lynn Klein
Irene Meyers
Sarah Weld



STUDY GROUPS



NEIGHBORHOOD WEAVERS BAND TOGETHER

With children back in school, and sometimes-crisp days upon us, we are once again getting out our woolen yarns after a summer of dealing with linen and treasuring cotton. In Prospect Park (S.E. Mpls) there are nine women who meet regularly to weave and share ideas and techniques; only two remain from the original group which began meeting informally nearly five years ago. They call themselves the Prospect Park Weavers, but operate without officers, without dues, and without any formal structure, taking turns gathering once a week in members' homes for work sessions and companionship.

Once a week seems a lot to some, but as one member was heard to say: "It keeps me weaving. I wouldn't dare show up with the same piece on my loom week after week!" Another feels this weekly evening allows her time to weave which she wouldn't have otherwise. Others participate primarily for the financial benefits which the group permits: ordering yarns at a discount, and participating in their annual fall sale, held the second weekend of October. Most of the members are young mothers. Some have part-time jobs unrelated to weaving. One woman is studying for a degree in design at the University's College of Home Eco-

nomics in St. Paul. Two others teach and demonstrate weaving every summer. Many of them, but not all, also participate in other weaving groups and classes in the Twin Cities.

From time to time the group feels the need for more structure than the usual "meet to weave" evenings which are most common. Currently, several of them are experimenting with natural dyes, cultivating dyestuffs in their gardens and collecting them from neighbors. Sometimes speakers are invited to talk on a subject of mutual interest: from marketing woven articles to shared experiences from a year spent living and weaving in Sweden.

The group is fluid, with people joining or dropping out temporarily, determined by their lives' demands, but one thing remains constant: the weavers' intrigue with fibers, what they can do, what textures they make, and how colors interact.

Perhaps you have neighbors who weave and would like a similar group. Think about it---talk about it---then band together for mutual benefit to all. Minimal advertising is all that's necessary, since word of mouth spreads relevant news fastest. We'd like to hear from similar neighborhood groups about how they started, and how they function. We're not meant to compete with the Guild. We're merely enhancing our weaving experience by allowing a wider contact with the weaving community which is here in the Twin Cities, so rich a heritage, and so accessible to all.

Kathie Frank



the Yarnery

1648 Grand Ave. St. Paul, Mn. 55105 (612) 690-0211

NEW

SCHACHT TABLE LOOMS

FOUR HARNESS AND EIGHT HARNESS

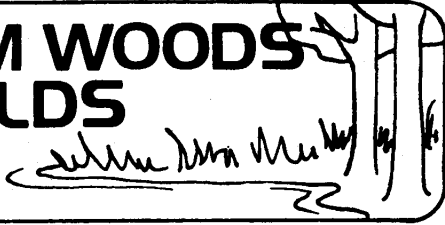
15" weaving width:	Height-20".	Width-19".	Depth-23".
20" weaving width:	Height-20".	Width-25".	Depth-23".
25" weaving width:	Height-20".	Width-30".	Depth-23".

ALSO

FLOOR STAND with a shuttle box and a shelf.

FLOOR LOOM CONVERSION KIT: TIE-UPS includes lamms, treadles, and a harness adapter

FROM WOODS & FIELDS



by Connie Magoffin

As midnight approached and I was still removing jars of applesauce from the canner, weary from preparing 70 dozen apples, I began to wonder, why? Of course there are several easy answers. It is cheaper, especially as in this case when the apples came from Jay's parents' apple tree. Also the applesauce tastes better and it is probably healthier, free from all those now questioned preservatives. But even given all these pluses, I know many people who would refuse the apples. Those of you who know me know that I don't stop at the normal canning and freezing, the baking of pies, cakes, cookies, and all our bread, the making of our soups, granola, salad dressings, mayonnaise, peanut butter, spaghetti, etc. I regularly tackle making graham crackers, soda crackers, and even marshmallows. Ethel Pettengill just shared with me a delicious recipe for making salami. (I'm still having trouble making a good mustard--any ideas?) I buy virtually nothing prepared. Why? Probably for some of the same reasons I mentioned above. There is nothing like a homemade marshmallow melting in your hot chocolate on a cold January night. But I really do it for the same reason we all weave, spin, and dye, for the same reason any artist creates, because we love to do it and we obtain a joy, a certain satisfaction, a sense of pride in doing something (if you'll pardon the expression) "from scratch".

