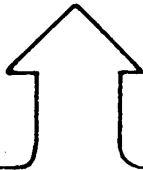


# THE MINNESOTA WEAVER

Volume 3, Number 6 March 1978

**COMING  
UP**



## MARCH PROGRAM

**Thursday, March 2, 1:00 and 7:00 p.m.**  
"Trends in Frame Loom Weaving," with Cathy Ingebretsen and Karen Searle

Two of the Guild's frame loom experts will give an overall picture of frame loom weaving. Much of their discussion will center around a slide show that will include all manner of works produced on frame looms: clothing, functional items such as placemats, cushions and curtains; hangings and more. The variety possible in frame loom weaving is enhanced by the fact that the slides are drawn from many people's work.

In conjunction with this program, two exhibits of frame loom works will be on display. Joanna Foslien's weavings, including many hangings, and a group exhibit, together with the notebooks kept by the weavers, will provide for an indepth study of what frame loom weaving is all about.

An important theme encompassed in both the talk and the exhibits, will be that weaving with a frame loom has both depth and versatility, and should be accepted by all weavers as a legitimate creative medium.

## MARCH WORKSHOPS

**Friday, March 10, 9-12 a.m.**  
"Spinning on Primitive Tools" with Pat Boutin Wald

Pat will discuss how the technique of spinning evolved, and will demonstrate primitive spinning techniques using her hands, drop spindles and floor spindles. She will also show slides covering a wide variety of cultures and their spinning techniques. The emphasis will be practical, with an eye to helping the modern spinner understand where primitive tools are still useful.

Bring spindles and a little wool, if you have them.

**Thursday, March 30, 9-12 a.m.**  
"Tatting" with Sue Mansfield

Sue describes this technique for the uninitiated: tatting is a lacemaking technique practiced mainly since 1850. It requires very little equipment and is very portable. Based on a series of half hitches, the effect is somewhat like that of macrame, but is easier. Since there is only one thread to deal with, it is

also easier than bobbin lace. Sue will give instruction on how to form the basic chain and ring with picots, and how to join your rings and chains. She will bring samples to show what the finished product looks like.

Materials: Tatting shuttle no. 5 or no. 8 and one ball of pearl cotton.

## DATE SET FOR SILENT AUCTION FUND RAISER

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

Come and enjoy punch, wine, hors d'oeuvres—a lively time to get acquainted and support the Guild.

You will have an opportunity to purchase:

- bags of yarn or fleece (someone's personal overstock)
- projects—finished and unfinished
- kits in good condition
- equipment for working with fibers
- surplus Guild equipment
- one surplus Guild 8-harness loom (Harold loom)

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 a table with a sheet of paper attached. You write your name and your bid on the first line. Another bidder raises your bid by entering her name and bid on the line below yours. At the end of the time allowed at each table, a bell will be rung and the person 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. Items may be brought to the Guild office during office hours any time between now and April 6.

## MERLE SYKORA TO SPEAK IN APRIL

The April 6th meeting at WGM will mark the welcome return of Merle Sykora from St. Cloud College. Mr. Sykora will present a double-projection slide program at 1:00. Save the date.

# GUILD NEWS



## 1977 GUILD OFFICERS

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

OFFICE STAFF Phone: 332-7521

Administrative Assistant.....Kathie Frank  
 Educational Coordinator.....Sue Marcotte  
 Secretary.....Margaret Pidde  
 Office Assistant—Evenings.....Mary Liudahl  
 Office Hours:

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

## Summary of the Board Meeting, January 13, 1978

It was decided to drop the listing of the Weavers Guild in the St Paul Yellow Pages The Minneapolis Yellow Page listing will be dropped on its renewal date.

The new Addressograph machine has been purchased

The subject of allowing groups to join the Guild was discussed and rejected

Staffing of the office on Saturdays will continue with volunteers for the time being.

The budget discussion was continued until the February meeting A Fund Raiser will be held in April.

The Open House will be moved from December to May next year, and an exhibit of teachers' work will be held in December.

The Guild-sponsored Christmas tree at the Minneapolis Institute of Arts was discussed. Someone has expressed an interest in working on the project. If the Guild decides to take on the project again, the theme of the ornaments and the color scheme will be determined early, and donations of ornaments will be requested.

Tom Magnus will be our new cleaning person.

The State Arts Board has turned down our grant application once more.

The parking lot behind the Guild is under new management.

A sum of money has been offered the Guild in memory of a deceased weaver, if a suitable proposal for its use is presented. Books and shelves for the Library will be suggested.

Margaret Dokka, Secretary

Please make an addition to your **PROPOSED BY-LAWS REVISIONS**. The By-Laws Revisions will be discussed and voted upon March 2 at 1 p.m. and again at 7 p.m. at the monthly meeting.

**ARTICLE IV. Section 11. Program Committee.** Add the sentence: The Committee shall furnish the President-elect, publicity chairwoman, and the editor of the Minnesota Weaver with complete information on the program for the approaching year by the first day of August.

This sentence should be inserted in your copy at the end of the first paragraph of that section, immediately following the words: . . . including securing the speakers and the place of the meeting.

This was inadvertently left out of the copy published in your February 1978 Minnesota Weaver, pages 3 and 4.

## TREASURER'S REPORT Weavers Guild of Minnesota Balance Sheet 1977

ASSETS:	September	October	November	December
Checking Account	5338.73	5010.09	3955.47	4836.40
Cash on Hand	---	---	---	---
Savings Account	13025.91	13025.91	13025.91	13213.58
Petty Cash	35.00	35.00	35.00	35.00
Properties	13249.40	13263.36	13263.36	13600.81
Less Replacement Reserve	(2500.00)	(2500.00)	(2500.00)	(2500.00)
Library	5901.76	5911.91	5925.91	5963.91
Less Replacement Reserve	(1131.07)	(1131.07)	(1131.07)	(1131.07)
<b>TOTAL ASSETS:</b>	<b>33919.73</b>	<b>33615.20</b>	<b>32574.58</b>	<b>34018.63</b>

LIABILITIES:	September	October	November	December
Federal WH Tax Res.	235.20	78.70	168.40	251.50
State WH Tax Res.	135.50	39.00	106.50	153.50
UN Tax Res.	58.85	---	---	65.48
Sales Tax Res.	---	---	---	229.31
Deposits on Loom Renta	1445.00	1454.50	1436.50	1384.50
Building Fund Reserve	376.46	382.46	392.46	392.46
Reserve for Prop. & Leas	28352.00	28352.00	28352.00	28352.00
Reserve for Prop. this yee	3316.72	3308.54	2118.72	3189.88
<b>TOTAL LIABILITIES:</b>	<b>33919.73</b>	<b>33615.20</b>	<b>32574.58</b>	<b>34018.63</b>

INCOME:	September	October	November	December
Memberships	1465.00	1020.00	1525.00	875.00
Non-Member Fees	225.00	85.00	45.00	55.00
Tuition	4429.00	1346.92	1591.00	1704.00
Workshops	---	270.00	75.00	---
Library	---	8.00	1.00	6.00
Loom-Wheel Rental	7.50	97.50	13.00	6.50
Sales	155.68	206.17	374.87	399.87
Craft Sales—Fiber Fair	---	6.00	---	884.62
Minnesota Weaver	125.00	367.25	522.00	520.85
Interest	199.73	---	---	187.67
Miscellaneous	---	125.00	41.75	---
<b>TOTAL INCOME:</b>	<b>6606.91</b>	<b>3531.84</b>	<b>4188.62</b>	<b>4639.51</b>

EXPENSES:	September	October	November	December
Salaries	1301.00	1467.75	2995.67	2084.50
Salaries reimbursed	---	---	---	---
UC Fund	58.85	---	---	65.48
Special Services	---	---	111.50	42.50
Purchases for Resale	305.76	334.73	616.90	32.03
Workshop	---	---	316.25	---
Program	---	100.00	100.00	---
Office	14.20	4.69	19.33	98.54
Printing	368.20	49.67	16.40	62.05
Postage	181.47	146.69	58.52	94.11
Rent	425.00	889.47	475.00	475.00
Advertising	43.50	3.00	---	19.00
Minnesota Weaver	435.72	314.67	564.06	339.30
Telephone	50.49	46.05	39.81	40.53
Accounting	90.00	150.00	65.00	65.00
Insurance	---	---	---	---
Repairs & Mtce	21.00	14.75	---	138.31
Interest	---	---	---	---
Miscellaneous	(5.00)	18.55	---	12.00
<b>TOTAL EXPENSES:</b>	<b>3290.19</b>	<b>3540.02</b>	<b>5378.44</b>	<b>3568.30</b>
Annual Depreciation	---	---	---	---
Unexpended Reserve:	3316.72	(8.18)	(1189.82)	1071.16

## NOTES FROM THE ADMINISTRATIVE ASSISTANT . . .

**Guild:** n. 1. in medieval times, a union of men<sup>1</sup> in the same craft or trade to uphold standards and protect the members. any association for mutual aid and the promotion of common interests.

In medieval times, anyone wishing to become an artist joined a guild of his craft in order to learn the skill. After years of exacting apprenticeship, during which he worked at his trade, he had to spend several more years as a journeyman, travelling and learning more from other guilds. "Through the guild, he obtained commissions; the guild inspected his painting for honest, craftsmanlike materials and workmanship; and the guild secured him adequate payment. The result of such a system was the sound craftsmanship that characterized the best work of Flanders . . . anything mediocre failed to satisfy. For this reason the sculptor Donatello refused to remain in Padua after he had completed his commissions there because, he said, he was too much praised by the Paduans and felt the need for the continual censure of the Florentines as an incentive to greater excellence."<sup>2</sup>

The nature of guilds has changed somewhat over the centuries. Most people no longer learn their craft through apprenticeships, but rather as students at a school, from friends, books, recreation programs. (Trades such as plumbing and electrical work are still learned through apprenticeships, however.) Guilds like ours have evolved into clubs of people with an interest in common.

One of the things I hear more and more recently from some members of our guild is the desire to improve their craft, refine it. Out of this need a group oriented towards professionalism has grown. They are examining how they use their weaving space, whether it is at home, or at a separate studio. They are keeping time sheets, so they may evaluate how they parcel their days: how much time is spent working at their weaving, how much time doing daily family maintenance, how much time answering the phone, etc. They are sharing ideas about presenting their work to the public. These investigations will help them develop an awareness of themselves as craftsmen amidst the other pulls of daily life. This is exciting, and important!

Of course, this is only one part of our guild membership. We also have many members for whom weaving is a pleasure, often a daily pleasure, but who do not aspire to weaving as a profession. These members have needs as well; social needs, intellectual needs, instructional needs. These needs are slightly different, but not completely, than those of the professional; the basics are the same, the intensity differs. We should all always keep that in mind. Everyone needs the library, everyone needs programs, everyone needs workshops. Everyone needs someone to talk to who will understand the work one is doing, who will share the excitement, the trials and the frustrations of that work.

I truly believe that guild can meet the needs of all, as long as we know what those needs are, and as long as people with needs have the energy and interest in helping themselves to some extent.

Now is the time of year we begin looking for heads of committees for next year. It seems a long time in advance, I know. If you are contacted to help, please consider the request carefully. We know people's lives change over the course of time, but why not take the gamble? Try us out. We need you and you need us if we are to have a guild which will mutually aid and promote our common interests.

Kathie Frank

<sup>1</sup>Read "woman" for "man" if you wish in this article.

<sup>2</sup>Helen Gardner: "Art Through the Ages"

## RESTORATION PROJECT TEXTILES NOW IN USE

Several months ago a group of Minnesota Weavers Guild members responded to the request made by Mrs. Janis Obst, Curator Historic Sites, Minnesota Historical Society, to do the weaving for the restoration of the Commandant's House, c. 1820, at Fort Snelling. Phase one of this project was to weave linen towels for this period using patterns from Constance Gallagher's Linen Heirlooms. Peggy Dokka, Joyce Grandys, Patricia McHugh, Charlotte Miller, and Helen van den Berg agreed to tackle the problem and as a result many beautiful towels have been presented to Mrs. Obst for use in the Commandant's House.

