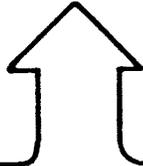


THE MINNESOTA WEAVER

VOLUME 6, NO.7 MARCH 1981

COMING
UP



members' meeting

Thursday, March 5, 1:00 and 7:00 p.m.

Several of our Guild members did some international traveling this past year, and this month's meeting will be an opportunity to share their experiences. With both textile samples and slides, Shirley Herrick will report on her trip to Guatemala, and, Susan Marschalk will report on her trip and study experiences in Ecuador.

BMFM workshop

"Punjabi Weaving" with Suzette Bernard

Tuesday afternoon, March 10, 12:30-2:30 pm or
Wednesday evening, March 11, 7:00-9:00 pm

Punjabi weaving is a very practical and ancient craft also known as Indian bed weaving. In the state of Punjabi, there is very little fiber work used for decoration in the home--probably due to the hot, humid, insect infested climate. Their beds, therefore, perform two functions--a strong, sturdy support to sleep on at night that also allows for air circulation, and, decoration when hung on the walls during the day. It is a balanced weave, generally done in two colors, on a frame. Bring two crochet hooks (the same or similar in size) like F or G, suitable for rug weight yarn. Please register by Friday, March 6, so materials can be available for you. Materials fee: \$1.50

extra!

SPECIAL SHOWING OF SLIDE SET

Tuesday afternoon, March 17, 12:00 pm or
Wednesday evening, March 18, 7:00 pm

"The Rit Kit: how to dye everything but the kitchen sink"

We have the opportunity to review a consumer education package developed by the Rit dye company on "the wonderful art of color dyeing." Its emphasis is on crafts, but the techniques illustrated in the slides and samples may be of interest to all dyers in general. The presentation should take about an hour.

LENO WORKSHOP IN JULY

Hilary Chetwynd, noted British weaver, has tentatively been scheduled to present a leno weave workshop on the floor loom. More definite information will be in the next Weaver. Be ready to register by May 1 as we must let her know by then. Workshop dates are July 28 to 31.

The very interesting, informative exhibit on lace will be on display through March 9. Be sure to make an effort to stop by the Guild and see it!

GUILD
NEWS



Office Hours: Monday through Friday, 9:30-1:30 pm
(no weekend hours)

Phone: 644-3594, 644-0263
Staff: Peggy Benson

SUMMARY OF THE MINUTES OF THE BOARD OF DIRECTORS MEETING
January 29, 1981

1. Katherine Skinner, representing Sugar Hills, spoke to the Board regarding the possibility of hosting a workshop at their resort this summer. Mary Skoy will contact teachers to determine whether there is interest in a project like this.
2. Treasurer's report: The financial statement from the Landmark Center Exhibit will be published in the Weaver. The financial report from the Fiber Fair has not yet been submitted, but the profit to the Guild was approximately \$1300. It was moved and passed to close the timed savings account when it expires.
3. Education report: Peggy Benson has written to Hilary Chetwynd to get confirmation for the leno workshop July 28-31, 1981. Irene Wood and Lila Nelson will be giving workshops in April and May.
4. Dates for the Fiber Fair were set: Nov. 13-15, '81.
5. Outreach: A letter was received from the Apache Art Fair inviting us to participate. Mary Skoy will respond. We received a letter from Janet Meany letting us know about progress on the Federation of Minnesota Weavers and Fiber Artists. The Fiber Handcrafters Guild of Duluth will host a meeting on October 9 & 10, 1981. Kathy McMahon will pursue an invitation to exhibit at the American National Bank Building.

The next meeting will be held on February 26 at 7:00 pm.

Submitted by Ann Fox, secretary

FROM THE TREASURER

by Paul O'Connor

WEAVER'S GUILD OF MINNESOTA, INC.
BALANCE SHEET

WEAVER'S GUILD OF MINNESOTA, INC.
INCOME AND EXPENSE STATEMENT

	September		October	
	1979	1980	1979	1980
Income				
Memberships	2,135.00	1,475.00	1,630.00	1,450.50
November Dues	207.00	130.00	129.00	60.00
Tuition	2,799.00	1,726.50	1,446.50	1,143.50
Donations	-	324.00	-	(324.00)
Library	2.34	-	5.00	4.00
Loom & wheel rent	283.00	177.00	129.00	76.00
Sales-w/sales tax	67.00	16.00	621.71	-
wo/sales tax	5.00	61.90	5.00	46.38
Fiber source net	66.63	(67.93)	(251.06)	580.16
Demonstrations	-	320.83	-	-
Minnesota Weaver	263.00	47.00	341.00	287.00
Interest	40.38	76.95	-	-
Miscellaneous	-	-	62.50	-
Income	5,868.35	4,287.25	4,118.65	3,323.54
Expenses				
Salaries	1,116.00	586.00	2,353.25	567.00
Payroll taxes	40.04	19.62	-	-
Special services	-	-	303.00	240.00
Purchases for resale	669.15	-	82.33	272.42
Program expense	-	-	25.00	-
Supplies	70.45	362.71	38.28	54.50
Printing	73.40	21.96	(79.00)	-
Postage	239.51	95.00	36.47	55.00
Rent	500.00	500.00	500.00	500.00
Advertising	-	-	-	75.25
Minnesota Weaver	-	24.70	405.86	762.59
Telephone	82.50	87.58	67.81	87.57
Accounting	-	-	550.00	300.00
Insurance	-	-	-	142.80
Repairs	-	16.86	-	73.29
Miscellaneous	-	123.24	1.25	144.42
Expenses	2,791.05	1,837.67	4,284.25	3,274.84
Income (loss)	3,077.30	2,449.58	(165.60)	48.70

	9/30/80	10/31/81
Assets		
Checking account	2,925.25	2,348.42
Checking - fiber source	232.83	790.42
Savings	6,527.55	6,527.55
Petty Cash	39.00	39.00
Properties	9,863.63	9,863.63
Less - replacement reserve	(2,500.00)	(2,500.00)
Library	6,659.82	6,675.22
Less - replacement reserve	(1,131.07)	(1,131.07)
Bulk mailing reserve	835.00	835.00
Sundry	80.00	-
	23,532.01	23,448.17
Liabilities		
Payroll tax reserve	119.62	16.60
Sales tax reserve	31.24	31.24
Deposits - rentals	1,291.00	1,291.00
Payable - fiber source	43.48	13.96
Building Fund Reserve	175.47	175.47
Resource for properties & lease	19,421.62	19,421.62
Income - year to date	2,449.58	2,498.28
	23,532.01	23,448.17

Lir on Lela mlee
P.C 4 1943 River Rd
Han iversity Mpls 414
St. 5104 339-
641
Joan esdale
35 G Gables
JAN 31 Mpls 403
Kat e 375-
894 Ave. SE
Mpl 1214 aschke
379 50th St.
Mpls 419
827-
Det eau
230 ove, #308
Mpl
544
Bev lund
RR 1 k 41
Mari n St. Croix 55047
433-
Mar Bach
226 ler
St. 5104
H 6
W 2
Kris ordgaard
512 n St. SE
Mpls 414
378-
Wen ips-
121 St. NE
Mpl 1473 rmar
379 St. 55113
633-
Kar ton
180 Lane
Dee 55391
473 Mabe lczewski
115 e St.
Dulu 55803
715/ 9807
Chr undsten
406
Mpl
623

new members

DECEMBER 1980

Cla eClanahan Ju
218 woods Ln 27 ie Isles Blvd
Bur e 55337 Mp
894 92
Mar Lunde De
133 th Ave. N.E. 48 . S.
Fri 55432 Mp
571 H
W
Dia so
213 on We
St. 55105 21
H 6 } St
W 2 } 73