I realized the more I thought about it that I have a certain basic need to have my fingers (if you will again pardon me) "in the pot". I remember in college art classes that many of the girls wore rubber gloves in printmaking, photography, etc. to protect their hands. I never could. I had to "feel" what was going on. As wonderful as sewing machines, typewriters and blenders are, I have never felt that we worked well together, I always felt once removed from what I was doing. My mother did the machine work for the family sewing projects and I did the handwork. These feelings of mine have existed for as long as I can remember.

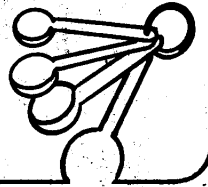
This lengthy introduction is my way of attempting to share with you why I think natural dyeing is so satisfying for me. It fills a need and I suspect it does the same for many of you. Natural dyeing seems to make me happy whatever the mood I'm in. When it is a sunny day I feel like walking through woods and fields collecting dye materials. I can hardly wait to get home to capture the sun on my yarns. If it is rainy or snow is piled high, I like to pull out my dried flowers and recall that same sunny day. I prefer to collect all the dye plants that I can rather than buying them because I want to know where their "home" was; then I can understand more of what happens when I use them, as you understand a person more if you knew where they grew up.

If I'm in an adventurous mood, I might try a new plant with great anticipation. When I want absolute success to boost my morale, a secure dye like onion skin or marigold takes precedence. I plot my color wheel for both subtle and bright colors. If I feel like escaping into the past, I might try dyeing with indigo and urine as our ancestors did. If I'm in a hurry I might try a no-soak, one-pot method of dyeing or if I have the patience of a saint, I'll attempt the challenge of waiting for a month while the umbilicarias ferment. If the hidden desire to be a scientist comes out, I try altering the dye baths with acids and bases. If I'm in a mood to play researcher, I'll spend the whole day pouring over dye books, filling out record sheets, mounting yarn samples, pressing plant samples, or preparing

light tests. Or, if I'm in the mood to try my hand at creating with natural dyes, the applications I mentioned last month are endless.

There is no mood that natural dyeing can't satisfy. And, it is even more exciting that my fellow natural dyers can empathize with me. They can skip a heartbeat over the same color that I did and just as enthusiastically hang off treacherous cliffs to collect precious lichens. That is the most fun of all for me, sharing the joys of natural dyeing with you.


COOKS CORNER



Nan Kuehn's FRUIT COMPOTE

- 1 package dried fruit, cooked till prunes can be pitted, then drained
- 1 can pineapple chunks, drained
- 1 can peach halves, drained
- 1 can Wilderness pie cherries
- 1 can applesauce

Layer in a large flat buttered baking dish in order given above. Dot with butter. Bake 3/4 hour at 350°. Serve instead of salad. Goes with any meat or fowl.