The Minnesota Historical Society is grateful to these weavers for their enthusiastic cooperation in this community endeavor. It is with a great deal of pride that the textiles, handwoven by these women, will be displayed at the Commandant's House. Visitors will be able to see authentic textile reproduction and the textiles will present a wonderful feeling of the 1820 period.

It is the hope of Mrs. Obst to establish phase two of this weaving project which will include weaving table linen and sheeting. If you are interested in participating in this exciting project please call the Guild office (332-7521) and register your name. We will have a meeting in March to go over the inventory needed and plans for this phase of the weaving. As on Phase one, the materials and instructions will be supplied by the Minnesota Historical Society.

Alyce Hunt  
Research Associate, v.  
Mn Historical Society

## YARN COMMITTEE NOTES


There are some new samples and mid-winter specials posted on the bulletin board in the office from the Yarn Barn, Village Wools, Mannings and Sunshine Yarns.

Through Mannings, we have heard that Lily is discontinuing size 20 yarns in articles 114, 214, and 314. These are the pearl cottons and the unmercerized cottons. We have written them a letter asking for confirmation on this, and are awaiting a reply. We will let you know when we have further information.

There will be a new shipment of Knight's mill ends on or about the time of the March meeting.

Happy Weaving!

The Yarn Committee



strong, clean wool from a flock crossbred for handspinning wool; long staple, medium grades \$1.50/lb

SASE for sample  
SAMMEN FARM, rt 1, Henning, MN 56551

## WORKSHOP NOTES

Those who braved the cold and early Saturday morning hours to take part in Lynn Klein's workshop on textile printing not only got a lot of information, but had a great time. For those of you who weren't able to come and those of you who chose to print rather than take notes, here is some of the information.

### Local Silkscreen Suppliers

Northwest Process Supply Co.  
4111 E. Lake St., Mpls 721-5007

Artsign  
2501 26th Ave. S., Mpls 721-6421

Artsign  
404 Marquette, Mpls. 333-3557

Urea, Keltex and Procion dye can be ordered from:  
DHARMA Trading Company  
P.O. Box 916  
San Rafael, CA 94902

### Textile Printing Paste Recipe

This is a paste suitable for textile printing and painting.

1. Pour one pint water into a glass jar.
2. Stir in one teaspoon Calgon (water softener found at most grocery stores).
3. While stirring, sprinkle one level tablespoon Keltex into this mixture. Set this mixture aside and let stand until it is smooth and transparent (overnight is good if you have the time). This mixture can be saved for quite a while if tightly closed and refrigerated.
4. Put 12 tablespoons water into a second glass jar.
5. Dissolve 10 level teaspoons urea into the water.
6. Add ½–3½ teaspoons procion dye stuff depending on the intensity of the color desired. The dye will dissolve more readily if worked into a paste with a little hot H<sub>2</sub>O.
7. Now add 3 to 5 tablespoons Keltex mixture (prepared earlier) to form a paint, or 8 to 10 tablespoons to form a printing paste. Some experimentation will be necessary, to determine just how much Keltex mixture will be needed to make a particular consistency for a given project. If it becomes too thick add water a little at a time.
8. When cool, add 1½ teaspoons bicarbonate of soda (baking soda). Once the bicarbonate of soda is added the mixture is only good for 1 or 2 hours. You might mix only small amounts of the dye paste at a time i.e. 3 tablespoons dye paste to ¼ teaspoon soda. The dye paste can also be saved if tightly covered and refrigerated. Remember not to add the soda until you are ready to work.
9. Fix by air drying overnight.
10. Wash fabric alone to remove excess dye.

### Reference List

Lynn feels that these are some of the most informative books from how-to to dye chemistry and history.

Ash, Beryl. *Introducing Dyeing and Printing*. New York: Watson-Guptill, 1970.

Biegeleisen, J.I. *The Complete Book of Silkscreen Printing*. New York: Dover, 1963.

Blackshaw, H. and Brightman, Rainald. *Dictionary of Dyeing and Textile Printing*. New York: Interscience Publishers, 1961.

Byström, Ellen. *Printing on Fabrics; Basic Techniques*. New York: Van Nostrand Reinhold, 1971.

Clarke, W. *An Introduction to Textile Printing*. New York: Halsted Press, 1974.

Erickson, Janet Doub. *Block Printing on Textiles; A Complete Guide*. New York: Watson-Guptill, 1961.

Green, David. *Fabric Printing and Dyeing*. Massachusetts: Charles T. Branford, 1972.

Larsen, Jack. *The Dyers Art: Ikat, Batik, Plangi*. New York: Van Nostrand Reinhold, 1977.

Robinson, Stuart. *A History of Dyed Textiles*. Massachusetts: M.I.T. Press, 1969.

Schwalbach, Mathilda and James. *Screen Process Printing for the Serigrapher and Textile Designer*. New York: Van Nostrand Reinhold, 1970.

Stephen, Russ. *Fabric Printing By Hand*. New York: Watson-Guptill, 1965.

Valentino, Richard and Mufson, Phyllis. *Fabric Printing: Screen Method*. San Francisco: Bay Books, 1975.

### Periodicals:

American Fabrics and Fashions. Doric Publishing Co. Inc. New York: 1946 to present.

American Dyestuff Reporter. New York: 1917 to present.

CIBA—Geigy Review. Basel, Switzerland: 1937 to present.

Textile Chemists and Colorists. Published by American Association of Textile Chemists and Colorists. North Carolina: 1969 to present.

Society of Dyers and Colourists Journal. Yorkshire, England: 1884 to present.

Our discussions led us to the hazards of various chemicals and dyestuffs. Marlea Warren, Art Librarian at the Minneapolis Public Library offered to make a list of any references she can find on this topic. That will come in a future issue.

Thanks, Lynn!

#### Guild Annual Membership

Individual . . . .	\$15.00
Family . . . .	\$20.00
Sustaining . . . .	\$25.00 or more

Subscriptions to the Minnesota Weaver (for persons living over 100 miles from the Guild)  
. . . . \$4.50 per year  
outside the U.S. \$6.00 per year



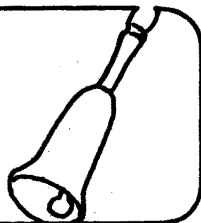
# Beka Looms

## ASK TO SEE OUR NEW INKLE LOOM

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

# SCHOOL NEWS

CLASSES STARTING IN MARCH



Check your Bulletin for a detailed description of these classes.

## Tapestry: A Study in Depth

Sharpen your weaving skills, and also gain new inspiration for approaching the design and color problems inherent in tapestry.

M-F March 6-10 9:00-12:00 Alexandra Cervenka

## Frame Loom II: Intermediate Skills Using a Frame Loom

This course offers a study of weaver-controlled weaves and laces, such as leno, Mexican and Spanish lace, warp bouquets and Danish medallion.

Tues March 7-April 11 7:00-9:00 p.m. Karen Searle

## Natural Dyes I

Basic instruction includes participation in fiber preparation, mordanting, plant preparation, and dyeing, using local and imported dyestuffs.

Sat Mar 11-Apr 22 9:30-11:30 a.m. Connie Magoffin

## Sprang

Sprang is a network of threads, twisted to make a net or mesh. Although it is an ancient craft, it is well adapted to contemporary uses.

Sat March 11, 18 9:00-4:00 p.m. Karen Searle

## Advanced Tapestry

This course is a continuation of the Study in Depth Class.

M-F Mar 13-17 9:00 a.m.-12:00 Alexandra Cervenka

## Basic Spinning

Learn to spin on wheel and spindle.

Mon Mar 13-Apr 10 7:00-9:00 p.m. Pat Boutin Wald

## Color and Design for Frame Loom Hangings I

Designed for frame loom or two-harness weaving. Students will explore the elements of design.

Wed Mar 15-Apr 19 7:00-9:00 p.m. Pat Warner

## Shaping Garments on the Frame Loom

Design your own garment; then weave and shape it on a rigid heddle frame loom.

Fri Mar 17-Apr 7 9:30-11:30 a.m. Mary Temple

## Color Effects on the Floor Loom

An exciting and practical way to learn about color theory. Weave pattern swatches that are designed to study specific color problems.

M,W Mar 27-Apr 19 6:30-9:30 p.m. Charlotte Miller

## Floor Loom II

Acquaint yourself with the basic repertoire of loom-controlled weaves such as block weaves, overshots, lace weaves and so forth.

M,W Mar 27-Apr 19 9:00 a.m.-12:00 Sue Obrestad

## Weaving for the Home

A study of the ways handwoven fabrics can be utilized in our daily surroundings.

Mon Mar 27-Apr 26 12:30-3:30 p.m.

## Introduction to Drafting and Fabric Analysis

This lecture course is for the floor loom weaver who has completed the Introduction to Floor Loom Weaving course or its equivalent.

Tues Mar 28-May 2 9:30-11:30 a.m. Peggy Dokka

## Floor Loom I

Each student will warp a floor loom and explore basic weaving techniques.

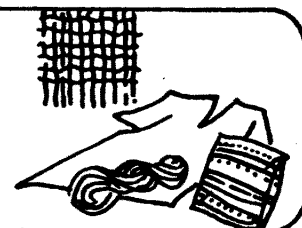
W,F March 29-April 28 9:00 a.m.-12:00 Joy Rosner

## Inkle Weaving

Learn to weave bands with a variety of uses on a small portable inkle loom or rigid heddle loom.

Wed Mar 29-Apr 19 1:00-3:00 p.m. Karen Searle

# FIBER FAIR



## FIBER FAIR SALE—FINANCIAL REPORT

Checking account as of 2/9/77	\$ 174.23
82 registrations @\$3.00	246.00
Sales—Fiber Fair	6617.94
	<hr/>
	6638.17

### Paid out:

Members and Guild sales	5139.25	
15% sales to Guild	884.62	
Sales tax	198.57	
Postage and envelopes	39.56	
Tissue paper	16.20	
Printed checks (Bank)	3.50	
Tags—inventory sheets—signs	50.43	
		<hr/>
		6632.13

Balance as of January 25, 1978 306.04

I wish to thank all cashiers and wrappers for a great job well done, and a special thanks to Margaret Pidde for the auditing of all sales slips, bank deposits and checking my figures.

Financial Chairman Irene Meyers  
Auditor Margaret Pidde

take a break...  
by knitting cozy  
afghans and pillows to  
snuggle in  
through these frosty  
winter nights.

## Threadbenders



• In the Galleria 927-8221 • In St. Anthony Park 647-0677  
3515 W. 69th St., Edina 2260 Como Ave., St. Paul

# INTRODUCING

Our series of profiles continues, focusing on members of the Guild faculty. Our teachers this month will present the March Guild program on "Trends in Frame Loom Weaving." They are also intrepid Minnesota Weaver reporters, and the following revelations were recorded recently as they attempted to interview each other.



Cathy, left, and Karen, right.

## CATHY by Karen

Cathy Ingebretsen is not only one of the Guild's busiest frame loom teachers, but also one of its most serious and productive weavers, producing commissioned works for interiors, as well as involving herself in intensive experiments in fiber areas that interest her. Together with her loom designer/builder husband, Jim, known to many of us as "The Loom Doctor," she lives an ideal weavers lifestyle—casual and completely fiber oriented.

Who would have thought that a mere eight years ago, neither of them knew a warp beam from a heddle! It was Jim who actually got them started weaving, back in their courting days when Cathy, an avid seamstress, kept prevailing upon him to take her shopping for fabric. Jim soon tired of the chauffeur role and innocently decided to build Cathy a loom so she could make her own fabric. He procured plans to "build a \$150 loom," thinking that would be the value of the finished product and not, as it turned out, the cost of the materials. They spent many weekends and evenings working on it, and when it was completed, they warped it in an overshot pattern from the Mary Black book and began that involvement with weaving (and with each other, for they soon married), that still continues to deepen. (I don't believe Cathy when she says that Jim proposed because by that time he decided he had too much time and money invested in her).

Cathy continued her fiber education with classes on the St. Paul Campus, and eventually received a degree in American studies, with emphasis on American textiles. She also studied with Walter Nottingham during a summer session at River Falls. It was there that she met Suzanne Gaston-Voute and began her explorations with the frame loom. (Suzanne was responsible for bringing rigid heddle looms to this area, and taught many classes and workshops here before moving to Vancouver, B.C.)