Landmark Exhibit Grant
Expenditure Overview

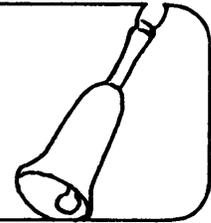
1. Salaries and Wages			
a. coordinator	\$ 600.00		
b. clerical	300.00		
c. volunteers	900.00		
			\$1800.00
2. Artist Fees and Honoraria			
a. juror	750.00		
b. photographer	100.00		
c. graphic design	200.00		
			1050.00
3. Travel, Transportation & Subsistence			
a. transportation	198.57		
b. per diem	150.00		
			348.57
4. Supplies and Materials			
a. hanging supplies	17.31		
b. mailings (postage)	296.79		
c. film and developing	48.17		
d. office and xeroxing	60.14		
e. telephone	20.00		
			442.41
5. Other			
a. room space	100.00		
b. printing	871.17		
c. misc other printing	135.20		
d. insurance	14.00		
e. shipping	282.53		
			1402.90
TOTAL EXPENSES:			\$5043.88
<u>Income</u>			
1. cash	949.88		
2. revenues (sale of catalogs)	399.00		
3. in-kind contributions (volunteers and some clerical)	1050.00		
			\$2398.88
amount from Minnesota State Arts Board			2645.00
TOTAL PROJECT COST:			\$5043.88

The Landmark Center provided space, staff support, insurance on works during the period of the exhibit. The Minnesota Museum of Art provided walls for the exhibit. The Northwest Area Foundation provided financial support to the Landmark Center for the exhibit.

The Weavers Guild of Minnesota provided volunteers to carry out the project, serve as tour guides and provide demonstrations in the Landmark Center during the month of the exhibit. Also, volunteers gave supplementary mini lectures, for the general public, on various aspects of textiles.

Individuals and local business gave gifts for money awards for the best-of-show award and ten merit awards. Contributors were: Depth of Field, an anonymous donor, Mrs. Elmer Andersen, Brooks Cavin, Mrs. Benjamin Grey, North Central Wool Marketing Corporation (Wool-n-Shop), and members of the Weavers Guild who took part in a special workshop to raise money for these awards. No prize money was budgeted to come directly from the Guild

SCHOOL NEWS



by Marie Nodland

SCHEDULE CHANGE FOR ADVANCE MULTI-HARNNESS WEAVES CLASS

The dates and time for the multi-harness class taught by Charlotte Miller have been changed to Tuesday and Thursday, April 14 to May 14 from 9 a.m. to noon.

The class will feature an opportunity to weave on the University of Minnesota's dobbie loom, as well as unusual techniques including gang weaves, complex block weaves, and use of double beam.

The instructor recently finished her masters thesis exhibition (which included a dobbie woven piece) and is continuing her studies toward a PhD in design.

SCHEDULE CHANGE FOR FLOOR LOOM II: INTERMEDIATE FLOOR LOOM SKILLS

The class will begin as scheduled on Monday, March 23, but, due to the BAGS workshop, the final session (April 8) will be rescheduled to a time suitable for students.

LENO WORKSHOP IN JULY

Hilary Chetwynd, noted British weaver, has tentatively been scheduled to present a leno weave workshop on the floor loom. More definite information will be in the next Weaver. Be ready to register by May 1 as we must let her know by then. Workshop dates are July 28 to 31.

TWO WORKSHOPS COMING UP



April 8, 9, 10 with Irene Wood
BAGS . . . MAKE ONE, RECEIVE DIRECTIONS FOR MAKING OTHERS
AND SEE MANY MORE

hours: 9:30 am to noon; 1:00 pm to 3:30 (the room will be open from 9:00 to 4:30 to give you more time for weaving), Wednesday through Friday

continued

cost: \$20.00 for three days plus approximately \$3.00 materials fee to cover cost of warp. You may bring your own weft material or purchase from instructor.

registration: due March 28, must be accompanied by check to cover registration

requirement: basic weaving (knowledge of how to warp a loom and weave)

Bring a bag lunch so that we can all talk weaving around the table at noon.

This workshop will be lead by Irene Wood who is one of our long time Guild members and was for many years one of our most popular weaving teachers. Some of her special classes included "Coverlets," "Swatches," "Painted Warps." You will find some of her articles in various weaving magazines. At present, Irene is very involved in the Federation of Weavers Guilds that will hold its first meeting in Duluth on October 9-10 of this year.



May 4, 5, 6 with Lila Nelson
AKLAE . . . THE NORWEGIAN GEOMETRIC WEAVE WHICH MANY OF
YOU HAVE BEEN ASKING ABOUT

hours: same as above

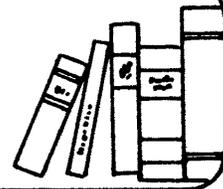
cost: \$20.00 for the three days plus an approxiamte materials fee of \$5.00

registration: due April 20, must be accompanied with payment

A warped frame loom will be required (you will receive warping information).

Lila Nelson, another long time member and former teacher for the Guild will conduct this workshop. Lila has been involved with the Norwegian American Museum program for many years, and at present is the curator of textiles at the museum where classes are offered in the various Norwegian weaves. She has been the teacher of DE NORSKE VEVERE, a group of women (members of our Guild) who have studied Aklæe, Billedvev, and are now studying Norwegian embroidery weaves under her direction.

LIBRARY NEWS



by Caroline Miller

March Library Committee meetings:

March 10 at 7:30 p.m. (Tuesday evening)

March 18 at 10:00 a.m. (Wednesday morning)

Last year the Committee did a monumental job of inventory and cataloguing. The catalogue is still largely waiting for a few willing hands to type it. Can you devote some time to this project? Call Caroline Miller at 724-3210.

FROM THE SHELF

As our library continues to grow, even those of you who know the collection well should be able to find new treasures among old favorites. In order not to interfere with browsing and private discovery, two of a book lover's greatest pleasures, I will discuss briefly only three of the many titles received over the past few months.

you never knew and i never knew
there were quite so many ways of saying green....

That was my thought (with apologies to e.e.cummings) on looking at Swedish Swatches: Green Series, Malin Selander's final volume of functional fabric designs based on a single, predominating color; the other three were yellow, blue, and red. One of our copies is in circulation, the other in the locked cabinet for house use only. Be inspired, but peruse with care. All the Swatch Series are rather fragile volumes in cardboard cases. For some reason, drafts are hidden under the swatches where inevitable handling may loosen them. I have stitched a few onto the pages rather than adding glue, which does not hold well in the first place, and could damage the books or fabrics.

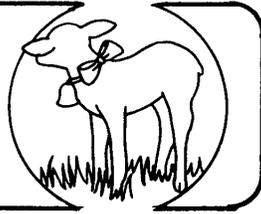
Two less fragile, recent acquisitions of particular interest to Bands-Plus participants are Adele Cahlander's Sling Braiding of the Andes, reviewed in the January Weaver, and Evelyn Neher's Inkle, published in 1974. Neher offers a survey of inkle weaving with directions, drafts, diagrams, history and many photographs of ancient and modern looms.

HINTS

PROJECT PLANNING

The appearance and "feel" of a fabric depend directly on three things - the kind of yarn used, the setting of the warp in the reed, and the manner of weaving and beating the cloth. The same threads can produce a rough, unattractive texture if set too closely or beat too firmly, or unfold into the loveliest and most appealing of fabrics if handled in the right way.