NIMBLE FINGER NEEDLE ART

1459 Jefferson Avenue
St. Paul, Minnesota 55105
Phone: 612-699-5260

Tues	9 - 6
Wed	9 - 6
Thurs	9 - 9
Fri	9 - 6
Sat	9 - 5
Closed -	
Sun & Mon	

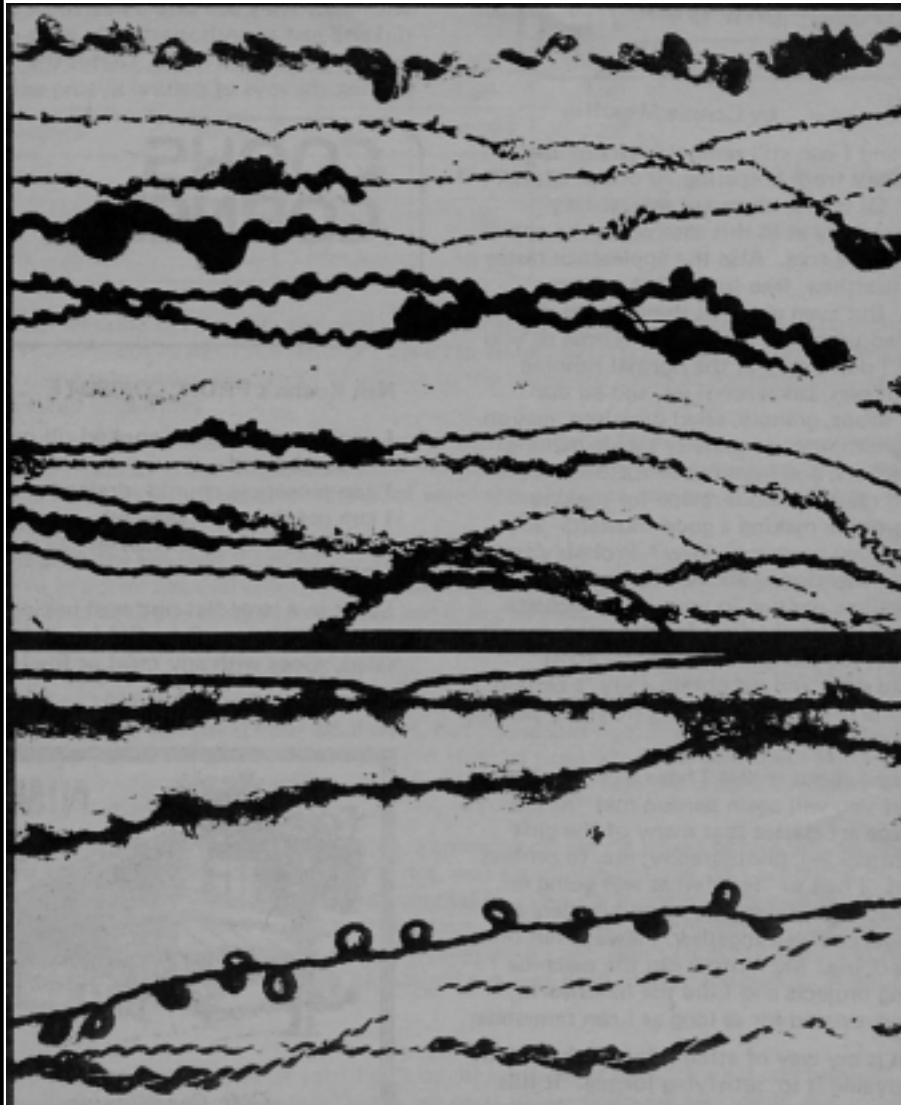
*Gift Certificates
for all
occasions.*

Yarn shed

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10 - 6 F & Sat

NEW Custom Framing and Needlepoint Finishing

Robin Center, 4104 Hwy. 52 No.
Robbinsdale, Mn. 55422. ph. 533-9003



Representative Strands

A collection of unusual yarns . . .

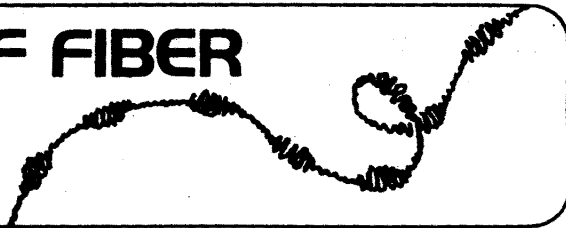
Stanley Berroco has an incredibly wide range of colors and textures that are suitable for any kind of creative work in fiber, including weaving, macrame, stitchery, knitting etc. □ The boucles and textured yarns are strong enough for warp yarns and the variety of textures when woven together makes lush and sensuous fabrics. The color mixings are especially unique in that many of the yarns are not one flat color but a blended range of related hues. □ Our selections include domestic, imported, loops, novelty, twists, brushed, solid, multicolor, space-dyed, 100% wool, or various fiber blends.