Another highlight in Cathy's fiber education was the time spent at the Albion Hills Farm School near Toronto. It was

in this rustic atmosphere that she received instruction from Edna Blackburn in spinning and natural dyes. Spinning classes were held in the rambling farmhouse, and dye classes were outdoors at the iron pot over an open fire, with dye materials from nearby fields and Mrs. Blackburn's dye garden. Mr. Blackburn is a collector of spinning wheels and Cathy has fond memories of sitting on a haystack trying wheel after wheel until she found the one she now owns.

Cathy's frame loom teaching experiences began in 1973. Currently she teaches several classes weekly at the Guild, the Yarnery and elsewhere in frame loom and basketry. She thoroughly enjoys the exchange that occurs between teacher and student, and always feels that she benefits from the experience. In addition to teaching, Cathy works once a week at the Minneapolis Art Institute, on cataloging its basketry collection. Her main goal is to develop as a professional weaver, and her current projects involve studies in luminosity, or light-reflective surfaces, using tapestry and Moorman Inlay Technique to create shimmering effects. She also enjoys experimenting with the marbled dyeing process that she learned on a recent trip to the west coast. She considers herself primarily a weaver of functional items, although she is equally adept at producing lovely exciting tapestries, hangings and baskets.

## KAREN by Cathy

"How can you get so many things done?"

The doll in the picture is Karen Searle's reply to that question. "It's necessary to keep a sense of humor," she adds. And, unruffled by the multitude of responsibilities she has undertaken, Karen quietly proceeds to be weaver, author, editor, teacher, photographer, wife and mother.

Many of you know Karen as the editor of the Minnesota Weaver, but few may realize how much input she has had in its development since its start in September, 1975. And do you realize that she takes a lot of the pictures, too?

Others have known her as a frame loom teacher at the Guild since 1971. She has also taught classes in band weaving and other off-loom techniques. She can also be seen occasionally working at the Yarnery.

Karen has been weaving for nearly 10 years. In her "former life" she worked as a translator in Washington, D.C., where she met her husband, Dave, a Control Data Systems Analyst. She has a degree in Spanish, concentrating in Latin American Studies, from the University of Wisconsin—Madison, and enjoyed "dabbling" in journalism during her school years. "Editing the Weaver has been like living out one of my fantasies," she said. "Each time an issue is put together, it's like a new thrill to realize how many individuals have participated in its making, and how effectively we are communicating through it."

Karen began weaving when she and Dave moved here in 1968 and she found the job market for translators discouraging. She had wanted to learn for years and her first class was at the Como Ave. guild—a backstrap class taught by Marj Pohlmann. She continued to take classes and became an assistant to Suzanne Gaston-Voute. Many workshops, seminars and classes followed, as well as lots of weaving. What does she like to weave? Dolls, because they let her use her sense of humor; clothing and other functional weavings such as pillows and curtains.

Because of mutual interests in weaving and hispanic culture, Karen and Sue Baizerman have banded together as "Dos Tejedoras" (Spanish for two weavers) and are currently putting together their second book, Finishes and Embellishments. Their first book, Latin American Brocades, was published in 1976 in time for a Convergence workshop that they taught. Both books have grown out of classes that they co-teach at the Guild. Their

interests also led to working together with Suzy Sewell on the Peruvian textiles at the Science Museum of Minnesota once a week.

When asked how she manages all this activity with two children, one, 8, and John, 7, she says that she tries to keep tasks confined to school hours, and the responsibilities don't overlap too often. She adds that Dave has always been supportive of her work and has shared in the home responsibilities—even before women's lib—but that it certainly is nice to have a husband who likes to cook.



Your editor, a self-portrait.

246, 295	Handweaver & Craftsman, 1940-42, 1967
528	Hayes, Miniature Notebook of Samples by Mrs. Hayes
940	Lily Mills, Weaving Classics, No. 1-23
56	Mauska, Adventures in Stitches \$3.85
456	Meilach, Macrame, Creative Design in Knotting
574	Nye, Swedish Weaving
739	Pendleton, Navajo & Hopi Weaving Techniques
752	Reed, Loom Book
556	Snyder, The Crackle Weave \$3.00
941	Sreenivasam, Fabric Design International
281	Tate, Kentucky Weaver
300, 677	Tidball, Doubleweave, Monograph No. 1 2 copies
717	Tidball, The Handloom Weaves
614	Turner, Finger Weaving \$1.50
91	Worst, How to Weave Linens \$2.75
733	Wilson, Weaving You Can Wear \$8.95
184	Zielinsky, Vaevebag for Hjemmene

Christine Portoghese,  
Librarian

### NEW IN THE LIBRARY

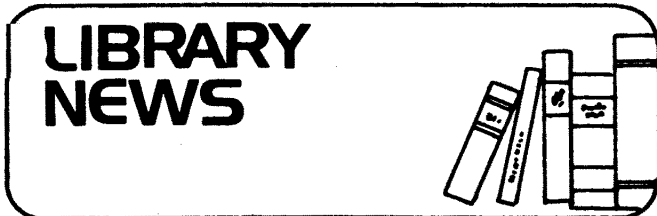
#### The Complete Spinning Book by Candace Crockett

The average author claiming to have written a "complete" book really has his/her work cut out. By the very definition of the word, no book can be "complete" on any subject, and this one is no exception. Candace Crockett has, however, done a very good job and has given us an addition to the growing number of books on spinning which offers some insights on the subject.

The strong points in the book are the carefully researched background, history and cultural inserts gathered from worldwide sources and scattered liberally throughout the pages. The many illustrations help greatly in demonstrating technique and in enriching the text. The text itself, though, leaves something to be desired in both clarity and completeness. While Ms. Crockett does an admirable job of communicating technical information about fibers, she has few concrete suggestions for adapting spinning methods to different materials. The book presents several detailed (and complicated) methods of cleaning wool, but lacks practical advice about adjusting a spinning wheel.

Some of the special ways that this book fills a need include its excellent chapters on sericulture (silk production), on flax preparation, and on the history of spinning. It is not a book for beginners—there is simply too much detail included for one whose ideas on the subject have not yet been sorted out. The advanced spinner, however, will find reading it an enriching experience.

Peggy Dokka



There's good news and bad news from the library this month.

First the good—the list of missing books from our 1977 inventory has been whittled down from the grand high of 97 to 30 in one month. Through the diligence and cooperation of all concerned, we have had some of the books returned, and have discovered others in unexpected places. Finally, we have received old inventory records which revealed that many of the missing titles had been long gone and should not have been considered part of the 1977 inventory.

Now the bad news—30 books are still gone, missing since our last inventory in 1975. Some are irreplaceable; some are simply copies of popular books in high demand. We will appreciate the efforts of every member to search his or her memory for clues and home bookshelves for books, to help us recover our losses.

Here is the list of books still missing:


292, 293, 294	Ankas, The Weaver 3 copies
723	Arizona Highways, July 1974, Vol. 1, No. 7
597	Birrell, Textile Arts \$7.95
333	Black, Mary, New Key to Weaving
25	Chamberlain & Crockett, Beyond Weaving \$14.95
	Duchemin, Handweaving \$8.95
45	Gallinger, Shuttle Service
818	Garrett, Warping All By Yourself \$3.95
41	Gradsoff, Wool Characteristics in Relation to Navajo Weaving


## THE PIONEER LOOM

Warp direct from cone onto loom  
in a fraction of the usual time

Threading or sett can be varied  
during weaving

Ideal table loom for samples

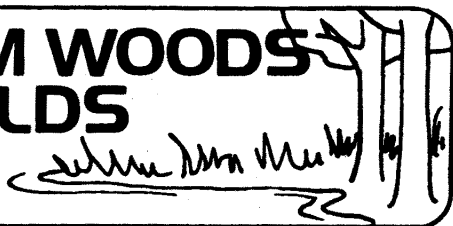




### MARKETING ASSOCIATES

PHONE: 777 2657

# FROM WOODS & FIELDS



by Connie Magoffin

At the recent spinning wheel clinic at the Weaver's Guild, Pat Boutin Wald gave me a small skein of blue-green (turquoise) wool that she had dyed 5 or 6 years ago in Seattle. She mentioned the unusual color was a result of dyeing the yarn with a rock that was also used by the weavers of the Chilkat blanket. She offered to loan me her rock (friends and family are beginning to at least snicker, if not worry, when they hear I am borrowing rocks). While in undergraduate school at the University of Washington, Pat studied the primitive looms of the Northwest Coast Indians. The Chilkat loom was one of the several looms that she researched.

The Chilkat blankets are actually shawl-shaped robes worn for ceremonial occasions such as dances, their prime purpose being a means for the exhibition of the clan's emblem. The designs are distinctive and if you've seen them you aren't likely to forget. I remember being struck by their beauty at an Indian exhibition a few years ago at Walker Art Center. The designs are rigidly composed, in a totemic manner, of abstract animal forms surrounded by numerous decorative patterns which completely fill the space. Although Chilkat weaving most often takes the form of blankets, leggings, aprons or sleeveless shirts (see photo) were also made.

Although I am concerned primarily with the dyes, the weaving and spinning techniques of the Chilkats also offer an intriguing area of study. The loom was similar to a portable warp-weighted loom; the long warps, rather than being weighted, were gathered together and bagged in goat intestines to prevent tangling. The yarns were twisted, 2-strand cords made from the inner bark of the yellow or red cedar; they were given a covering of soft wool. The weft was of mountain goat wool and was double spun in a manner similar to the Navajo style and then plied. The weaving, Pat explained, was a complex system of horizontal and vertical twining using both 2 and 3 strand techniques.



Chilkat tunic with bear design

It was while studying the primitive loom techniques that Pat had the memorable experience of trying to obtain the traditional blue-green used in the Chilkat weaving. There were rigid rules for the colors in the blankets; in addition to the blue-green already mentioned, yellow, black, and the natural white of the wool were used. A lichen, *Evernia vulpina*, was boiled in the fresh urine of children to extract the yellow. The yarn was then boiled briefly in the extraction, steeped, rinsed and sun-dried. The black was obtained by a long process of boiling and steeping the yarn in a prepared bath of fresh hemlock bark and

urine, then boiling it in another prepared bath of copper and urine and finally rinsing and drying. The most valued of the colors, blue-green, was a result of the oxidation of copper in urine. The copper was boiled in urine, the yarn entered and boiled, then rinsed and dried in the sun. A blue clay stone was mentioned also as having been used to obtain this color, but I found no specific information as to what it was.

The copper ore sent by a friend in Alaska, Mac McCoy, was what Pat used for her experiments. She and a woman who had been commissioned to weave some Chilkat leggings were trying to dye the yarns to be used with the traditional dye stuffs. The copper ore was first soaked in some 3-month-old urine. Because they had to work outside (Pat still remembers the odor!), they heated water and ammonia inside and then added it to the urine. The yarn was entered and eventually put into the sun to dry. The color Pat says they obtained was a "steely blue." Later experiments by her friends using various techniques resulted in the decision that exposure to the sun was the key to the color changing to the desired blue-green. And, in fact, 5 or 6 years later when Pat gave me the sample of her yarn, it had turned to a lovely deep blue-green.

It was a color I had never seen in natural dyeing and so I took Pat's rock offer and proceeded to my kitchen. In an attempt to see what variations were possible, I did 5 experiments. Lacking the nerve to use urine indoors, I substituted ammonia.

1. Copper ore was boiled in ammonia for 10 minutes, the yarn was entered for 2 minutes, the result was a gray-blue tinged with brown, as if it had been burned by the ammonia.
2. Copper ore was boiled in water for 10 minutes, the yarn was entered for 2 minutes, the result was no color.
3. Copper ore was boiled in ammonia for 10 minutes, an equal amount of water was added and it was again brought to a boil, the yarn was entered for 2 minutes, the result was a clear, light blue-gray.
4. Copper sulfate was dissolved in ammonia, brought to a boil, the yarn entered for 2 minutes, the result was a dark green-blue (not blue-green). This was as close as I came to Pat's sample although it was warmer, more yellow than hers, perhaps because it was copper sulfate that was used.
5. Copper sulfate was dissolved in water, brought to a boil, the yarn was entered for 2 minutes, the result was a light green-blue, what most of us think of as aqua.