LAMB'S KORNER



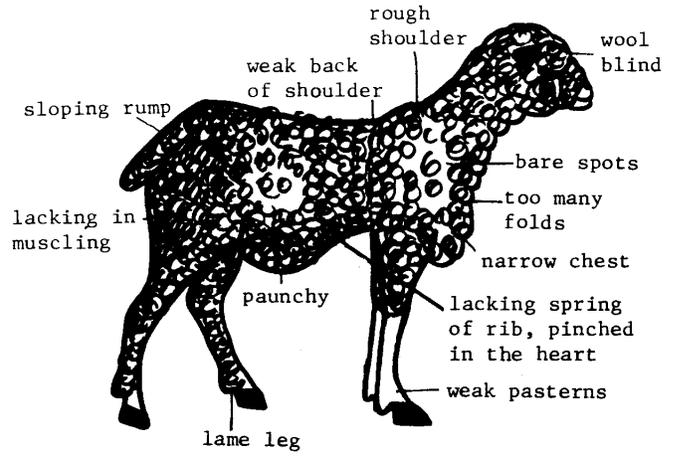
by Mary Lis

With money being so tight nowadays, knowledgeable and careful purchasing has become a necessity. The philosophy of getting the best for the money you have to spend, holds true for sheep, too. Buying good sheep is investing money with a potential return in lamb and wool. So, looking around for a while before you decide is a good idea. You can use this as an opportunity to see different facilities and hear different management ideas.

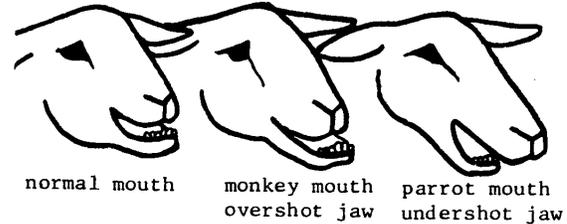
When you evaluate and select sheep for purchase, consider these criteria:

1) Conformation

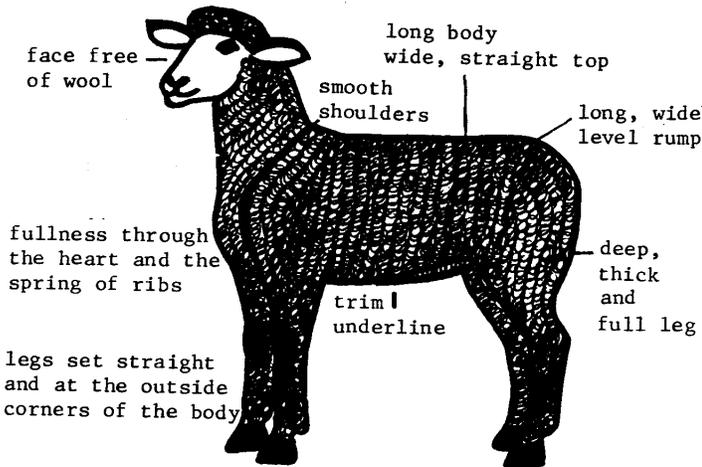
- a. adequate frame
- b. smooth shoulders
- c. fullness through the heart area and the spring of ribs
- d. long body, with major emphasis on length from the last rib to the dock
- e. wide and straight top
- f. long, wide, and level rump
- g. deep, thick, and full leg of lamb or mutton
- h. overall balance (blending together of body parts)
- i. sex character. Ewes should look feminine and rams should look masculine. Masculine rams are generally more rugged, active, and aggressive than rams which lack this quality.
- j. breed type. Breed type is an important consideration in purebred livestock; without it, breed identity is lost. But, do not get carried away to the point where you forget everything else.



- b. mouth. Check the sheep's mouth for age, condition of the eight incisors, and jaw malformations like monkey mouth or parrot mouth.
- c. udder. Check the ewe's udder to be sure that both teats are present and functional and that there are no lumps or hard areas.
- d. testicles. Check the ram to be sure that both testicles are present, fully descended, sound and at least average in size. You may want a veterinary exam done on very expensive animals, including a semen evaluation.



SHEEP JAW CONFIGURATIONS



2) Soundness--general health appearance: alert; bright, clean eyes, clean nose, clean tail area, no abscesses or sores, no respiratory problems

- a. feet and legs. When their feet are well trimmed, sheep should be able to stand squarely on them. Select sheep that have strong pasterns and straight legs with plenty of width between them. Crooked legs and weak pasterns can decrease its years of reproductive usefulness. Avoid lameness.

3) Wool

Select heavy-shearing sheep that have dense, uniform, high-quality fleeces with no dark fiber. Spinners can use their personal preferences here to decide on crimp, staple length, fineness and color. Any wool loss can indicate tick or lice infestation, or past illness (fever). Avoid wool blind sheep.

4) Age

There are several things to consider in deciding what age ewes to buy: the quality of the various age groups, the soundness of older ewes, price differences, the amount of production data available, and the years of expected production. Ewes generally reach peak productivity at four to six years of age. Even though yearlings cost more than older ewes, they have sounder udders, more productive years ahead of them, and a lower death loss. Some sheep people prefer to buy a mixed age group with equal numbers of yearlings and older ewes.

In starting into purebred production, sometimes the best investment may be to use highly productive older ewes with several years of production still left rather than to start with a group of high-priced yearling ewes. Here also a mixed age group may have some advantages.



lamb's mouth with 8 incisors; these temporary teeth are called milk teeth



3 yr old mouth with 3 pairs of permanent incisors



yearling mouth with 1 pair of permanent incisors



4 yr old mouth with 4 pairs of permanent incisors



2 yr old mouth with 2 pairs of permanent incisors

broken mouth condition which may begin to occur about 6 yrs of age; a sheep that has lost all incisors is called a gummer



There is increased interest in breeding ewe lambs (6-8 months) to lamb as yearlings. However, the ewe lambs must be well grown (over 100 lbs at breeding) but not fat and must be fed well during pregnancy and lactation. Special attention must be given to them at lambing and to their nutrition after they wean their first lambs. Yearling lambs should be handled as a separate unit, not mixed with the older ewes. If well managed, their mature size will not be affected by lambing them as yearlings.

The age of the ram will determine how many ewes he can service. Under normal field mating conditions, a ram lamb can be used on about 15 ewes, a yearling ram on 25 to 35, and a aged ram on 35 to 45. A good rule of thumb is 3 mature rams for every 100 ewes in the breeding flock.

5) Records

When you buy breeding stock, get all the performance information you can--such factors as weight at 60, 90, or 120 days and weight at one year of age; wool weights. Find out the performance of their progeny, if any, and check the performance of sires and dams. Some breeders have carcass information available, so check on this also. Ask about vaccinations given and the last time they were wormed.

6) Seek veterinary advice on any questionable health conditions or uncertainties you may have.

7) Health certificates--all sheep purchased out-of-state require health certificates for travel. This protects you and the sheep industry.

Remember an informed buyer will spend his money wisely and never regret his purchases when he brings them home. So, take your time and enjoy your new flock.

Glimåkra Looms



Sweden's finest looms are delivered
in just 4-6 wk.!

M. Susan Brock Ltd.

tel. 612/699-1909

FIBERARTS



FIBERARTS Magazine is devoted exclusively to contemporary fiber, weaving, soft sculpture, dyeing, basketry, clothing, stitchery, knotting, and crochet/knitting. Published every other month, with three special topic issues per year, FIBERARTS brings you the best and most exciting of today's fiber work—and the people who are doing it.

Whether you're an appreciator from afar or a working professional, FIBERARTS will stimulate your imagination—and your eye—with articles and colorful photos covering the many aspects of fiber: from the latest exhibitions to designing a studio, from explaining techniques to showcasing promising newcomers, all written in a lively, informative style to help you get the most out of your fiber activities.

Join with the thousands of other fiberists who are reading and enjoying each issue of FIBERARTS. In fact, we guarantee you'll like it. If you're ever unhappy with FIBERARTS, just let us know and we'll refund your money for the unsent issues.

To become part of the FIBERARTS family, simply send the coupon below today. Start receiving the lively, exciting magazine for all fiberists. FIBERARTS.