The complete Stanley Berroco line is available at

DEPTH OF FIELD

405 CEDAR AVE., MPLS.

OF FIBER



by Cathy Ingebretsen

MERCERIZING

Mercerized cotton is a fairly commonly used term and I thought, that as weavers, you might want to know what this term means. Mercerizing is a chemical finishing process which "changes the chemical composition of the fiber, STRENGTHENING its cellular lines by causing it to swell in diameter and to contract in length; the gain in strength may be as much as 20 per cent."¹ Mercerizing also imparts a LUSTROUS APPEARANCE as well as making the fiber MORE ABSORBENT FOR DYES. Both linen and cotton are commonly mercerized.

Undyed yarns and fabrics "are mercerized by immersion in a specially prepared solution of caustic soda for about ten minutes under conditions of moderate uniform heat and tension. The caustic soda is washed out, the yarn or fabric is put through a heated acid bath to neutralize the caustic soda. It is then rinsed in clear water and dried. The combined action of the caustic soda, heat, and tension changes and strengthens the fiber cells, thus improving and strengthening the fabric or yarn."²

You might want to try some mercerized cotton or linen for your next warp, especially if you desire a smoother, more silk like appearance or if you'd like to try some warp painting.

BETTLING

Much less commonly known is a process for finishing table linens called Beetling. It might be a process worthy of some experimentation by some of you weavers. Beetling "gives the cloth a FIRM, FLATTENED, LUSTROUS APPEARANCE. In beetling, the fabric is hammered; the yarns are flattened by the impact of wooden mallets. This hammering actually closes the weave and creates a heavy and compact appearance."³ The impact PERMANENTLY flattens the yarn. "Cotton fabrics can be made to simulate linen by beetling, as the process gives cotton the firm feel and lustrous appearance of linen."⁴

It might be an interesting finish on some hangings, table and floor mats, and upholstery fabrics.

¹Potter, M. David, and Corbman, Bernard, Fiber to Fabric, (second edition), Gregg Pub., McGraw-Hill Book Co., Inc., 1945 & 54, p. 93.

³ibid., p. 102.

²ibid., p. 94.

⁴ibid.

We have loads of domestic and imported handspun wool yarns.

moly dick · periwinkle · froz II
The textures are as unique as the names.

Threadbenders



• In the Galleria 927-8221
3515 W. 69th St., Edina

• In St. Anthony Park 647-0677
2260 Como Ave., St. Paul

ON SUPPLIES:

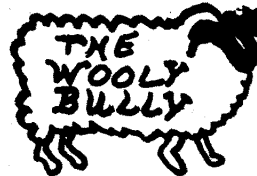
All of the local, major weaving supply stores have ads in THE MINNESOTA WEAVER, so please check those ads for the names of places where you can purchase yarns and fibers to work with. Also, if you look up YARN in the yellow pages of your phone book, there may be a knitting store near you with yarns for your woven scarfs, clothing, hangings, etc. A current listing (by state) of supplies and equipment for weavers, spinners and dyers is available from:

HGA Publications'
998 Farmington Ave.
West Hartford, CT 06107

Cost is \$4 per copy for HGA members; \$6 per copy for non-members.