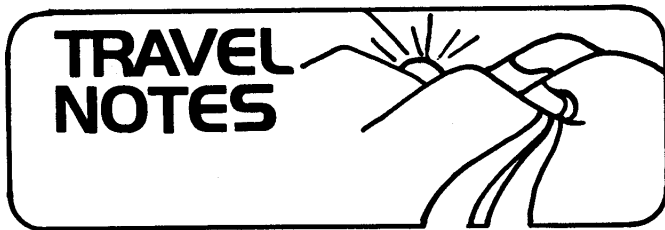
All of these samples (both fleece and handspun wool were used in each pot) were divided in half; one half will be kept as a control and the other half is being exposed to light. Thus far no color change has been noticed in those exposed to the light, however, I will continue the experiments. I used the copper sulfate, in addition to the copper ore, for two reasons. First, I used it for comparison, but I also wanted to answer a question that had been asked in nearly every class I teach. Can the copper sulfate we use as a mordant also be used as a dye? The aqua is lovely, but my concern was its fastness. We will know as soon as the light tests are completed. Both Pat and I are interested in further experiments with the copper as a dye. If any of you have any further information, any clever ideas or just want to get together with us to experiment, let us know.

Few Chilkat blankets remain. One reason was the custom of hanging the blanket of the deceased on the gravehouse or on the mortuary column. The result was eventual disintegration caused by the weathering. According to Pat (at one time) the blankets were also cut up and used like currency. These practices, along with the fact that there are few weavers who know how to weave the blankets, have left us with a tradition that seems destined for extinction. Pat Boutin Wald is hoping to arouse some interest in the special looms and weaving techniques she has studied. Sometime in the future she is planning to give a slide-lecture on the Northwest Coast Indians and their weaving.



#### Bibliography:

1. Several delightful conversations with Pat Boutin Wald.
2. Memoirs of the American Museum of Natural History, Whole Series Vol. III, Anthropology Vol. II, Part IV The Chilkat Blanket, George Emmons, December 1907, pp. 329-50.
3. "The Chilkat Blanket," Phyllis Eggleston, Shuttle, Spindle and Dyeopot, Vol. VII, No. 1, Issue 25, Winter 1975, pp. 44-7.



#### VISIT TO SILK SUPPLIER

One of the happy memories of my August trip to Oregon is that of my visit with Cheryl Kolander at her farm outside Myrtle Creek. I had learned of her as a source of silk from Irene Wood and Ruth Brin, in addition to a tiny notice on the Guild bulletin board. She holds a unique position as the only one-person silk importer, at least in this country.

The delights of the day were many. As I entered the house, I was greeted by the warmth of a woodstove, which was busily taking the chill out of a foggy day and brewing me a cup of rich dark coffee, later served with fresh cream. Cheryl led me into a small room whose walls were lined from floor to ceiling with skeins of silk. Most were in the natural cream color, some were dyed in beautiful soft colors (all her dyeing is done with natural dyes) and the mass of them displayed every conceivable fiber texture, from very fine spun silk from Japan to thick Tussah roving yarn. In the middle of the room stood a large floor loom, on which a brightly colored shawl was in progress. Cheryl also showed me several of her other weavings; two of the most beautiful done on a draw loom while she was living in California.

Back in the main room of the house, a mass of rose colored skeins in one corner caught my eye. They had been dyed with Brazilwood and were waiting to be woven into dress fabric for one of Cheryl's customers. There were also innumerable small skeins of natural dyed silk cord, which Cheryl sells especially for needlework. The range of colors made my fingers itch! In this endeavor, Cheryl is aided by a Japanese woman who winds the skeins. She is given the odd or knotted lengths of cord which will not complete a skein. For those beautiful colors any of us might spend the day winding skeins!!



Although she does not raise or spin the silk, Cheryl imports the yarn in large variety, mostly from Europe. Some of the very fine silks come from Japan, but they tend to be quite expensive. Cheryl mentioned that she hopes regulations will be changed in the near future so that she can add Mainland China to her sources. Her main goal now is the completion of a book she is writing about all aspects of silk, from scouring and degumming to weaving. She will also be speaking on silk dyeing at Convergence in Colorado.

While country living has its advantages, Cheryl says she misses communication with other fiber people and welcomes visitors to the farm. Don't be dismayed by the rickety bridge crossing the creek at the edge of their farm. Cheryl assured us that it holds their pickup truck; but you might, as I did, choose to walk up the lane!!

If you are interested in contacting Cheryl, her address is:

Cheryl Kolander  
276 North Myrtle  
Myrtle Creek, Oregon 97457

Ann Fox



If you have the urge to travel and learn more about weaving at the same time, a summer of travel and weaving workshops in Scandinavia might be just what you're looking for.

#### VESTERHEIM TO SPONSOR NORWAY TOUR

Vesterheim, the Norwegian-American Museum in Decorah, Iowa, will sponsor a tour of Norway in August which will include ten days of instruction in traditional Norwegian weaving techniques at the weaving studios of Rauland Academy. This will be a serious course for experienced weavers. The major instructor is Elsa Bjerck, a recognized weaver and textile expert from Jolster in Sogn, Norway. A Norwegian-American weaver will assist to solve possible problems of language and terminology.

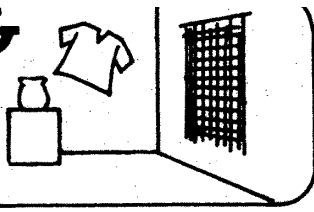
For non-weavers there will be beginning classes in embroidery, rosemaking (already filled), and woodcarving.

If you cannot go on the tour but would like some experience with traditional Norwegian weaving, there will be an opportunity to study tapestry techniques or belt weaving in workshops with Elsa Bjerck at the Museum in Decorah in April. Participants in the workshops will have an opportunity to become familiar with the extensive textile collection of the Museum.

#### WEAVERS TOUR OF SWEDEN

A Swedish Workshop Tour for weavers and woodworkers from June 17-July 11, 1978, will feature a four-day weaving workshop with Malin Selander, noted Swedish designer-weaver-author at Hantverkets Skola in Leksand. Workshops in spinning with Anne-Marie Stockenstrom in Leksand, and dyeing and band weaving workshops in Visby will be a part of the tour also, along with sightseeing and visits to studios and museums. Woodworkers will attend an 8-day workshop at Hantverkets skola in Leksand. Further information can be obtained by writing to Mary Cramer, 3315 N. Shepard Ave., Milwaukee, WI 53211.

# SHOWS & EXHIBITS



## NO FRAME LOOM EXHIBITS TO DECORATE GUILD ROOM MARCH

### WORKS BY JOANNA FOSLIEN

An exhibit of fourteen pieces by Joanna Foslien can be seen in the class room of the Guild through March. All of the pieces were produced on a rigid heddle loom, and Joanna has been able to overcome the limitations of the loom to bring dimension to her pieces.

Joanna is a potter who turned to weaving three years ago when she began her first frame loom class with Cathy Ingebretsen. She grew up in Great Britain in the area near Stonehenge. She has travelled extensively in Europe and lived for a time in France before coming to the U.S. She believes that this varied background has influenced her artistic approach. The circle shape is dominant in her work, a natural carryover from both her background in ceramics and from the rolling, hilly countryside in which she grew up.

### FRAME LOOM GROUP SHOW

A group show featuring both functional and non-functional frame loom pieces from place mats to clothing to rugs hangs in the guild rooms. Weavers participating in this exhibit include: Judy Freeberg, Bobbi Megard, Elaine Phillips, Priscilla Logan, Mary Temple, Jean Lodge, Linda Maschwitz, Kathy

McManon, Joan Kloiber, Chris Fortognese, Marilyn Grundberg, Pat Warner, and Suzette Bernard.

## CHILDREN'S TAPESTRY EXHIBIT THROUGH MARCH 17

An exhibit of Egyptian Children's Tapestries from the famous Ramses Wissa Wassef Atelier and other studios in the village of Harania, Egypt, will be on view at the Minnesota Museum of Art Permanent Collection Gallery, 305 St. Peter St., St. Paul, from January 19-March 17, 1978.

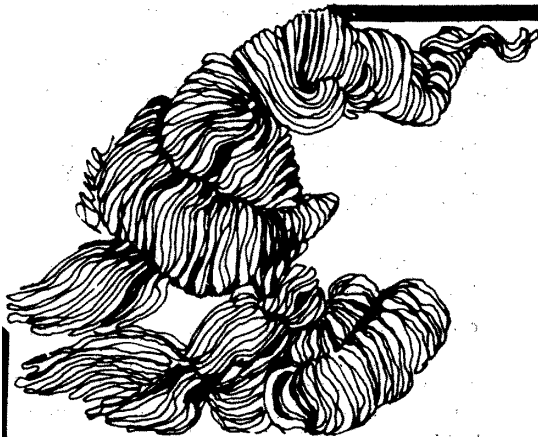
The exhibit has been organized by collector David Williams of Sonoma, California. Don't miss this exciting array of imaginative tapestries.

## HOTPOTS EXHIBITION OPEN TO WEAVERS

As a special event during HGA CONVERGENCE IN COLORADO, "The Weaver's Journal" is sponsoring a contest and show of HOLDERS OF HOTPOTS. The potholders can be in any technique except needlepoint and may range from flat pieces to oven mitts. Use your creativity and imagination to design a textile whose function is to hold hot pots!

The contest to open to everyone, but only subscribers to "The Weaver's Journal" are eligible for first prize. The first prize will be a wallhanging. The second prize is a print by Harrison Begay and the third prize will be a two-year subscription to "The Weaver's Journal."

The judging will be done on June 15, 1978, by the staff of the journal using a point system. Mail your entry(s) or inquiries to "The Weaver's Journal," 1900 55th Street, Boulder, CO 80301. Please include the following information attached to each entry: name, address, value, and whether or not you are a subscriber.



# the Yarnery

## MARCH 6,7,8.

### CHEAPER BY THE DOZEN SALE!

### 20% OFF ON ANY TWELVE ITEMS

1648 Grand Avenue, St. Paul 690-0211

Rosedale Shopping Center, Roseville 631-2800

Leisure Lane Shopping Center, Edina 922-7179

## QUILT SHOW COMING UP

The Needlework Guild of Minnesota wishes to invite all interested in quilting to a quilt show, "Quilts of the 70's" on May 17-23, 1978, at the Minnetonka Center of Arts and Education, Crystal Bay, Minnesota. Visitors to the show will have an opportunity to cast ballots for their favorites.

Entries are invited and the only stipulation is that the quilts have been started and completed since 1970. Pillows, totes, wall hangings, or any other quilted piece will also be welcomed.

If you would like entry forms or more information, please contact: Mrs. Melvin Tesler, 1400 Texas Ave. So., St. Louis Park, MN 55426.

## MIDWEST ARTISTS' GUILD JURIED SHOW

The Midwest Artists' Guild Festival of the Arts, sponsored by the Midwest Artists' Guild, at Mears Park (formerly Smith Park), Lowertown, St. Paul, Minnesota, is now open for applications. The event will be held August 5 & 6 (Saturday and Sunday).

This is a two and three-dimensional juried showing open to artists and craftspersons living in Minnesota and other midwest states. \$3,000 in purchase awards and cash prizes will be given.

Slides are due May 15, 1978. For information write: Mary Ellen Kundzins, 6316 Eden Prairie Road, Eden Prairie, MN 55344.

## AFRICAN ART FEATURED IN AREA EXHIBITS

### Arts of Ghana, "Gold Coast" Nation of West Africa . . . ends March 26

The Arts of Ghana, an exhibition of carved figures and masks, gold jewelry, royal regalia (such as costumes and headdresses), cast brass sculptures, pottery and textiles gathered throughout the West African nation of Ghana continues at Walker Art Center through March 26.

The exhibition, the largest and most comprehensive presentation ever of Ghanaian art, was organized last year by UCLA's Museum of Cultural History to coincide with the 20th anniversary of the independence of Ghana from British colonial rule.