FIBERARTS, 50 College St., Asheville, NC 28801



1 year \$14.00

2 years \$26.00

New

Renewal

Check enclosed Charge my Mastercharge VISA

Credit Card No. _____ Exp. date _____

Name _____

Address _____

Send to: FIBERARTS, 50 College St., Asheville, NC 28801

Please wait 4-6 weeks for first issue.

Canadians, add \$2 per year; Other Foreign, add \$6 per year.

All payment must be in U.S. funds. MW

SPECIAL EVENTS

GARMENTS OF INDIA AND PERSIA

A variety of 18th and 19th-century garment types from India and Persia will be examined for construction and fabrication details. Historical aspects of ethnic clothing development with broad cross-cultural application will be explored in the seminar. Ruth Arnold, instructor.

Saturday, March 14, 10 am - 3 pm, Room 211, Limit: 20
Tuition: \$15 MSFA and Weavers' Guild members; \$20 non-members. Includes lunch at the Link Restaurant.

GUILD EXHIBITS

LITURGICAL EXHIBIT SCHEDULED FOR MARCH

The Guild Exhibits Committee announces that the next show will feature liturgical items. This show will be hung during the first week of March, so please bring your pieces to the Guild office by then. The show will continue through the Passover/Easter season and will be a good opportunity to illustrate the use of fibers in a ceremonial way.

Call Phyllis Waggoner if you have questions or would like to volunteer some time to help with the Exhibits Committee's work (374-3784).

SHOWS & EXHIBITS



Juried Exhibition of Minnesota Artists

Fantasy Exhibition

Gallery "C", Jewish Community Center of Greater Mpls
4330 Cedar Lake Rd, Mpls

Feb 22- March 23, 1981; opening Feb 22, 7:30-9:30 pm
prints, sculpture, painting--including works by
Linda Nelson Bryan

Weavings by Lenore Tawney; ceramics by Toshiko Takaazu

Foster Gallery, University of Wisconsin, Eau Claire
March 10-April 8

Mixed Media Dolls by Susan Andrews

Luther College, Decorah
March 1-31

Ceramics/Paper by Jeff Noska

Gallery III, University of Wisconsin, Superior
March 22-April 3

Twin Ports Fibers Invitational

Kruk Galleries, University of Wisconsin, Superior
March 9-April 3

REBECCA

STRIPES/COLUMNS

SUZANNE

QUILTS:CHROMA 864

Goldstein Gallery, 240 McNeal Hall, U of M, St. Paul
March 2-27, 1981; opening March 1, 3:00-5:00 pm

Where to Show:

9th Annual Minnesota Craft Council Festival at the College of St. Catherine, St. Paul, June 27-28. Purchase prizes. Jury fee \$5. Slides (4) due April 18. Write for application (SASE): MCC, 528 Hennepin Ave., Mpls 55403

The Craftsmen's Gallery, 511 So. Eleventh, Omaha, NB 68102. "Woven Baskets" exhibit, May 2-June 10. Entry fee \$5. Submit up to 10 slides and SASE for return. Slides due February 28.

FROM WOODS & FIELDS



by Connie J. Magoffin

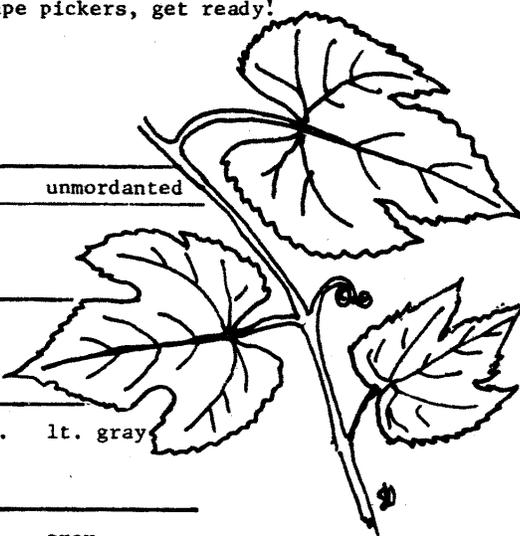
No matter how organized I promise myself I'm going to be each spring, in the fall of the year when a frost is threatening it's appearance, I find myself frantically grabbing handfuls I had wanted to test for color, for sure, this year. One of those "should haves" last fall was the blue concord-type grapes which have grown right outside my back door for the last three years. We have a small blue wine grape growing along our fence that is excellent for the tart grape jelly I prefer, so our concords are left for out-of-hand eating: They are the favorite snack for the kids and there are seldom any left below the four-foot level. The flavor seems even more wonderful after the first frost, if it is not a hard one, and thus, by the time all the other dye plants are gone I still have the grapes available (at least what few haven't been devoured).

Ida Grae (Nature's Colors) mentions three recipes using grape skins, each using the blue concord-type. She claims variations of blue color with each. I had tested wild grapes for dye during the first year that I had become involved with natural dyeing and my results were unspectacular. I shouldn't have let that prevent me from trying again, especially since I was at that time inexperienced. In the years since then I have noticed that edible fruits and vegetables are seldom terrific dyes (onion skins are one exception) and, therefore, grapes have not been on the top of my dye list. This fall, however, as I stood in the backyard, frost covering all other dye possibilities, I grabbed a few grapes and mumbled to myself, "Oh, why not!"

The dyepot was prepared exactly as Ida Grae suggests; I used the skins of 1 lb. of blue concord-type grapes (approximately 2 cups of grapes which results in about 4 oz. of skins). Although she recommends this amount for dyeing 1 oz. of chrome mordanted wool (1 lb. of skins for 1 lb. of wool), I used my usual test yarns consisting of 5 strands of yarn representing the 5 basic mordants and 1 unmordanted strand of yarn. I also threw in two small amounts of fleece that have been premordanted with tin and with chrome. The total weight only came to a little more than ½ oz. (10 grams). The skins, water and wool were simmered for ½ hour and then left to cool overnight in the dyebath. The results were spectacular, especially on the tin mordanted fleece which was a beautiful, rich blue-violet color. (See chart for other results.)

I only had another 2 cups of grapes left and decided to save them for a demonstration I was giving for the Herb Society of Minnesota, keeping my fingers crossed that the results would be as exciting. For the demonstration that day I used some wool that I had premordanted over five years before. While fresh mordanting is best, I had used this wool with good results. As I handed out samples to the audience, we were all pleased; the skins of 2 cups of grapes had dyed 3 oz. of wool a beautiful soft, light blue, a lovely light purple, and a rich blue green (see chart). Ida Grae also achieved dark blues with copper and iron afterbaths on chrome mordanted wool.

You can bet I will be out there next year trying more experiments with grapes. In addition to trying the afterbaths Grae suggests for obtaining dark blue, I want to try other types of grapes besides the blue concord. I'd also like to try the cooked mass of skins and pulp that is left after extracting the juice for jelly. All the above experiments were done with the skins of fresh, uncooked grapes. By next month I hope my light tests on these dyed samples will be ready. Grae reports good fastness. Grape pickers, get ready!



	alum	tin	copper	chrome	iron	unmordanted
mordanted yarns - 5 years old	lt. blue	dull lt. purple (blue cast)		blue-green		
small amounts of fleece	very lt. dull blue-green	medium blue-violet		med. green (yellow cast)		
test yarns /acid afterbath	green (blue cast)	dull blue-violet	tan (green cast)	medium green	dull lt. blue-green	lt. gray
test yarns /basic afterbath		grayed blue-violet	lt. green-bronze	med. green (yellow cast)	dull blue-green	gray (green cast)
Ida Grae's results				1) dark greenish blue 2) dark blue (copper afterbath, ½ oz.) 3) dark blue (iron afterbath, pinch)		

SPECIAL REPORT

NOTES ON TEXTILE CONSERVATION by Pat Hilts,
Madison Weavers Guild

PART II STORAGE AND DISPLAY

Once a textile has been cleaned, it is ready for storage or for display. In either case, it will be subject to a variety of environmental stresses, and a fragile textile like a delicate person must be protected from such stresses. Because many of the stresses act together, they can be grouped together and discussed together. Under the heading of Group I fall such things as heat, moisture or humidity, dust and air pollution. Group II contains just one item, light. Group III contains what I like to term storage and handling stress, contamination from contact with containers, insect and fungus attacks.