Featuring

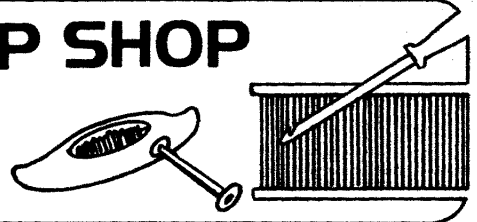
Wools & Linens
from Finland



18326 Minnetonka Blvd.
Deephaven, Minn

475-2521

SWAP SHOP



WINDING A BALL OF YARN SO IT FEEDS FROM THE CENTER

Holding one end of the yarn against the palm of your left hand with all fingers except the thumb, and with the thumb held erect, begin winding around the thumb in a figure X. Once the yarn is anchored firmly, release the end and occasionally give the ball a little turn around the thumb as you continue winding.

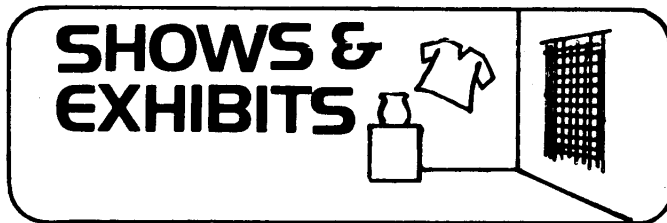
When the ball is removed from your thumb, the yarn held against the palm becomes the lead piece to unwind the ball from the center.

Jean Stamsta
Shuttle Spindle & Dyepot

FIRE PROOFING

If yarn is lofted and crimp set it may be flammable fiber. Rinse it in a solution of one half cup of household borax to four gallons of water.

Glory Koehler
Rochester Newsletter
Shuttle Spindle & Dyepot



PAT ANDERSON TO SHOW RECENT WORK

Side Affects Gallery, 1204 Harmon Place, Minneapolis, will be featuring the weaving of Pat Anderson in a two person show opening November 12. Pat has been experimenting with stripes in hand woven clothing recently, using some handspuns and hand dyed yarns. The show will be up until December 8.

DOSSAL COMMISSIONED FOR CHURCH

This past June, a Trinity Dossal designed and executed by Mary Temple, was hung in the sanctuary of Hamline Methodist Church. The piece, done in traditional tapestry techniques, using wools, measures 5 feet by 6 feet. It was commissioned for the Rife Memorial.

The church is located at Englewood and Asbury near Hamline University in St. Paul.

AMERICAN FOLK ART AT THE ART INSTITUTE

The Minneapolis Institute of Arts' emphasis on American art and artists will continue this Bicentennial year with an exhibition entitled "By and For the People: American Folk Art from a Private Collection." It will be shown in the third floor Decorative Arts Gallery 320, through November 14.

This exhibit consists mainly of 19th Century American folk pieces, such as weather vanes, whirligigs, quilts, needlework, and a variety of paintings and drawings.

Folk Art is the name given to objects created by craftspeople/artists with little or no formal training. They created primarily functional objects that were also decorative, not for an elite few, but for themselves and their neighbors.

CHARLES BIEDERMAN, AN AMERICAN ARTIST

Mpls Art Institute
October 17-January 2

Charles Biederman, an American artist working in Red Wing, has achieved great recognition and praise in Europe, yet his work remains largely unknown in this country. In 1969, a major exhibition of his work was sponsored by the Arts Council of Great Britain at the Hayward Gallery in London.

This month, the Minneapolis Institute of Art will pay him tribute with a major retrospective of his works . . . a comprehensive exhibition of 250 works including drawings, oils, and reliefs. It is the first major retrospective of his works ever to be shown in America.

Although he uses no fiber techniques, his show could be of interest to fiber craftpersons. His three-dimensional reliefs lend themselves to design ideas in fiber techniques. His reliefs vary little in method but they vary a great deal in color, the quantity, combination and scale of the projecting elements.

Design in fiber can come from many sources and an exhibit such as this could be a great jumping-off source for your designs.