The 450 objects, many on public view for the first time, were assembled from African, European and American collections. Included will be fine examples of Kente and Adinkra cloth, for which the Ghanians are highly esteemed, as well as a number of Asafo flags which are appliqued in patterns which are surprisingly similar to international folk art.

### Living Arts of West Africa . . . ends March 12

This smaller exhibit is housed in the University Gallery, 3rd floor of Northrup Auditorium, Minneapolis Campus.

### Nigerian Handcrafted Textiles . . . ends March 17

This collection of textiles is on view in the Goldstein Gallery, McNeal Hall, St. Paul Campus. It is part of the textile collection of Ms. Joanne Eicher, who took over last summer as head of the University of Minnesota Department of Textiles and Clothing.

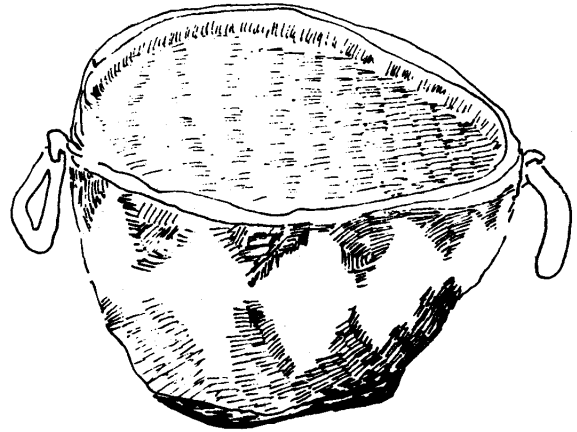
### African Arts Symposium

The arts of Ghana will be the focus of an informal seminar on Saturday, March 4, 10 a.m. to 4 p.m. in Walker Art Center's Information Room. Fred T. Smith, Department of Art History, U of M, will head a panel of national specialists in a discussion of the specific styles found in Ghanaian art forms. The seminar

is part of a two-day symposium on the arts of West Africa sponsored in conjunction with all three of the African art exhibits currently running in the Twin Cities area.

The seminar is free, no reservations are necessary, however seating will be limited.

For information about the full schedule of the activities of the symposium, phone the University Gallery, 373-3424, or the Department of Art History, U of M, 373-3057.



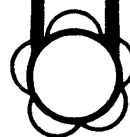
**weave a house  
in your future...**

**527 4111  
office**

**544 0235  
home**

**lael eginton  
EXCEL REALTY**

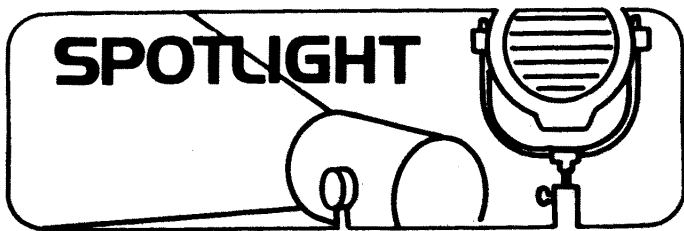
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**cards · wood · jewelry**



# SPOTLIGHT



Bev in hand knit sweater in front of one of her double weave panels.

## BEV SKOGLUND

Knit two, purl two on simple sweaters has led Beverly Skoglund, Marine-on-the-St. Croix fibers artist, to create striking, large wall panels knitted of weaving wool and knitting yarns.

It all began years ago when her husband was in school. He studied and she knit many conventional sweaters while listening to the TV with ear phones. She continued making many sweaters, later often of Icelandic design, and many other items including evening dresses in wool and French ribbon. However, she never made mittens or scarves 'til this year. She explains, "A woman that I bought yarn from always advised me that 'every knitting project should be a commitment regardless of the problems and set-backs.' I have always followed that advice."

It was not until 1976 that she began thinking of knitting projects as being decorative as well as functional. This new approach, of creative freedom, was strongly influenced by Mary Walker Phillips book, Creative Knitting. Then Bev began the decorative pieces that could be appreciated for their colors and design elements.

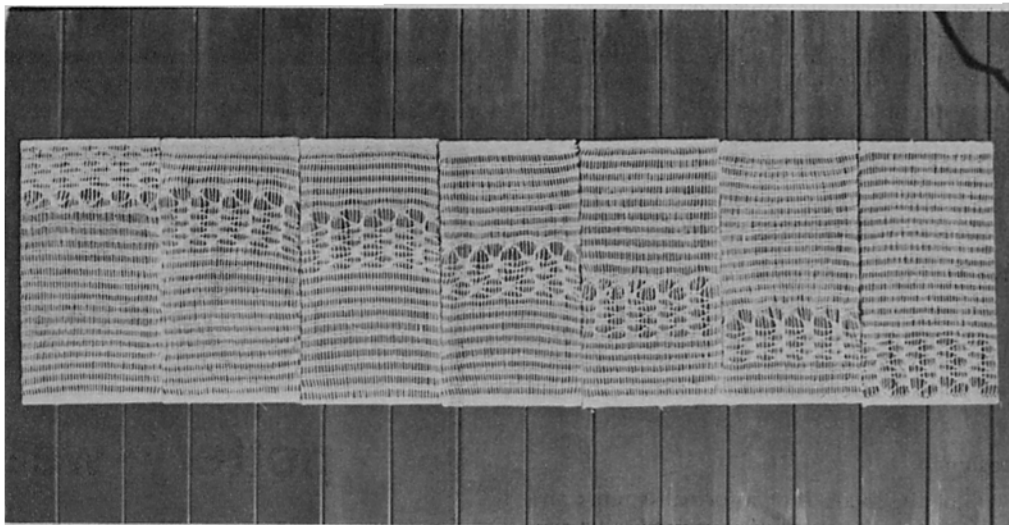
"Decorative knitting allowed me to work in the world of space, playing with the concepts of positive and negative space and the relationships of figures to ground," she emphasizes. Knitting also gave her a sense of freedom through the limitations that techniques and design imposed. For example, notice the limitations and many variations in the seven panels of her largest work, "Hieroglyphics." Each panel measures 18 by 32 inches.

She limits herself to just two stitches made up of knitting and purling, without any "trick" techniques. Each design is drawn out first and then various stitches are tried until the right ones are discovered. Bev has two goals. The first is to achieve an airy openness. The second is to create a fusion of two or more colors which results in seeing one color. The colors are all chosen from samples in nature, such as "Oak Leaves" and "Sumac."

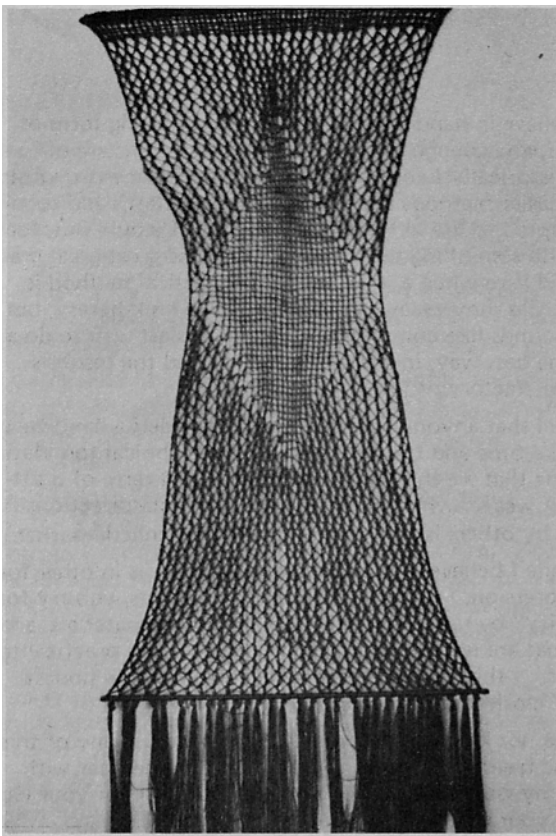
Bev finds the blocking of the knitted piece as exciting as the designing and knitting. This is especially true, for each stretchy creation has a personality and mind of its own. Many times, these characteristics dictate a logical conclusion to the blocking process. Sometimes Bev tussles with a piece and sometimes the piece wins.

About the pictures—

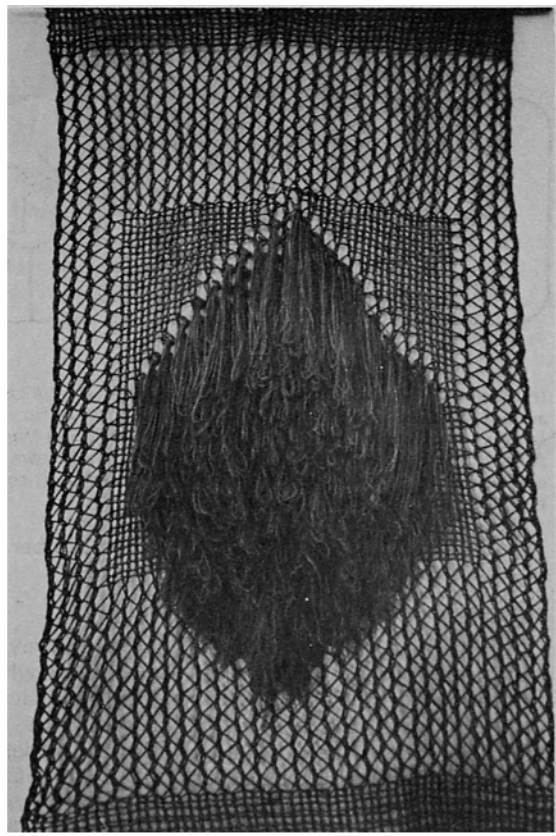
The close-up is a close view of one of the seven panels which is titled "Hieroglyph" series. The oval in a rectangle in a rectangle is called "Oak Leaves." "Sumac" is a diamond within a rectangle with fringes . . . another shape within a shape. "Watermelon" is an expansion of shape within shape but with an expansion of the focal point of the inner shape with long fringe. Her colors are often soft and subtle. Bev is shown wearing one of her handknit sweaters which she also keeps making.



"Hieroglyph" series.



"Sumac", attempt to achieve shape-within-shape.

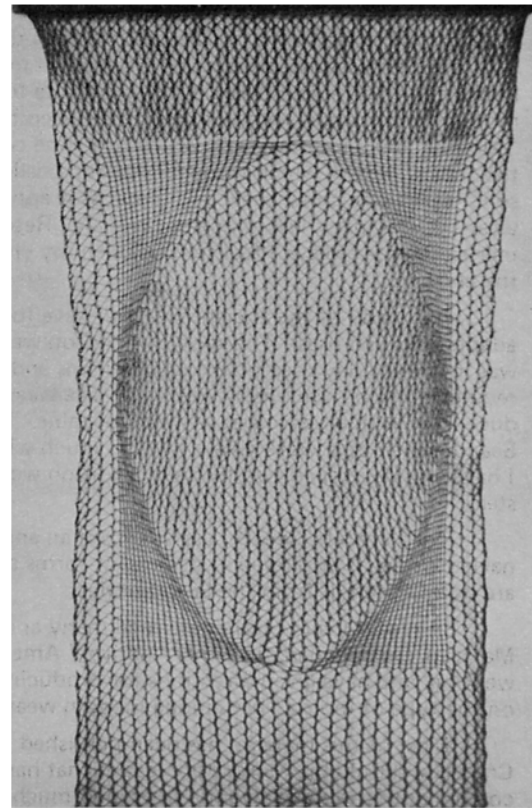
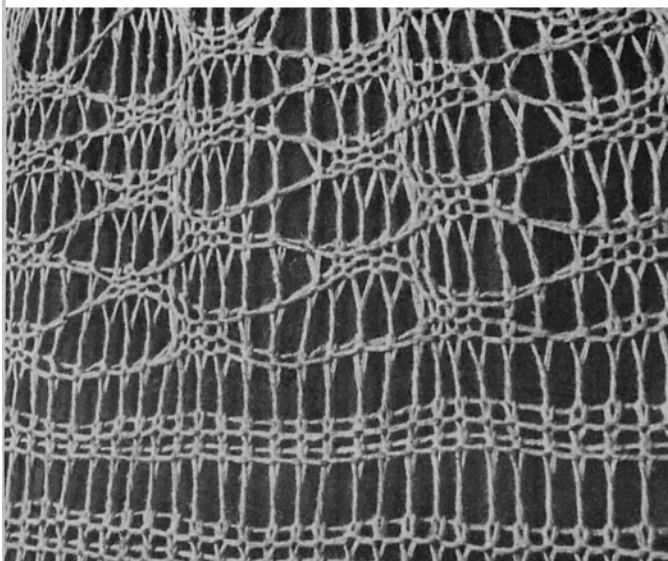


"Watermelon," expansion of shape-within-shape.