As amateurs we have less control over many of these environmental factors than would a well funded, well equipped and well staffed museum, but we can, nonetheless, take such precautions as are within our means. In many cases we can do better than an institution which is poorly funded, equipped and staffed.

For most of us who live in ordinary houses along with our textiles, the factors listed in Group I are the most difficult to control. Without air conditioning, summer temperatures can rise much higher than the 50° to 70° recommended for textile storage, and the relative humidities can also go well above the desired 50% level. In winter without humidification, indoor humidities can fall as low as 5%. Naturally, one is tempted to ask just what is so sacred about the 70°F, 50% humidity figure. At temperatures and humidities above those figures both fungus and insect activity are encouraged. At relative humidities below 50%, textiles become brittle and hence more easily damaged. Also, as relative humidity changes, fibers shrink or swell in the same way that wood does, and these small motions can do much harm, particularly to items fastened into frames.

From personal experience, I have found that in summer a house with central air conditioning will come very close to the ideal temperature and humidity conditions. In winter, even with a furnace humidifier, it is difficult to get relative humidities above 20%. However, in practice, even museums may have difficulty with humidity control in winter because at levels above 30%, water can condense inside the outer walls of a building and eventually cause structural damage.

Airbourne dust is less of a problem; reasonably tight boxes, chests and drawers will keep out most of it where storage is concerned. Textiles properly framed under plexiglas or glass will also be sufficiently protected. Large pieces displayed in the open are more of a problem. Electronic air cleaners installed in a forced air heating system are a great help, and many people may already have them because of family members with various allergies. Unprotected textiles should be gently brushed or vacuumed from time to time and should not be left up for too long.

Even without all of the aforementioned gadgetry, we can still exercise some control over temperature and humidity extremes. We can keep our textiles away from radiators, hot air registers and portable heaters, and we can keep them out of hot, dusty attics and damp basements.

Fortunately, the remaining groups, II and III, are more easily dealt with. The single item in Group II, light, is one with which we have all had experience. We all know the one cardinal rule: LIGHT FADES TEXTILES. The complex molecules which give a textile its color are rather fragile structures, and the energy carried in a beam of light is sufficient to break these structures down into simpler molecules which are often colorless. The ultraviolet light present in sunlight and in light from fluorescent tubes is the worst offender since it is the most energetic, but all light is harmful and the brighter the light, the greater the harm. Still, we need some light in order to see a textile; the best we can do is to limit that light. Storage presents little problem since boxes (except clear plastic ones), chests, drawers, and closets are dark most of the time. Display, however, is another matter. The best display situation would be a room dimly lit with tungsten filament light bulbs. When hanging a textile for display, sunlight should be avoided, which means in practice that textiles should NEVER be hung opposite windows. For places where fluorescent light is used, special UV filters are available to put over the lamps. Another good way to cut out ultraviolet light is to use indirect lighting; light which has been reflected from a white surface is very low in UV wavelengths. One final thing to remember is that fading is proportional to the length of exposure as well as to the brightness of the light. Therefore, do not keep any one textile on display too long.

Group III, handling and storage stresses, are particularly insidious since we are often unaware that they exist and do not see the effects until too late. Mechanical stress can do great harm since most old textiles are brittle and weak. Pieces of silk or linen can literally break along sharp creases; heavy tapestries can tear from their own weight; delicate surface threads can be literally rubbed off.

In an ideal world every old textile would be laid out flat with no folds or wrinkles and in contact with no other piece. We do not live in an ideal world and must do the best we can. In the better museums really large pieces such as tapestries and coverlets are rolled around padded cylinders of reasonable large diameter, provided with clean muslin dust covers and secured with wide cloth tape. Smaller pieces including long strips of lace are sometimes similarly handled on smaller rollers. Storage of large rolled pieces presents some problems; usually they are hung from the ceiling by some sort of pulley system. Given the right sort of closet, such an arrangement could even be used at home and would take up a minimum of space. When textiles must be folded, pad the folds with acid free tissue or with clean cotton cloth.

Items in storage should be protected from the container and from each other. Acids from ordinary paper and boxes as well as from wood can migrate into a textile and damage it. Plastic bags, while not ideal, are better than nothing; again, clean cotton cloth is the best material for lining containers and for putting between layers of textiles when they must be stacked. Acid free paper and boxes are available, but are not easily obtained.

Although most of us will not be getting our textiles in and out of storage on a daily basis, we should take some care in handling them when we do. Pieces being handled

should be supported as much as possible and never, never held so that all of the weight falls on just a few threads.

Attacks by insects (usually clothes moths) or by fungi (mold and mildew) rate as major disasters where textiles are concerned. The best cure is prevention, and if items are regularly inspected, aired and brushed, and if temperature and humidity are kept within bounds, such attacks will be very rare indeed.

Moth balls (usually p-dichlorobenzene) are not especially toxic to moths but act more as a repellent. In any case, concentration of vapor from the moth balls must be quite high, which in practice means that textiles to be protected must be kept in tightly closed containers. One more thing to note is that the moth balls should not come in direct contact with the textiles but should be encased in a little cloth bag. P-dichlorobenzene, incidentally, also helps prevent mildew.

If a moth attack does occur, commercial aerosol moth proofers which can kill the pests at all stages are effective. Results are not in concerning the long term effects of such products, but in the short run they seem to do little harm.

Most of us will eventually want to mount some small pieces for display. The following method, though one of several, is relatively simple and illustrates some of the conservation principles discussed.

Begin by choosing a piece of clean (well washed to remove sizing, etc.) light weight cotton or linen cloth whose color will enhance the textile to be displayed. Then staple it to the back of a wooden frame (a canvas stretcher will do) so that the warp and weft of the cloth follow the straight edges of the frame. Next sew the textile specimen to the background inside the frame with fine tacking stitches using fine cotton or silk thread and a fine ball point needle. Rows of stitching should not run clear across the piece in any direction be should be arranged as shown in figure 1. Once the specimen has been tacked to the background, fasten a piece of cotton flannel and a piece of peg board over the back side of the frame. Finally, the face of the wood frame can be covered with glass or plexiglas and the whole package put into an appropriate frame. See figure 2. Note that the flannel gives dust protection, the pegboard admits fresh air, and the space between the textile and the glass permits circulation. The display mounting is a miniature storage facility, A mounting incorporating the same principle as the above one can be made from acid free mat board.

Textile conservation is a large and complex subject which these two articles can only briefly introduce. Anyone seriously interested in the care of textiles should read as much of the literature as possible and consult knowledgeable curators whenever they are available.

Following are some sources of supplies and some books of interest:

BIBLIOGRAPHY

Jentina E. Leene. Textile Conservation. Washington, D.C.. Smithsonian Institution Press, 1972. An excellent basic book covering many aspects of conservation.

James W. Rice. Textile Museum Journal. "Principles of Textile Conservation Science I-XVI," Dec. 1963-Dec. 1970. The chemistry and its consequences clearly and interestingly set out.

Merrimac Valley Textile Museum, North Andover, Massachusetts. A series of leaflets on textile conservation.