Suzu Sewell

RECENT EXHIBIT

At Lakewood Community College Gallery I in White Bear Lake, Mary Rose Holbach exhibited fibers, basketry, weaving, and macrame Sept. 20-Oct. 22. Circles were a recurring theme in almost every piece; circular forms worked in the tapestries, circular areas left open inside a rya background, then webbed with delicate macrame and beads; macrame worked around flat round copper discs, covering wooden rings, dangling convoluted wire circles. Several large works combining tapestry and macrame were done with a warp-weighted loom, smaller tapestries were done on backstrap and frame looms. A beautiful assortment of coiled wool baskets in Navajo techniques completed this fine exhibit.

Sue Obrestad

3 ROOMS UP

A Fiber and Pottery Show can be seen currently at 3 Rooms Up, 4316 Upton Ave. S., Mpls, through Nov. 13. Weavers exhibiting work in the show are Mary Coffman, LaDas Glanzer, Lynn Hazelton, Becky Jerdee, Roberta Kraemer, Susan Mueller, and MaryAnn Wise.

THE GREGORIAN COLLECTION OF ORIENTAL RUGS

This exceptional collection of oriental rugs is on display at Hamline University's Bush Memorial Library through December 5. If you are a lover of oriental rugs this show is a must. If you have not had any experience with oriental rugs, then as a weaver and lover of fine craftsmanship and design, it is still a must. The show includes over 100 examples of weaving from Turkey, Iran, the Caucasus, Central Asia and Chinese Turkestan, some pieces being more than two hundred years old. Although most of the pieces are pile weaves, many are flat weave also, and not all are rugs.

The exhibit hours are 10:00 a.m. to 9:00 p.m., Monday through Friday; 12:30 to 4:30 p.m., Saturdays; and 2:00 to 9:00 p.m. Sundays.

In addition, an extensive series of free lectures and films is being held at Hamline on the arts of Islam in connection with this show. The brochure is on display at the Guild office, and can be obtained by calling 641-2201 or 641-2288.

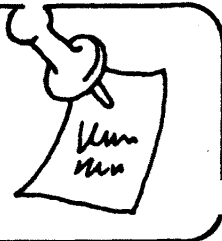
A number of people have called and asked me to let them know if I plan to go over to see the show again. I will be going on Saturday, November 13. Should you wish to join me, meet at the Bush Memorial Library at 1:00. If you plan to come, please call the Guild office (332-7521) and leave your name. If the group is large enough, we will call and let them know we are coming.

Charlotte Miller

JANE LAROQUE TO SHOW

Jane V. L. LaRoque, Guild member from Wisconsin, will show her tapestries together with the paintings of Faith Lowell at the Sky Gallery in St. Paul., beginning November 7th. Jane's pictorial tapestries feature such subjects as people, landscapes, and wild flowers. She is particularly interested in Guild member response to her work, as she lives in an isolated area with little feedback from other weavers.

BULLETIN BOARD



Have you something to sell, give, trade or announce? Bulletin Board is at your service free of charge if you are a Guild member. Simply write your notice on a postcard, together with your name and phone number, and send it to the Guild office. Items must be received by the 10th of the month to assure publication in the next month's Minnesota Weaver.

WANTED: Floorloom, 4 or more harnesses, 40-50 inch weaving width. Linda A. Bloedel, 1745 "A" Avenue N.E., Cedar Rapids, Iowa 52402, phone (319) 366-2347.

Wanted: Wall hangings or woven mobiles for childrens rooms for a retail store in Denver. Contact Terry Reedt Bernuth, 911 Cook St., Denver, Colo. 80206.

For sale:
Portable Slant-O-Matic Singer Sewing Machine in excellent condition. Model 503. Does zig-zag and fancy stitches. \$175 or best offer. Suzy Sewell, 721-4974.

Need a floor loom for that special project? Guild looms can be rented for the low rate of \$1 per day or \$5 per week when not in use for classes. Call the Guild office for information.