Bev began weaving when someone gave her a small loom. She took her first floorloom class from Charlotte Miller and immediately became "hooked." She has enjoyed many other weaving classes and workshops at the Guild.

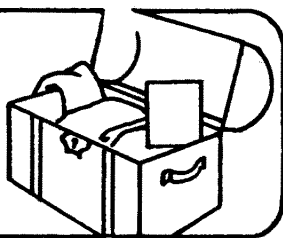
"Weaving and knitting complete for my attention, but occasionally time is found to do needlepoint or maybe basketry. I love them all. Knitting is my portable fun, and the loom keeps me tied at home, so they are always with me, at home and away."

Lis Jones



"Oak Leaves"

# WE HAVE A PAST



In the early years of the Guild, in conjunction with the University, annual "Institutes" were held with a guest instructor for a two week seminar in weaving. The guest instructor in 1943 was Mary Atwater. Among the papers in the Guild archives is this letter from Mrs. Atwater explaining her work and her feelings about weaving. It contains much that is timely today, and we reprint it here:

October 23, 1943

My dear Mrs. Miller:--

There have been write-ups about me and my work in hand-weaving, but I don't at the moment recall when or in what periodicals "Who's Who" gives the main facts. I don't know just what I can add. As you perhaps know, my work has been chiefly in research, experiment and design. When I prepared the material for my "Shuttle-Craft Book" I found that I had to devise methods, names, technical terms, as so much of the "Ancient art" was completely lost. It gives me pleasure to find that my work has received wide acceptance and that the terms I devised have gone over into the language of weaving and are now in general use.

When I began my work in weaving American weavers were limited to "four-harness overshot." In fact a great many did not seem to know that there was any other way to produce pattern effects on a hand-loom. Among the things I dug up -- out of museums, private collections, old manuscript books and so on -- and that I put into useable form for modern weavers and set going again have been the beautiful "summer and winter weave", which had gone completely lost, the "spot" weave, which through an error I called the "Bronson" weave, the cross weave or "leno" as it applies to hand-weaving, and many less important weaves. Rescuing the summer and winter weave I feel to have been my chief service to the craft.

For many of the ancient weaves I have found new adaptations and uses. The spot, or Bronson weave, for instance was in the old day used only for fine linens and in patterns requiring five or more harnesses. The lace-weave effect producible in this weave was a "find" of mine. It resembles a Scandinavian openwork weave but has much wider possibilities. I have also developed two forms of Bronson weave for upholstery.

The "crackle" weave, derived from an ancient Scandinavian weave, is also mine in its present forms and uses, which are quite different from the Scandinavian.

In recent years I have described many ancient Peruvian, Mexican, Guatemalan and other "native" American forms of weaving, and have given directions for producing these weaves on the type of loom in use among modern weavers.

Most of this material has been published in the Shuttle-Craft Guild Bulletin-- a monthly leaflet that has now been coming out for almost twenty years, and much of it has passed over into general practise. I think many hand-weavers who use this material as a matter of course have no idea of the source.

I believe in hand-weaving as a practical, living form of handicraft, and though old methods and traditions are of interest historically I confess that I am more concerned with new and easier methods and in developing patterns and tex tiles forms adapted to life in the modern world. I would not, for instance, do something the hard way, because great-great-grandmother did it so when a new and more practical method is available. To some weavers this sounds like rank heresy, but to me it sounds like common sense. The easiest way to do a thing is the best way, in my opinion, provided the result is equally satisfactory.

I feel that anyone calling herself or himself a hand-weaver should take time and trouble to study the technical foundation of the craft that we think of under the general term of draft-writing. A weaver who must depend on minute directions prepared by others is really no more than a "shuttle-pusher."

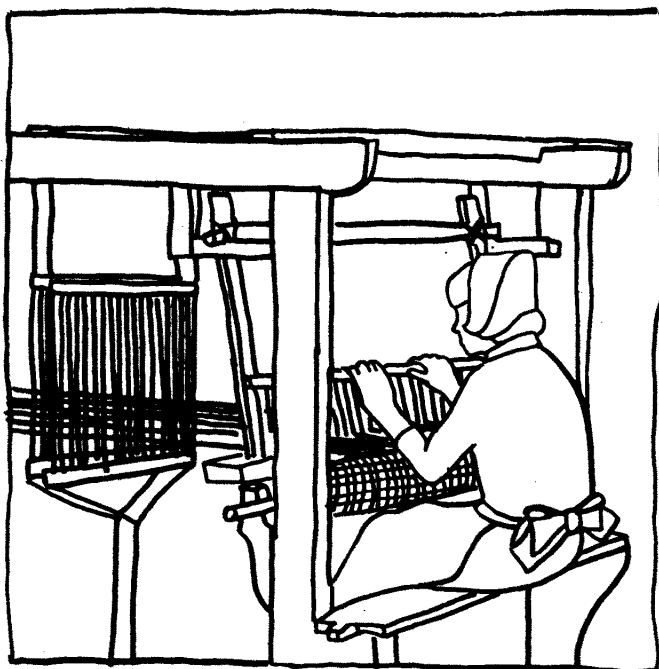
While I believe in modernism in weaving as in other forms of art expression, I do not hold with the faddists who try for "originality" by using fantastic and unsuitable materials, and weaves that are not suited to the production of a practical textile fabric. I think a piece of weaving should be an honest piece of "cloth" no matter what else it is.

I do not know whether you will care to use any of this, but please feel free to do so if you wish. I remember with pleasure my visit to Minneapolis at the invitation of your Guild, and wish your group all success.

Sincerely yours,

Mary M. Atwater

This letter, along with the notes from the workshop, are in the locked case in the library, and may be examined during office hours.



# SWATCH PAGE

## THE TRIANGULAR SHAWL IN BRONSON LACE AND PLAIN WEAVE

by Joy Rosner

The triangular shawl is a graceful and beautiful shaped-on-the loom garment which is not only now most fashionable, but has for many generations been a favorite warm costume. The scarf may be lacy and ethereal as our sample or it may be heavy and blanket-like.

The weave chosen as the pattern weave is Bronson lace which is a balanced (50/50) one-shuttle weave with every other thread threaded on the same harness—in our draft this is on harness 2—as in what Davison calls Swedish lace but in Atwater, Black, and Tidball is on harness 1. One tabby is on harness 2 in our draft, the other harnesses threaded together are the other tabby. Harness 1 carries the tie-down thread between blocks making it possible to repeat any of the blocks a desired number of times. There are six threads per block. The blocks are treadled as drawn in.

Let us look at our sample (which will not as custom, be posted at the Guild, unless it is posted on me walking around the Guild—or through it):

**Photo 1** shows a detail of the shawl. What other weave might work in place of the lace weave? Consider making a profile of the draft we used, and replacing it with another weave structure.

**Photo 2** shows the entire shawl.

**Materials:** single ply blue British Tweed was used as the warp-weft. Various companies carry similar yarns. They run approximately 2000 yds/lb. One could also use a double ply yarn which would obviously be sleyed further apart. With mohair or textured yarn, one would obscure the pattern, but get a luscious result nonetheless.

**Sett:** 12 epi for the tweed. For another yarn, one would sley to achieve a perfectly balanced plain weave area.

A 40" wide, 2 yard long warp was prepared. The two yard warp is sufficient for the warp length fringe and the weft length fringe.

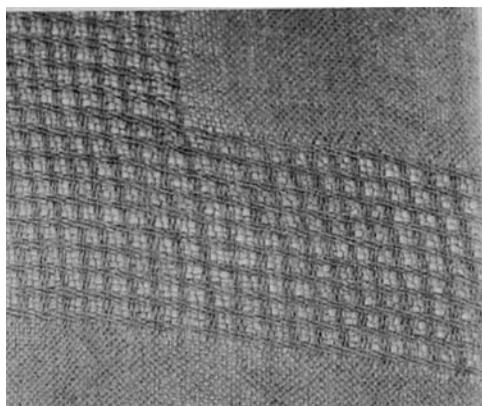


Photo 1. Detail of shawl showing Bronson lace.

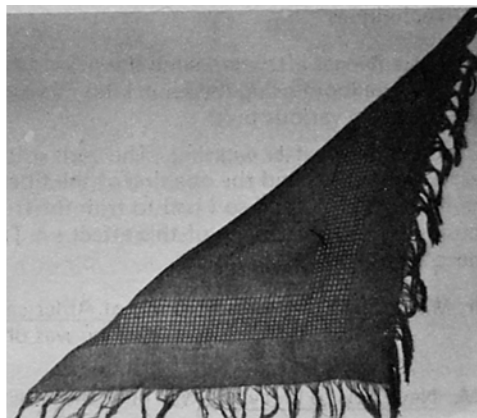
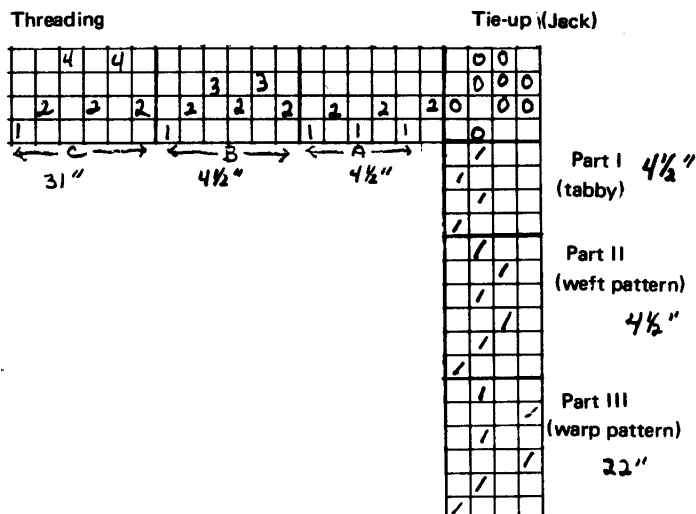
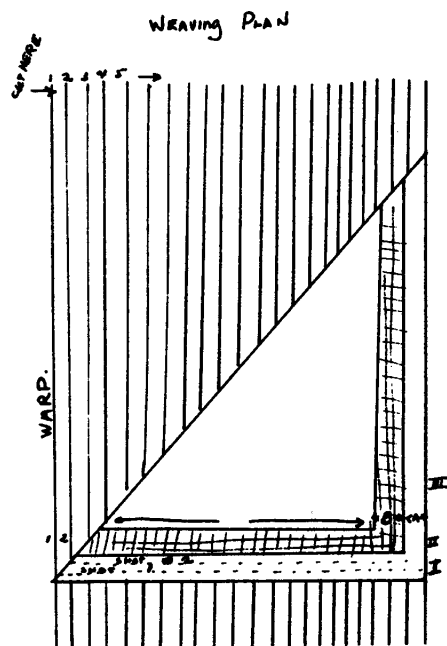


Photo 2. Overall view of triangular shawl.



**Weaving the Shawl**

1. Treadle as shown in the treadling diagram—as drawn in.
2. For the first pick, break the warp numbered 1 in the plan as far back on the back of the loom as possible. (You will probably have to get up from your loom and walk around. Later you will just need to lean over to break the warp.) Pull warp no. 1 through the heddles, through the reed and use this warp as the weft shot no. 1 on the first shed.
3. Change sheds. Break warp no. 2, pull it through the heddles and through the reed and use as weft shot no. 2.
4. Continue weaving until the last warp is broken and the shawl is finished.
5. Remember to change treadling order according to plan to yield lace in desired places.