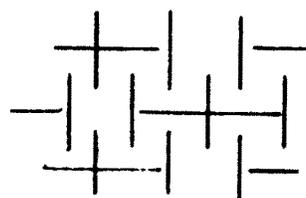


Figure 1. arrangement of stitches

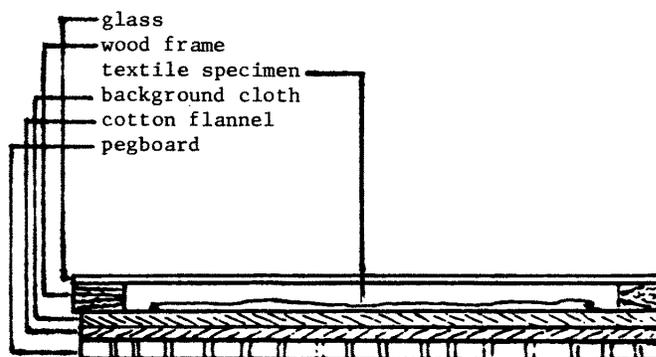


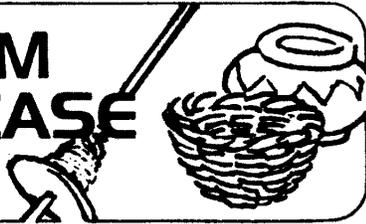
Figure 2. mounting

Item	Source
acid free mat board and barrier papers (our local suppliers)	Artsign Materials Co. 2501 - 26th Ave. S. Mpls 55406
	Aldy Graphic Supply Inc. 1115 Hennepin Ave. Mpls 55403
acid free tissue	Hollinger Corp. Box 6185 Arlington, VA 22206
cardboard tubes	Chicago Paper Tube & Can Co. 925 W. Jackson Blvd Chicago, IL 60607
crepeline (mounting cloth)	Transporo Co. P.O. Box 838 New Rochelle, NY 10502
stabiltext (mounting cloth)	Swiss Silk Bolting Cloth Mfg. Ltd. Zurich, Switzerland
General suppliers willing to sell in small quantities:	
TALAS 104 Fifth Ave. New York, NY 10011	Picreator Enterprises Ltd. 44 Park View Gdns, Hendon London NW4 2PN
Frank W. Joel Conservation Laboratory Supplies 9 Church Manor Bishop's Stortford, Herts.	

One more book to read: Caring for Textiles by Karen Finch and Greta Putnam (it is not a manual for professionals, but a guide for those of us who have some old pieces in our care). I cannot guarantee that all of the suppliers will deal with you, but you can at least try.

Pat's articles on textile conservation originally appeared last year in the newsletter for the Madison Weavers Guild. Part I on how to wash a textile was published in the January issue of the Weaver.

MUSEUM SHOWCASE



THE VIKINGS, a panoramic exhibition which explores the art and culture of the warriors, traders, craftsmen and explorers of medieval Scandinavia known as the Vikings, opens March 3 at The Minneapolis Institute of Arts and continues on view through May 3. In conjunction with the exhibition, special events, programs, and services are being offered at the museum.

Organized by The British Museum and The Metropolitan Museum of Art, the exhibition brings together more than 500 objects on loan from 45 museums and other collections in Norway, Sweden, Denmark, Finland, Iceland, Great Britain, Ireland, and Germany. Rare objects of bronze, delicate carvings in wood, stone, and ivory, and, intricate gold and silver jewelry are included in THE VIKINGS. The exhibition also features a reconstruction of a 9th century Viking house.

Tickets to THE VIKINGS exhibition may be purchased at The Viking Ticket Office at the MIA, by mail and phone order, or the Vikings Ticket Office in the IDS building. Tickets are \$3.50 for adults, \$1.50 for senior citizens and children 12 and under. Further information is available by calling 612/870-3333.

The Minneapolis showing of THE VIKINGS exhibition is sponsored by principal sponsors Patricia and Russell T. Lund, and SAS/Scandinavian Airlines in association with United Airlines, Lutheran Brotherhood, The Bush Foundation, the National Endowment for the Arts, The Curtis L. Carlson Foundation, Ziegler, Inc., Dayton Hudson Foundation, and The American-Scandinavian Foundation.

A schedule of the special events including lectures, concerts, symposia, classes, story hours and video-tape programs to be held in conjunction with the exhibit, is on the bulletin board at the Guild.

An exhibition of recent paintings and drawings by the New York artist Robert Moskowitz will open at the Walker Art Center on March 22 and continue through May 10, 1981. The exhibition is presented as part of the Art Center's Viewpoints program, a series of exhibitions funded by the National Endowment for the Arts that examines significant developments in contemporary art.

Concurrent with the "Melanesian Images" exhibit of masks, shields, and other carved and embellished objects at the Minnesota Museum of Art, will be "Patterns of Paradise," a collection of some 230 rare specimens from "paradise spots" of the South Pacific and is believed to be the first major museum display of the dramatic art of tapa (bark cloth). The exhibits preview on March 8-9, open March 10 and continue through mid-May.



the Yarnery

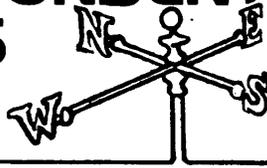
Spring and Summer Yarns —
 for wonderful woven garments or home
 accessories: cottons, cottons with linen, silks.
 Jardin, Calico, Queen Anne's lace, Irish lace,
 Avations, Eau Vive, Eponge, Linnare,
 Linnette, Soie Naturelle, Siam,
 Sugar and Cream, 8 Fils,
 Breeze, Velour

1648 Grand Avenue, St. Paul 690-0211

Rosedale Shopping Center, Roseville 631-2800

Leisure Lane Shopping Center, Edina 922-7179

CORRESPONDENT REPORTS



Remember Mary Lis' column,
"SO YOU WANT TO OWN THOSE WOOLIES"

Doesn't she make raising sheep tempting? Oh, yes! She could almost tempt me.

Then I remember:

Chasing (or was I just following?) the sheep escaping from the pasture $\frac{1}{4}$ mile to a 20 acre alfalfa field, running around the outside and zig-zagging through the field to round up 35 head of sheep, including the stubborn great-grandmas, chasing them back through the open pasture gate only to have sheep #1 go through that same hole in the fence before sheep #23 is through the gate. All during the chase I carried a year-old baby who couldn't be left alone and kept an eye on a trailing four-year old.

Taking an hour to plow through less than 100 feet of hip-high snow, while the path blew shut behind me, just so I could feed the sheep. Since I wasn't back in an hour, the four-year old obediently tried to phone the operator for help, but the party line would not release the phone.

Counting the sheep (a daily chore) six times just to make sure one wasn't lost.

Thanking God in May, 1976, that we had enough store grain to feed the flock through another winter and selling them in October before the grain ran out. Because of the draught we kept them in the winter fold and barn and grazed them for an hour or two each day on the way to the pasture. By the end of June, the pasture was brown soil with tufts of close-cropped grass, like a fresh crewcut, trying to grow.

Being grateful I'd watched "Emergency" on television and that my husband had bought penicillin before the lambing season as I steeled myself to give a lamb an injection. It worked!

Getting up every two hours for three days and three nights to feed an orphan.

Trying to pierce a hole in a plugged teat so a lamb could nurse.

A 200 lb ewe trying to break two of my ribs so she could get away from my husband and the nail clippers. I won that one!

Watching my husband, who hadn't sheared a sheep in 10 years, struggle to do a three minute job in 30 minutes.

Keeping my mouth shut (almost!) when HE phoned a professional shearer.

Measuring milk replacer, a surfactant and, for good measure, baby vitamins, as carefully as any new mother.

My husband having to shoot the family dog because wild dogs had taught him to kill sheep.

Eating home-grown meat for Thanksgiving.