CONSIGNMENT OPPORTUNITY

If you have woven articles or basketry you would like to place for consignment sale, please contact us: COUNTRY WEAVERS & CRAFTSMEN, Ruth E. Jensen, Rt. 2 Box 125, Chaska, MN 55318.

NOTICE -- GUILD PUBLICITY

Our publicity chairman, Sue Obrestad, asks anyone planning a Guild event, exhibit, or activity of interest to the public, to contact her with details for notices to newspapers and/or radio stations.

NOTICE

All items submitted to the Minnesota Weaver should be in writing and sent to the Guild office or to Karen Searle, 3036 N. Snelling, St. Paul, MN 55113. Material is due on the 10th of each month.

CRAFT YARNS STILL AVAILABLE THROUGH THE GUILD

The Weavers Guild is still offering Craft Yarns' complete line of yarns at prices just above wholesale. All you have to do is fill out an order form (see the one in this newsletter), attach your check, and we do the rest. The order deadline is the first Thursday of each month. For more information, please call the Guild office.

THE CUPBOARD: CRAFT YARNS ORDER FORM FOR GUILD MEMBERS

1. Decide which yarns you want and in what colors and quantities. Yarns must be ordered in even pounds. The sample book at the Guild shows yarn colors.
2. Fill out the order form and attach a check. Prices include a Guild markup of 15 percent plus 20 cents a pound for freight and handling.
3. Mail or deliver your order form and check to the Guild. Sorry, no telephone orders!
4. Order deadline: orders should reach the Guild by 10:00 p.m. on the first Thursday of the month.
5. Yarn may be picked up at the Guild on Tuesdays or Thursdays, about two to four weeks after the order deadline.

ORDER FORM

Name of Weavers Guild Member _____

Street Address, City, State, Zip _____

Telephone _____

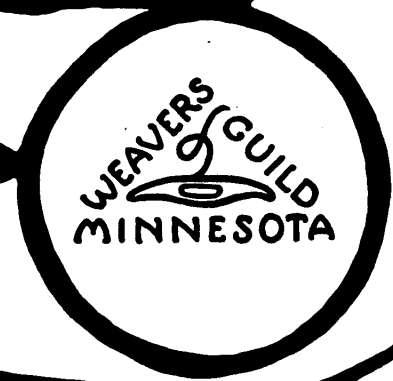
Yarn Style	Color Name	Color Number	No. of Pounds	Price per Pound	Total
Tempo Nova				\$5.25	
Nordica				\$6.75	
Craft Slub				\$4.70	
Brite				\$5.85	
Primitive				\$8.00	
Homespun Wool				\$8.00	
Weaving Wool 2-Ply				\$8.00	
Rug Warp Yarn: 6/3 Linen				\$5.40	
4/4 Cotton				\$4.70	

Also available: Jumbo, Super, and Giant Jute
Norska and Krona
Quickpoint and Persianpoint
See sample books at Guild, or call the office.

TOTAL AMOUNT ENCLOSED _____

ALL ITEMS CRAFTED BY GUILD MEMBERS

FIBER FAIR



November 19, 10-6
November 20, 10-5

427 Cedar Ave., Mpls.

THE MINNESOTA WEAVER

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DEADLINE: The 10th of each month.

Editor	Karen Searle
Swatch Page Editor	Lotus Stack
Shows and Exhibit Editor	Suzy Sewell
Fibers Editor	Cathy Ingebretson
Rigid Heddle Editor	Mary Skoy
Natural Dyes Editor	Connie Magoffin
Advertising Manager	Norma Rivkin
Graphics	Lynn Marquardt, Dianne Swanson
Photographics	Rose Broughton, Jay Magoffin
Reports	Everyone

The Weavers Guild of Minnesota
427½ Cedar Avenue
Minneapolis, Minnesota 55454
332-7521

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DATES TO REMEMBER!

NOVEMBER						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

For details see "COMING UP" on page 1&2