**Problems Involved in Weaving**

1. One must beat evenly, checking the plain weave area often to be sure it is balanced so as to get the width of the shawl equal to the length. As the warp narrows, it is all too easy to beat much harder than one did at the beginning when the warp was wider. Thus one must gently press the weft into place with the beater. You might consider getting a plastic right triangle from the stationer's as well as counting the weft threads per inch to see if they are equal to the warp threads per inch.
2. A taller person than I (5'1/2") might find a 40" x 40" shawl too small—so I recommend longer fringes.
3. Because each warp becomes a weft—only one shawl may be warped at a time.

**Finishing Techniques**

1. One may tie fringes after removing the shawl from the loom, or as I did, hemstitch both horizontally and vertically while the shawl is on the loom using the same kind of yarn. Also consider some of the many wonderful finishing techniques and fringes shown in various texts.
2. I washed my shawl after weaving. The yarn softened considerably and the lace opened to form the lovely pattern. The slight felting which occurs and the opening of the fibers forms a sound, strong textile. I found however that the single ply yarn fringe frayed and tangled so I had to trim the fringe. This tangle occurs because single yarns are mechanically unsymmetrical structures. (For a discussion of this effect see Treloar, L.R.G.)

**References**

Atwater, M.M. The Shuttle-Craft Book of American Hand-Weaving. Atwater mentions that this lace technique which is widely used now in linen weaving was originally used in English scarfs—thus I used the British wool singles for the sample!

Black, M. New Key to Weaving. She gives a discussion of Bronson lace as does Atwater.

Davison, M. A Handweaver's Pattern Book.

Interweave. Vol. III, Number 1, Fall 1977. This article offers another way to weave a triangular scarf. The author suggests bribing a child to cut the warps at the back of the loom—a competent child.

Laughlin, M.E. "More Than Four." How to extend the Bronson system to Multiharness weaving.

Nunneley, Faith. Faith, to whom I owe so much, first told me how to make a triangular shawl in Spring 1969.

Tidball, H. The Weaver's Book. Discussion of the Atwater-Bronson Lace System.

Treloar, L.R.G. Physics Today. Vol. 30, No. 12, Dec. 1977. "Physics of Textiles." "Look what I brought home for you today, dear." One of the fringe benefits of being married to a physicist. (There are many!)

Happy Weaving and Happy Experimenting!



# SPECIAL EVENTS

## CONVERGENCE '78

"Fiber to Finish" is the theme of Convergence '78, which will be June 21-30, 1978, in Fort Collins, Colorado. The sponsors are the Handweaver's Guild of America, The Handweaver's Guild of Boulder, the Rocky Mountain Weaver's Guild, and the Northern Colorado Weaver's Guild.

There will be four general sessions, comprised of: Naomi Whiting Towner, speaking on "American Handweaving in the Past Twenty Years;" "Weavers 3: Webster, Producer, Artist," a panel discussion with Sharon Alderman, Robert Dunlap, Libby Platus, and as moderator, Lee Carlin; juried handwoven garments featured in a fashion show; and, Leslie Tillett speaking on "Where Do We Go From Here?"

Several exhibitions will be on hand during Convergence. "22 Polish Textile Artists," a Smithsonian Institution-sponsored traveling exhibit, will be on campus. A large area of commercial and educational displays will be adjacent to conference meeting rooms. Colorado fiber artists will be featured in another exhibit at Colorado State University. Two tours are available, one going to the Denver Art Museum, and the other to the Arvada Art Center where a special multi-faceted performance of music and dance will be given against a backdrop of fiber sculpture.

The programs offered are too numerous to mention in detail. They fall into the general categories of design, fibers, dyes, techniques and technology, equipment, and business/marketing. For example, one program is on spinning silk, another on vegetable fibers, on the fly shuttle loom, introduction to production weaving or spinning, and so on. Besides the programs, there are fourteen workshops scheduled, ranging from beginning weaving to marketing. In between, there are such workshops as loom-shaped garments, Hopi weaving, cotton spinning techniques, color, teaching weaving, and design and techniques in pictorial weaving.

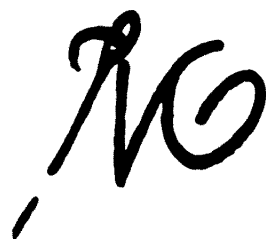
Room and board is available at Colorado State University. Camping facilities are within close range. Enrollment is limited to 1600 people, and preference will be given to HGA members. The Guild office has more information, as well as coordinating possible group travel arrangements.

Kate Foreman

## MIDWEST WEAVERS CONFERENCE

Minnesota weavers interested in attending the Midwest Weavers Conference in Cincinnati July 13-16 can receive information by becoming a member of the conference. Lifetime membership cost is \$2.00 and can be sent to Marjorie O'Shaughnessy, 2176 Skyline Place, Bartlesville, Oklahoma 74003. Group transportation from Minnesota is a possibility. Please leave your name in the Guild office if you are interested.

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

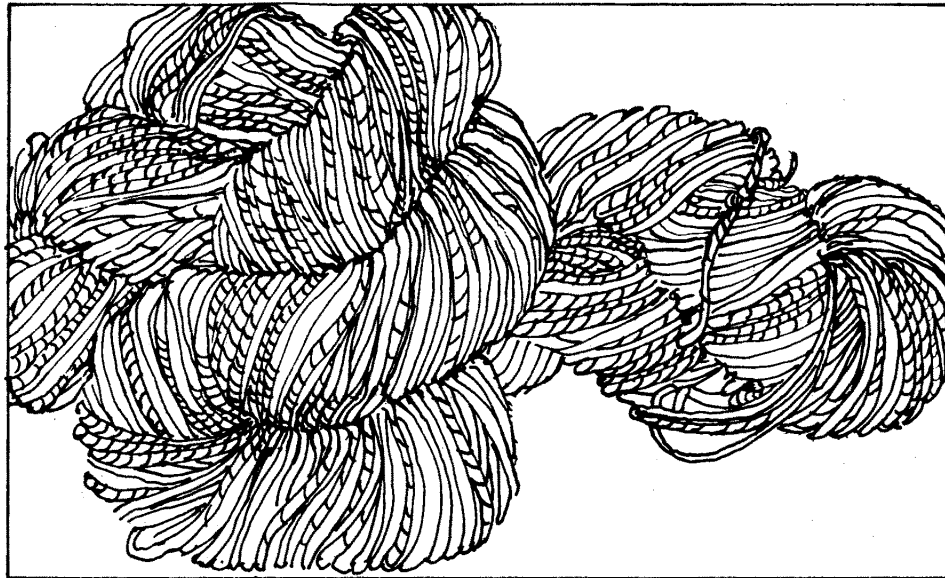


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# TELAS DE LOS MUERTOS

## WARP PATTERNING by Karen Searle with Sue Baizerman

There are two methods of warp patterning most frequently found in ancient Peruvian patterning. One is supplementary warp patterning. It is the counterpart of the supplementary weft patterning discussed last month. Any pattern introduced from selvage to selvage in the weft direction can theoretically be introduced in the warp direction also. The ground fabric in a supplementary warp fabric is usually warp faced plain weave. A second set of warp threads, not essential to the structure of the fabric, is manipulated to float or to weave with the ground warp to produce patterns.

The second common means of introducing patterning is complementary warp (or weft) patterning. It occurs when two sets of elements of contrasting color function co-equally in the fabric, in opposition to each other. Usually one color dominates one face of the fabric while the other color dominates the opposite face. (Weaving "on opposites" is one way in which a handweaver achieves a complementary weft fabric. Students of Bolivian weaving produce complementary warp fabrics.) Complementary warp designs are continuous (from one end selvage to the other); complementary weft designs may be continuous or discontinuous.

Warp patterned weaves have existed in the Andes since Pre-Ceramic times (before 2,000 B.C.). Their popularity diminished as a wide range of textile techniques developed, but they have survived to become the dominant system of patterning used in the area today. Among existing pre-Columbian textiles, weft patterning seems to predominate over warp patterning, although in many cases it is difficult to tell whether a textile fragment was originally woven with the pattern in the warp direction or in the weft direction.

Most of the Science Museum of Minnesota's examples of supplementary warp patterning and complementary element weaves probably date to the Late Intermediate Period (900 A.D. -1476 A.D.). There are only four examples of pre-Columbian supplementary warp weaves in the Museum's collection. Some 24 fragments of complementary warp or weft weaves are in the collection, and bands and borders of the complementary weft decorate a number of tapestries and weavings in other techniques as well.

### Structure

#### Supplementary warp weaves:

The number of supplementary warp threads used can be equal to the number of ground warps (a ratio of 1:1); a supplementary thread being picked up between each ground thread for pattern as needed. Contemporary ethnographic textiles from Ecuador use this method. The Museum has no pre-Columbian examples. A supplementary warp that is woven with the plain weave shed and floated on the back of the textile (the equivalent to plain weave inlay in the supplementary weft weaves) does not appear to exist among South American textiles.

#### Supplementary warp inserts:

An equivalent to a variant on plain weave inlay does exist among the supplementary warp textiles of pre-Columbian Peru. See Fig. 1 and Photo 1. The ground fabric in this variation is a balanced plain weave rather than warp faced plain weave. The Museum's example of this weave can be seen in the skirt of a burial doll, item A 72:24:26n.

Supplementary warp threads in a ratio of 1:2 with the ground warp threads are common ethnographically in Peru, and also in Scandinavian and East European countries. A draft for this weave can be seen at right, the 's representing the supplementary threads. A structure diagram is shown in Fig. 2. The Museum has no pre-Columbian examples of this technique, although several mantas in the collection from the Colonial period are patterned with this weave.



Fig. 1. Supplementary warp inserts.

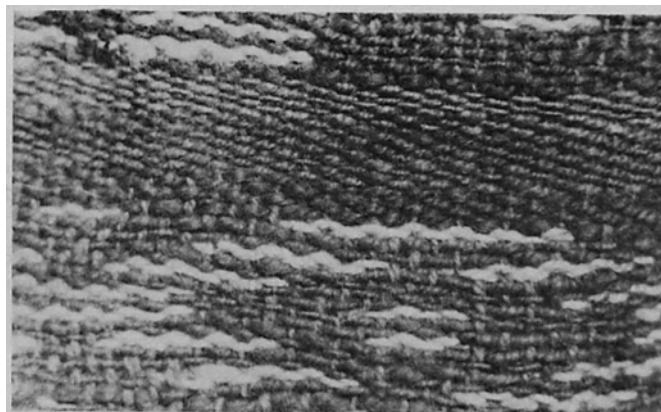


Photo 1. Supplementary warp inserts A 72:24:26n.

Fig. 2. Supplementary warp threads in 1:2 ratio with ground threads.

The plain weave derived float weaves have floats formed by causing certain threads to skip one or more interlacings of plain weave. In the simple alternating float weave, the skipping of one interlacing forms a three-span float in the warp on one face of the fabric, and in the weft on the other face. See Fig. 3. The warp/weft forming the float may be supplementary or part of the ground fabric warp/weft. In the Museum's collection, a small four-selvage piece in dark blue cotton is patterned in white with this simple alternating float weave. (A 72:24:36L) It has a warp sett of 38 e.p.i., a weft count of 8 p.p.i. The float section is threaded with the draft as shown.<sup>3</sup> This is perhaps the oldest known warp patterning technique in Peru. Examples have been found dating to pre-Ceramic times<sup>3</sup> although the Science Museum's example is more recent, probably Late Intermediate or Late Horizon.

#### Complementary Warp/Weft Weaves

Complementary warp floats on plain weave use the same draft to produce a float weave similar in appearance to that described above but with complementary sets of warp forming an all-over design of 3-span floats aligned in alternate pairs. This weave is found among pre-Columbian textiles. It is familiar to inkle weavers as one of the basic pickup weaves (see Atwater), and can be seen in some contemporary Bolivian and Scandinavian bands. There are no examples of this technique in the Museum's collection.

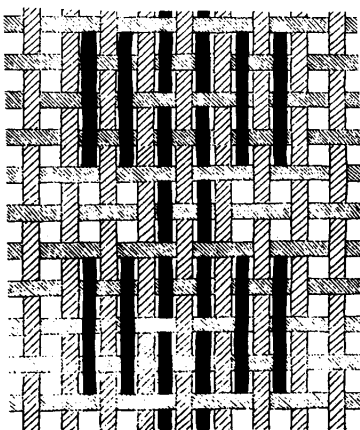


Fig. 3. Simple alternating float weave.