My three-year old holding a bottle through a fence, bracing both feet firmly and leaning way back so as not to get pulled through the fence or lose the bottle to a greedy two-week old lamb.



The joy of 24 pre-schoolers being allowed to touch and feed a lamb.

If you are ready for all this--and more--then make plans for your own flock. But if you aren't ready for these memories, well, think twice and remember how cheap it is to buy fiber through the Guild.

I don't know much about spinning, weaving, or dyeing, but I do know a little about raising sheep . . .

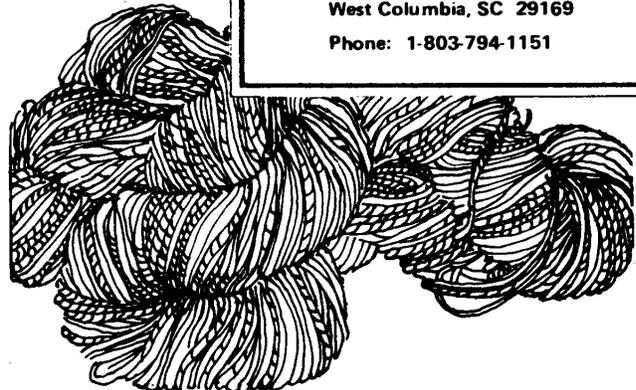
Susan Carr

Loom Reeds

Made to your order, any dents per inch, lengths and widths.

Write for price list.

Bradshaw Mfg. Co.
P.O. Box 425
West Columbia, SC 29169
Phone: 1-803-794-1151



GUILDS ELSEWHERE

Albertje Koopman, faculty member of the Parsons School of Design in NYC, will give her popular "Loom-Shaped Fashions" Workshop in Rockford, IL at the Weaver's Shop, May 11-15. Her loom-shaped garments have been the subject of many articles in national magazines. The course will be an intensive exploration of the possibilities of double weave and design. Cost \$100. Registration closes April 10. Further information available from Nancy Ditterich at the Weaver's Shop.

from The Shuttle, Weavers Guild of Kalamazoo

Betty Beard will present a workshop on "Creative Clothing Woven on Double Warp" on March 17-19 at the Llama Gallery in Madison, Wisconsin.

from the Madison Weavers Guild



FEDERATION OF MINNESOTA WEAVERS GUILDS AND FIBER ARTISTS

The dream of creating a Federation of Minnesota Weavers Guilds and Fiber Artists is taking form. The Fiber Handcrafters Guild of Duluth has offered to be our host for this first meeting, October 9-10, 1981. The location will be the University of Minnesota-Duluth branch, Tweed Museum and second floor lecture room.

PROGRAM

Friday evening, October 9, 8:00-10:00 pm
registration, coffee, get-acquainted, and bring weavings for all shows

Saturday, October 10

9:00 am registration, coffee, and look at displays of weavings

10:00 am speaker: Marjorie Pohlmann, weaver/designer
"Profile of a Working Studio" This will be everything from how to warp the loom and wind the bobbins to selling, and dealing with clients.

12:00 noon lunch in the college cafeteria (about \$3)

1:00 pm business meeting

"How organized do we wish to be?" "Who will host our next meeting, in 1982?"

3:00 pm optional tour of "Glensheen," the Congdon Mansion, with special emphasis on textiles

COST

registration: \$3.00

lunch: \$3.00 (optional)

tour: \$4.00 (optional)

Friday night's lodging and Saturday morning breakfast is on your own.

SHOWS AND EXHIBITS

The people planning CONVERGENCE 1982 (Seattle) are including in their shows, weavings done in each state. If you would like to enter this contest, bring the weavings you like best: finished functional pieces to be displayed in interiors such as table cloths, runners, placemats and napkins; bedspreads; pillows; room dividers; blankets and afghans; hassocks; and wall hangings. The only size limitation is ceiling height of 10 feet. Rugs and baskets will be featured in other shows. If you wish to be an entrant, bring one 35mm slide of your piece, also. The state representative is to pick one piece in each of the above categories, send slides of these seven chosen pieces to the judges in Seattle; they will pick three pieces from our state to be shown at CONVERGENCE '82.

Our speaker will bring pieces to show along with her lecture.

And please, all of you, bring things for us to look at; you tell us about; and we will all just enjoy.

We plan to mail you another letter in the summer, and it will include registration blanks. Please include your name and address on the sign-up sheet (posted at the Guild) if you would like to receive the next letter. In the meantime, we have open ears to your suggestions.

Janet Meany, president, host guild
10520 North Shore Drive, Duluth 55804

Irene Wood, HGA state representative
5101 W. 106th Street, Mpls 55437

NEXT WEAVER DEADLINE: MARCH 1



VISIT EXOTIC MARKET-PLACES



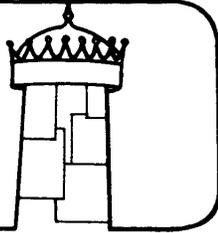
SILKS FROM CHINA, JAPAN, INDIA · BALINESE TOTEMIC ANIMALS · HANDWOVEN
HANDPRINTED, HAND-DYED COTTONS · IKAT FROM FLORES, THAILAND, BORNEO · ZULU
BEADWORK · ANTIQUE CHINESE PORCELAIN & SILVER · HMONG APPLIQUE · UZBEK
EMBROIDERY · AFGHANI SADDLEBAGS · COLLECTABLE BASKETS FROM ASIA & AFRICA

indigo

LUMBER EXCHANGE BUILDING · TEN SOUTH FIFTH STREET

DOWNTOWN MINNEAPOLIS 333-2151

KIOSK



A fine, antique Norwegian loom was stolen from the home of Nettie and R.D. Kelly on or about April 29, 1980, at Centerville Lake, while the Kelly's were in Ireland. (There is a sketch of the loom posted at the Guild.) If anyone should have any information that might help in recovering the loom, contact Lila Nelson, or, Nettie Kelly at 911 Willmar Ave., Willmar, MN 56201.

During a week-long residency, Ken Weaver, nationally known fiber artist, will conduct a workshop in commission weaving at the U of M-Duluth, July 12-17, 1981, with the resulting collaborative work to be placed in the new School of Business & Economics building on the Duluth Campus. This event, under the joint sponsorship of Continuing Education and Extension, U of M-Duluth, and The Fiber Handcrafters' Guild, is a part of the Duluth Summer Festival of the Arts and is funded in part through a grant from the Minnesota State Arts Board. Consult the brochure enclosed with this newsletter for more information and a registration form.

Otto Thieme will be offering a course on "19th & 20th Century Textiles" June 16-July 17, 1981, on the St. Paul Campus of the U of M. This is a 4-credit course or it can be taken for non-credit and is a historical approach to embroidery. Call the Design Department for further details.

Another article of interest to students of ancient textiles is in the Winter 1980 issue of Shuttle, Spindle & Dyepot. It's about the Shroud of Turin Research Project, nuclear scientists, and a New England weaver!

Volume II, No. 4 issue of Guildview contains the information on the HGA "Certificate of Excellence in Hand-spinning" program. It is available for house use in the Guild library.

The Weaver's Journal is offering up to \$1200 in prize money for a written article on a successful project in one of the following categories: rugs, household furnishings, handspun yarn woven projects, handwoven clothing. Deadline for submitting articles is April 15. Check the latest issue of The Weaver's Journal for additional info.

The latest swatch from the Weavers Guild of Rochester (New York) features Lemieux 2-ply wool as weft.

The winner of the weaving contest for table linens for the Governor's Residence is Marie Westerman Hero of New Hope. Honorable mention was given to Susan Saari-Karasti of Ely (a member of the Fiber Handcrafters' Guild).

The Sixth Biennial Needlework Show, "KALEIDOSCOPE - Artistry in Stitches." To be held at Dayton's Gallery 12, Mpls, May 1-9, 1981. Work must have been done through the eye of a threaded needle. Entry forms give all details for entry. For entry form, phone or write Jan Tesler, 1250 Archer Lane, Plymouth 55447, 473-7031.

In the February/March 1981 issue of American Craft are profiles of fiber artists Beatrice Moore and Bernard Toale, and, articles on "Corpus Christi Dance Costumes of Ecuador," "Douglas Morse Howell" American paper-maker, and fiber artists Ritzi and Peter Jacobi.

Minnesota Art Fairs 1981, a comprehensive list of art fairs in Minnesota during 1981, is available for \$2.50 from the Arts Resource and Information Center of the Minneapolis Institute of Arts.

Have you read the article by Karen Searle in the current Craft Connection? Or the articles about weavers Lynn Hazelton and Mary Pawlcyn?

Have you read the article by Janet Koplos in the November/December 1980 issue of Weaving and Fiber News? A freelance journalist, she interviewed then president Dianne Swanson and wrote the article about our Guild. The editors of the publication were interested in us because we have managed to be in existence for 40 years and are continuing!

Extension Classes at the University of Minnesota is offering an exciting new study and travel opportunity for people interested in fibers and fabrics. Special design workshops in England will meet this summer in Ironbridge Gorge, Telford. Students work with noted craftspeople there for two weeks, then travel to London for a week of visits to museums and studios. If you are interested in additional information, contact "Summer Design Workshops in England," Extension Classes, U of M, 202 Westbrook Hall, 77 Pleasant Street, Mpls 55455.

Midwest Weavers Conference '81 will be held in Columbia, Missouri, May 31-June 3. Columbia is located half-way between Kansas City and St. Louis and is the home of the University of Missouri, Stephens and Columbia Colleges. Speakers Joy Rushfelt, Albertje Koopman, Barbara Wittenberg, Bette Hochberg, and Jane Busse will have the special emphasis on color, creativity, and the celebration of culture. If you would like to become a lifetime member of the Midwest Weavers Association, send \$2 to Marjorie O'Shaughnessy, 2126 Skyline Pl., Bartlesville, OK 74003.

FROM THE EDITOR



Notice something different about this newsletter? It's the type. Since there is a wonderful, new typewriter at the Guild, the newsletter can now be typed in the office. If you have some free time and can volunteer to type, please let either Peggy or I know.

And, we are always looking for articles by and about our members, weaving, spinning, dyeing . . . any fiber art. Please don't hesitate to contribute. Have you just completed a project that you'd like to share with other members? participated in a workshop? visited a weaving store that we'd all be interested in knowing about? Well, the newsletter is the perfect way of doing it.

Suzette

WEAVING MYTH & MAGIC

by Suzette Bernard

On occasion, researching ancient weaves can uncover some interesting information

Take for instance the Twentieth Century Fox Studio movie "The Robe" from the early 1950's. Based on the novel by Lloyd Douglas, the robe is a symbol of Christ in the movie--the seamless robe Christ wore before the Crucifixion and for which the Roman centurians cast lots. In accordance with the policy of the studio, every detail of the picture needed to be as historically accurate as possible, including the seamless garment, handwoven as in Biblical times, used for the robe.

A handweaver from the Los Angeles area, Dorothea Hulse, wove the garment. A great deal of research and experimenting went into the production of the garment. Charles LeMaire, costume designer for the movie, did many drawings, Yarn markets in this country and in Europe were searched for the right grade of sheep's wool for it had to be of the type used in Galilee at the time of the Crucifixion. Mrs. Hulse's own copy of Hastings' Dictionary of the Bible gave them a description of how yarn was spun, dyed with walnut shells, and woven in the first century. They also had a contemporary sample of a robe, woven in Bethlehem, as a replica of the garment.

The appropriately textured yarn was found in England but it was much too heavy. Research had brought out that the garment was "finely textured." In the book (and the script) the Robe is not only worn by Christ, it is also carried in the tunic belt of Marcellus, in the knapsack of Demetrius, and passed from the hands of Marcellus to Diana, to Peter. Once the problem of the yarn was solved, the garment was planned using tubular and double weave, using four shuttles to make the neck and arm openings.

The garment, once finished, was not yet free of problems. The walnut dye was deemed "unphotogenic" and had to go through another dye bath to be "technicolor-perfect." And, in addition to being insured for \$50,000, three duplicates were made.

About the weaver . . . Dorothea Hulse did much therapeutic work in California, private tutoring (how many of us remember Gail Patrick!), and had her own weaving shop. She also had a previous motion picture studio assignment --weaving Susan Hayward's costumes for "David and Bathsheba," which were so light that a six to eight-yard length could be pulled through a wedding ring without wrinkling.

Perhaps one of our local television stations will have a showing of "The Robe" and we can take a closer look at this "handwoven" garment!

NOTE: this has been based on an article by Bertha Marshall from the Summer 1953 issue of Handweaver & Craftsman.

please wear name tags at Guild meetings;
it will help us know one another

BULLETIN BOARD



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

FOR SALE

2-harness floor loom, good condition. Weaves 36"-48". Make an offer. Call: Wendy Sporleder: H 645-3897. W 544-2957.

FOR SALE

Weaving books at two-thirds of purchase price or best offer. Call Marj Pohlmann, 825-2751.

Production Weaver Wanted. Call 333-7246 between 9 & 3.

MOVING???

If so, please fill out the following form and send it to the Guild office (2402 University Ave., St. Paul 55114) as soon as possible. The Guild newsletter is sent by bulk mail, and unless specifically requested to, the Post Office does not forward bulk rate mail.

Please address all correspondence about membership records to the Guild office, also.

name _____
 old address _____

 zip code _____
 new address _____
 city _____
 state _____
 zip code _____
 new phone number _____
 (include area code if other than 612)

THE MINNESOTA WEAVER

Weavers Guild of Minnesota
2402 University Avenue
St. Paul, Minnesota 55114
612/644-3594



published 11 times a year by the Weavers Guild of Minnesota, a non-profit organization.

Editor Suzette Bernard
 Art Mary Lis, Dianne Swanson, Suzette Bernard
 Photography many sources!
 Articles and Columns: Mary Lis, Caroline Miller, Mary Skoy, Phyllis Waggoner, Marie Nodland, Kathy McMahon, Connie Magoffin, Paul O'Connor, Ann Fox, Peggy Benson, Susan Carr, Pat Hiltz, Susan Marschalk, Irene Wood, Janet Meany

The Weavers Guild of Minnesota, Inc., is an equal opportunity educator and employer.

Items for the Guild newsletter, The Minnesota Weaver, should be submitted to the Guild office by the first of each month.

**THE MINNESOTA
WEAVER**

Weavers Guild of Minnesota, Inc.
2nd floor, Chittenden & Eastman Bldg
2402 University Avenue
St. Paul, Minnesota 55114
612/644-3594

NON PROFIT ORG.
U.S. POSTAGE
PAID
PERMIT NO. 2963
MPLS, MN

DATED MATERIAL



DATES TO REMEMBER !

Sunday	March 1	next <u>Weaver</u> deadline
Thursday	March 5	1:00 and 7:00 pm, next members' meeting
Friday	March 6	registration deadline for BMFM workshop
Tuesday	March 10	12:30-2:30 pm, BMFM workshop on Punjabi weaving
Tuesday	March 10	7:30 pm, Library Committee meeting
Wednesday	March 11	7:00-9:00 pm, repeat of BMFM workshop
Tuesday	March 17	12:00 noon, slide presentation "The Rit Kit"
Wednesday	March 18	10:00 am, Library Committee meeting
Wednesday	March 18	7:00 pm, slide presentation "The Rit Kit"
Saturday	March 28	registration due for BAGS workshop