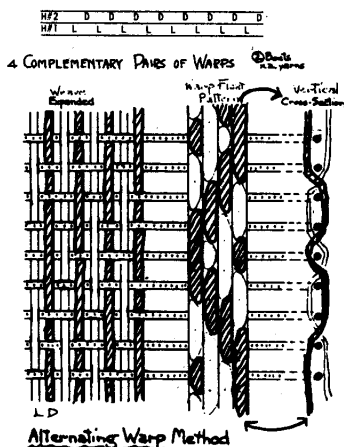


Fig. 4. 2 color pebble weave, courtesy of Adele Cahlander.



Photo 2. Two and three color pebble weave A 71:11:2.

Two color Pebble Weave is a complementary warp (or weft) weave which has 3-span floats aligned in alternate pairs and diagonal of two span floats.<sup>4</sup> See Cason and Cahlander for complete information on pebble weave and its variants. Fig. 4 shows the structure of this weave. The Science Museum's collection contains ten examples of two color pebble weave, some with pattern in the warp direction and others with pattern in the weft direction. A typical example has a tightly spun cotton singles warp at 25 e.p.i., with approximately 120 p.p.i. in the pattern area.

Three (or more) Color Pebble Weave is considered a compounded complementary warp/weft weave because of the introduction of additional sets of elements. Eight examples of pebble weave in three, four or five colors appear in the Museum's collection. The warp way pebble pieces have floats on the back where the extra colors are not being used in the design. In the weft way pebble pieces, additional colors are laid in in a discontinuous manner, thus eliminating some of the back floats. A typical example has a hard twist singles cotton warp at 27 e.p.i. with weft at 36 p.p.i. in pattern areas. A reversible three color pebble weave was also used in pre-Columbian times, however, the Museum collection has no examples of this technique.

Photo 2 shows a fragment composed of many bands in weft-way pebble weave separated by narrow stripes of plain weave. One of the bands is in three colors, the rest are in two colors. The warp is sett at 22 e.p.i., with approximately 88 weft picks per inch. Many animal and bird motifs are worked into this 7½" x 6¼" piece, possibly a sampler.

The cover photo shows one of the most beautiful textiles in the Science Museum collection. A tapestry in red and gold with bands of three color weft-way pebble weave in dark brown, pink, gold, magenta and white. The piece has four selvages, warp at 26 e.p.i. and 120-136 weft p.p.i. A separately woven fringe is applied to one edge.

Turned weave<sup>5</sup> has the weft faced floats and the warp faced floats on both sides of the fabric. See Fig. 6. This weave was commonly used in the Late Intermediate Period in cotton textiles. The Museum's example is a four selvage piece, 9½" x 24", in light brown and white cotton, warp 60 e.p.i. and weft 22 e.p.i. See Photo 3. Its designs include birds and jaguar heads. Its size, shape and variety of design suggest that it might be a sampler.

This turned weave is common in contemporary Mexican textiles and Navajo belts that make use of two different weights of yarn for the pattern and ground, giving a three-dimensional look to the fabric. The technique is seen very infrequently in contemporary Peruvian textiles.

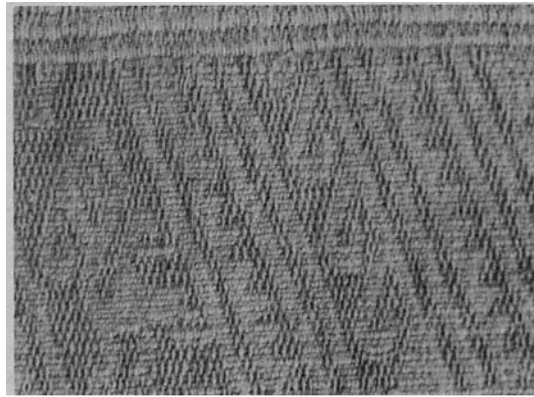


Fig. 5. Turned weave.

Photo 3. Turned weave A 74:17:48.<sup>1</sup>

**Warp or weft substitution** is one type of complementary element weave in which two sets of elements alternately float and interlace with the warp in plain weave. While one set is floating, the other set is interlacing, and conversely. There are two very different faces to the fabric—one with floats only and one with plain weave only. The Museum's example of this weave is shown in Fig. 7 and photographs 4 and 5. The piece has 3 selvages (one end has been cut) and measures 23" x 20". Red wool and gold cotton form an interlocking jaguar motif in weft substitution. There is a wide border in tapestry at one end. Warp sett is 26 e.p.i. with 15-20 p.p.i. in the weft substitution area.

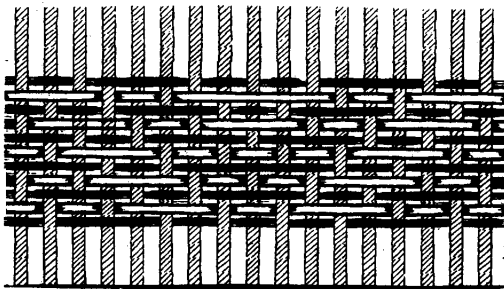


Fig. 6. Weft substitution.



Photo 4. Float face of A 74:17:59.

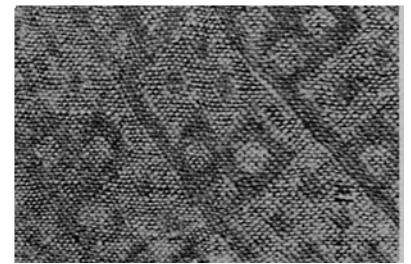


Photo 5. Plain weave face of A 74:17:59.

### Materials

All of the complementary warp weaves in the Museum collection have a cotton warp. In most of the textiles it is z-spun and s-plied, although a few examples have a hard twist singles warp. Pattern threads in the warp-way complementary element textiles are also of z-spun, s-plied cotton. The weft-patterned textiles generally use a z-spun, s-plied wool for the pattern threads.

### References

- Atwater, Mary. Byways in Handweaving, MacMillan, 1954.  
 Cason and Cahlander. The Art of Bolivian Highland Weaving, Watson-Guptill, 1976.  
 Emery, Irene. The Primary Structures of Fabric, The Textile Museum, Washington, D.C., 1966.  
 Rowe, Ann P. Warp Patterned Weaves of the Andes, Textile Museum, 1977.

<sup>1</sup>Rowe, Ann P. Warp Patterned Weaves of the Andes, The Textile Museum, Washington, D.C., 1977, p. 6.

<sup>2</sup>Ibid., p. 34.

<sup>3</sup>Ibid., p. 54.

<sup>4</sup>Ibid., p. 67. While the term pebble weave deviates from our usual structural identification of weaves, we decided to use the less clumsy descriptive name.

<sup>5</sup>Emery, Irene. The Primary Structures of Fabric, The Textile Museum, Washington, D.C., 1966, p. 112.

ETC...

???

**GENERAL SERVICES ADMINISTRATION'S CRAFTS-AT-WORK PROGRAM**

A modest stock of functional office accessories, all handmade by American Craft artisans, has been placed in three Self-Service stores in the Washington, D.C. area by the General Services Administration. GSA is the purchasing agent and buildings manager-housekeeper for the U.S. Government.

The introduction of hand-crafted accessories is intended to enrich and "humanize" the working environment of the federal work place, and at the same time provide an expanded marketing opportunity for American craftsmen.

Some of the items which have been purchased for government office use are:

- lamps and shades, bookends, wastebaskets, pencil holders, file-card boxes, planters, calendar holders, and wall hangings.

All of these are items which could use fiber in their construction.

Craft artisans who make functional products and who would like to sell some of their work to the government may submit slides or samples, descriptive brochures, and price lists to:

William F. Madison  
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**Other Government Projects of Interest to Craftsmen**

GSA is also adding some craft works to its Art-in-Architecture Program, through which major art works are acquired to adorn newly-constructed or renovated and restored federal buildings. Architecturally-scaled crafts such as mosaics, ceramics, fiber-works, banners, and quilts have recently been commissioned. Artists interested in being considered for a major commission may contact Don Thalacker, Fine Arts Branch, Room 5324, Office of Construction Management, General Services Administration, Washington, DC 20405.

**TWO HUNDRED WOMEN'S ARTS GROUPS JOIN FORCES**

Last week, in New York City, the formation of the Coalition of Women's Art Organizations was announced at the Sixth Annual Conference of the Women's Caucus for Art held at the Barbizon Plaza Hotel. Representing over 200 women's art groups nationally, with a combined membership of over 100,000 women, the Coalition was formed to combat the discrimination still faced by women in art with regard to grants, EEO compliance, and other forms of government support and recognition.

Joan Mondale, as keynote speaker at the conference, had some stirring words for the assembled artists. Among her comments, she pointed out that women artists lack neither talent nor training; they only lack opportunity. She expressed the hope that the Coalition would spend its time exhorting the Congress,

especially since an individual or organization defines itself by the action it takes, and that action and power are closely allied. The time is ripe now for the Coalition to speak out for all artists, she said, and to play an active role in all aspects of the arts.

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**MARCH 1-7**

**House of Macrame**

**5416 Penn Ave. So.**  
**927-8307**

# BULLETIN BOARD



## ANNOUNCEMENTS

Anyone interested in an evening study group in the White Bear Lake area? I have been weaving about two years and really need to share ideas, problems, questions with others. Please call 777-1064 if interested. Sonja Irlbeck.

Occasionally we have phone calls from home bound individuals desiring special assistance in repairing looms, or refreshing their warping skills. Are any of you willing to help out as volunteers when we get such requests? Please notify the Guild office if you can be such a resource volunteer so we may have your name on file to answer requests promptly.

The Gallery at the Women's Center, St. Paul YWCA, 65 East Kellogg Blvd, invites non-established artists seeking innovative ways of expression and who have achieved a high level of proficiency in their media to exhibit in one-woman or group shows. Contact Sharon Sawyer, 10 a.m.-3 p.m. at 222-3741 for more information. The "Y" takes 25% commission on all sales.

## STUDIO SPACE FOR RENT

House at the southwest corner of Abbott and 44th St., Mpls, in Reindeer Square for lease for studios and/or retail space. Peter Beck, 920-4741.

## WANTED

Used table loom, 2 or 4 harnesses. For Rutland Program at the Open School in St. Paul for Autistic Children. If you have one for sale at a reasonable price, please call 222-3765—ask for Richard; or 454-3965—ask for Riemke.

Used drum carder. Marcy Kozloff, 488-3768.

## LOOM REPAIRS

If your loom needs fixing, call Greg & Sue. We will see what we can do. Mansfield, 545-5568.

If you are interested in the Weaving Study Group in southwest Mpls which meets evenings, call Heather at 922-3143 for information about the March meeting.

Yarn shed



FIBERS FOR ALL CRAFTS

Robin Center  
4104 Highway 52 No.  
Robbinsdale, MN 55422

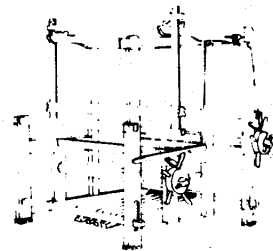
(612) 533-9003

10 - 8 M-Th  
10 - 6 F & Sat

# OFFERING PRIVATE LESSONS in Weaving Yard Goods on GLIMAKRA Floor Looms \$100. plus materials.



I have a shop where we also sell looms and accessories. You are welcome to pay us a visit.



*M. Susan Brock Ltd.*

*1838 St. Clair Ave.*

*St. Paul, Minnesota 55105*

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## THE MINNESOTA WEAVER

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

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Karen Searle

### DATES TO REMEMBER

- Thursday, March 2, 1:00 and 7:00 p.m. Guild members meeting.
- Thursday, March 9, 9:30 a.m. Board meeting.
- Friday, March 10, 9:00 a.m. Members workshop on spinning
- Thursday, March 30, members workshop on tatting.
- Thursday, April 6, 1:00 p.m. Guild members meeting.
- Friday, April 7, 7:30 p.m. Fund raiser.

The Weavers Guild of Minnesota  
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